

\*\*\*\*\* 3-DIGIT 908  
 BI GEE4EM740M099 90 04 0310  
 MAR26 941 03  
 MONTY GREENLY  
 3740 ELM AVE APT A  
 LONG BEACH, CA 90807



Four Labels Make The Big Peach R&B Mecca

So. Rock From Black Crowes To Jackyl

FOLLOWS PAGE 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 21, 1993

ADVERTISEMENTS

**OTTMAR LIEBERT & LUNA NEGRA**  
**THE HOURS BETWEEN**

A SENSUAL MIX OF RHYTHM + PASSION. OTTMAR LIEBERT + LUNA NEGRA RETURN WITH THEIR INTIMATE BRAND OF CONTEMPORARY FLAMENCO MUSIC. WITH TOTAL CATALOG SALES OF OVER A MILLION AND RISING, THEIR NEW ALBUM IS GUARANTEED TO EXCITE THEIR EVER-GROWING LEGION OF FANS.

## CHICAGO: CUTTING EDGE'S NEW CAPITAL

### Burgeoning Rock, Rap, & Dance Scenes Help To Dispel Myth Of The 'Second City'

BY ERIC BOEHLERT

CHICAGO—Welcome to the new capital of the cutting edge. Converging winds of change have swept through this Midwestern metropolis, dislodging music lacking vital roots while clearing a path for a field of bold new rock acts (Urge Overkill, Smashing Pumpkins, Liz Phair) and forceful rappers (Common Sense, Krash Man) who are garnering national attention. "Suddenly there are a lot of great bands," says Susan Miller, whose co-owned Lounge Ax club has emerged as a hub for new Chicago rock. No one has ever doubted that music of all types—blues, house, bar-room rock, folk, jazz, even reggae—could flourish in Chicagoland. After all, the city has a proud musical past: Decades ago, "Soul Train" debuted from a South Side basement, and

South Michigan Avenue was known as "Record Row." The city's appetite for live music is legendary, too. "This is a town that loves to go out and hear music," says Carla Leonarpo, host of "Local Music Showcase" on modern-rock station WKQX. That was evident when locals shocked the industry earlier this year by snatching up every available ticket to Lollapalooza '93 before the caravan's lineup was even announced.

Yet, while other cities unfurled their new music scenes (Athens, Ga.; Austin, Texas; Seattle) and suffered from a surplus of fresh talent, Chicago's stagnant status seemed all but permanent. Clearly, all the new acts now populating the city didn't appear overnight, and it's safe to say some have been overlooked because of their Midwestern base. But even city backers agree that those who did bypass

Chicago's offerings didn't miss much. "There were some pretty miserable bands in Chicago for many years," concedes Norm Winer, PD at album-alternative WXRT.

And for a city whose inhabitants willingly suffer from the Second City Syndrome (i.e. those in New York and Los Angeles consciously overlook and/or downplay Chicago's many accomplishments), its previous shortcomings must have been painful.

Winer still recalls with some bitterness when, a few summers back, Rolling Stone printed a reader's guide to cool places across the country and Chicago wasn't even included on "the stinkin' map." Even nearby neighbor Milwaukee, boasting the Violent Femmes and the BoDeans, managed to carve a hip slice for itself during the '80s. Says Winer, "I'm

(Continued on page 68)



SMASHING PUMPKINS



BUDDY GUY

### City's Clubs, Labels Find Blues Is The Cure

BY BILL DAHL

CHICAGO—Sweet home Chicago may have more blues bands gigging around town now than in Muddy Waters' heyday, as local clubs turn to the genre in search of a surefire cure for empty seats.

Local record companies specializing in blues are following suit by issuing loads of product, and PolyGram's Verve subsidiary has signed Chicagoans Buddy Scott, Big Daddy Kinsey, and James Cotton. Interestingly, considering the success of several labels, it seems curious that no new blues labels have cropped up here to join their ranks in at least five years. And most labels tend to focus on recording fresh tracks from older artists rather than developing newer ones.

(Continued on page 76)



LIZ PHAIR



URGE OVERKILL

### CHICAGO-AREA LABELS AGREE TO DISAGREE

BY BILL WYMAN

CHICAGO—Transplants to Chicago recognize one thing immediately: the lack of pretentiousness that permeates the music industry. In Chicago, club doormen are polite and friendly, music-industry types are affable and accessible (and relatively scarce), and few things on the club scene are more roundly criticized than the putting on of airs.

For the town's few record labels, a similar aesthetic holds sway: when Drag City recently held three nights of gigs, dubbed "The Drag City Invitational" and starring critics' fave Pavement, there was no guest list to the shows, and attendance was limited to avoid overcrowding.

To a large degree, labels in Chicago toil with little recognition. Wax Trax co-owner Jim Nash notes with-

(Continued on page 75)

### Touch And Go Thrives By Keeping Punk Ethic

BY PAUL VERNA

NEW YORK—As far as independent, alternative record labels go, Chicago-based Touch and Go is arguably one of the most independent and alternative of the lot.

The label's owner and founder, Corey Rusk, says, "The words indie and alternative are bandied about carelessly. In my definition, a true independent record label is a label that does everything for themselves. I was a punk-rock kid. I grew up with the do-it-yourself ethic, and that's still what we do around here."

That means not granting any distributor—indie or major—exclusive rights to its product. It means maintaining ownership and control over every aspect of the company, from manufacturing to royalty distribu-

(Continued on page 76)

A SURE THING IN A WORLD OF MAYBES.

**DAVE KOZ**  
**Lucky Man**

The #1 NAC Album. Already Over 100,000.

Featuring  
 "YOU MAKE ME SMILE"  
 The first single to AC radio. Coming soon to Pop radio.  
 "TENDER IS THE NIGHT"  
 The first single to Quiet Storm.  
 "FACES OF THE HEART"  
 The new General Hospital theme.  
 And We've Only Just Begun.

SOUTHEAST ASIA

FOLLOWS PAGE 36

34  
 0 71486 02552 8

Because half the fun of going to hell is getting there.

**the Breeders**  
**Last Splash** the new album featuring **cannonball**

produced by kim deal and mark freegard

On 4 A D/Elektra Compact Discs and **CD** Cassettes

© 1993 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company.

ADVERTISEMENT

M A R I A H C A R E Y

MUSIC BOX

COME CLOSER.

WATCH FOR THE MARIAH CAREY MUSIC BOX SPECIAL THIS FALL. NATIONAL TOUR DATES TO BE ANNOUNCED SOON.

AVAILABLE IN STORES 8/31

AMERICAN  
RADIO  
HISTORY



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

<b>THE BILLBOARD 200</b> ★ SLEEPLESS IN SEATTLE • SOUNDTRACK • EPIC SOUNTRAX	80
<b>ADULT ALTERNATIVE / NEW AGE</b> ★ IN MY TIME • YANNI • PRIVATE MUSIC	48
<b>ADULT ALTERNATIVE / WORLD MUSIC</b> ★ BANBA CLANNAD • ATLANTIC	48
<b>CONTEMPORARY CHRISTIAN</b> ★ LE VOYAGE • SANDI PATTI • WORD	34
<b>COUNTRY</b> ★ A LOT ABOUT LOVE • ALAN JACKSON • ARISTA	30
<b>GOSPEL</b> ★ IT REMAINS TO BE SEEN MISSISSIPPI MASS CHOIR • MALACO	35
<b>HEATSEEKERS</b> ★ SHOW ME LOVE ROBIN S. • BIG BEAT	14
<b>THE BILLBOARD LATIN 50</b> ★ GLORIA ESTEFAN • MI TIERRA • EPIC	32
<b>R&amp;B</b> ★ BLACK SUNDAY • CYPRESS HILL • RUFFHOUSE	21
<b>THE HOT 100</b> ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	78
<b>ADULT CONTEMPORARY</b> ★ I DON'T WANNA FIGHT TINA TURNER • VIRGIN	71
<b>COUNTRY</b> ★ WHY DIDN'T I THINK OF THAT • DOUG STONE • EPIC	28
<b>DANCE / CLUB PLAY</b> ★ GIMME LUV (EENIE . .) DAVID MORALES & THE B.Y.C. • MERCURY	24
<b>DANCE / MAXI-SINGLES SALES</b> ★ IF • JANET JACKSON • VIRGIN	24
<b>LATIN</b> ★ MI TIERRA • GLORIA ESTEFAN • EPIC	33
<b>R&amp;B</b> ★ LATELY • JODECI • UPTOWN	18
<b>HOT R&amp;B AIRPLAY</b> ★ LATELY • JODECI • UPTOWN	19
<b>HOT R&amp;B SINGLES SALES</b> ★ CHECK YO SELF • ICE CUBE • PRIORITY	19
<b>RAP</b> ★ INSANE IN THE BRAIN • CYPRESS HILL • RUFFHOUSE	20
<b>ROCK / ALBUM ROCK TRACKS</b> ★ CRYIN' • AEROSMITH • GEFEN	72
<b>ROCK / MODERN ROCK TRACKS</b> ★ SOUL TO SQUEEZE RED HOT CHILI PEPPERS • WARNER BROS.	72
<b>TOP 40 AIRPLAY / MAINSTREAM</b> ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	75
<b>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</b> ★ LATELY • JODECI • UPTOWN	75
<b>HOT 100 AIRPLAY</b> ★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN	79
<b>HOT 100 SINGLES SALES</b> ★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE	79
<b>TOP VIDEO SALES</b> ★ PINOCCHIO WALT DISNEY HOME VIDEO	58
<b>HEALTH &amp; FITNESS</b> ★ CINDY CRAWFORD / SHAPE YOUR BODY WORKOUT GOODTIMES HOME VIDEO	63
<b>KID VIDEO</b> ★ PINOCCHIO WALT DISNEY HOME VIDEO	59
<b>RECREATIONAL SPORTS</b> ★ NBA JAM SESSION FOXVIDEO	63
<b>RENTALS</b> ★ UNFORGIVEN WARNER HOME VIDEO	60

# Rickie Lee Jones Reaches 'Paradise'

In the realm of Rickie Lee Jones, nothing is guaranteed. Lovers arrive too late to link up. The wind lifts urgent letters from mailboxes and whisks them to oblivion, unread. And, in the afterlife, one's destiny can be missed as though it were a lost trolley.

"When I began one song, I pictured a woman accompanying a man to his death; they're sitting there waiting, and no one comes," says the vocalist/composer, explaining another of the poignant daydreams that fed the conception of "Pink Flamingos" and the rest of the tracks on "Traffic From Paradise" (Geffen, due Sept. 14), her latest and most indelibly imagined album.

"The title of the album came from a line in a short story I was writing about an abortion I had in Washington state when I was 18. The clinic was right by an airport, and they treated me like I was a terrible person, didn't give me painkillers, and it hurt real bad. I felt like I was standing under 'falling traffic from paradise.'"

Talking softly in the remote home in Ojai, Calif., that she shares with her 5-year-old daughter, Charlotte, Jones details the emotional building blocks, born of separation and loss, that make up the new record. Destiny is its implicit theme, dark tremors of reluctant partings rebounding through 10 folkloric songs. Like the valedictory of a vagabond, they convince and dismay; when will this eloquent pilgrim know peace?

Then, just before nightfall, the sun breaks through, brilliantly.

Nearly 15 years have elapsed since the soul-crooning Jones first sauntered into the foreground of contemporary songwriting, each boppin' sigh of her bluesy beat-sonnets culled from a hand-to-mouth life of street singing, coffeehouse jazz, and the childlike cantatas of the Southwest, in which she spent segments of her shattered youth.

She was signed to Warner Bros. in 1978, and an adult nursery rhyme called "Chuck E.'s In Love" became a dark horse top-five hit from her '79 debut, "Rickie Lee Jones." Critics praised the rash originality of her eccentric sound (although she herself was quick to credit Van Morrison, Leonard Cohen, and Laura Nyro as motivators), yet many also questioned her bohemian credentials. When her background (broken home, tragedy-gnarled family tree, destitution as a teenage runaway) proved far more distressing than anyone could have guessed, skeptics next suggested that artistic longevity was unlikely for a performer whose songs seemed so tightly stitched to her sorrows.

Six often-superlative albums later, the self-produced "Traffic From Paradise" is her most concise, droll, and persuasive synthesis of the dulcet melodies and dire moral divinations that demarcate her output: a near-perfect record about human imperfection.

"I've been involved in a two-year divorce," Jones explains, referring to the recent deterioration of her 1985 marriage to musician/producer Pascal Nabet-Meyer. "It made me want to write these short stories about my life; they got too personal, like writing a diary, and I haven't [worked on them] since I started the record last July, but those stories freed me, got me confident again. [Guitarist/songwriter] Leo Kottke, who I met last June and kind of got a crush on, was a big inspiration and participated in most of the songs. And so I was able to make a really friendly record that's like the beginning of my life now."

Not that the pained panoramas of the past are ever entirely dispersed. Entering the world in Chicago on November 8, 1954, Rickie

Lee was the third of four children by failed actor/musician Richard Loris Jones and Bettye Jane Jones, a practical nurse. Both of Rickie Lee's parents grew up in orphanages, victims of parents unwilling or unable to raise them. In time, the footloose Richard Jones would leave his wife and family behind.

Following Rickie Lee's initial success, her alienated dad resurfaced to actively resent and revile it. A reconciliation was finally achieved just prior to his death in the late '80s. Later, during 1989-93, Rickie Lee witnessed Bettye Jane Jones' attempts to forgive their own absentee mother, who passed away this summer. Glimpsing anew the effort required for such acts of charity, its lessons helped heal a breach between the singer's life and her work.

"My mother's childhood was so horrific," Rickie Lee says. "My grandmother, Peggy Glen, and my grandfather had no means of support. My grandfather was arrested for stealing chickens; he had also been gassed in France in the First World War, so he wasn't really well. The orphanage in Mansfield County, Ohio, took their children away. They got the boys first, but my grandmother ran away with my 3-year-old mother through a cornfield, and hid. She was at work one day when the county welfare person came for my mother."

Once a month during the brief span before she remarried, Mrs. Glen would stop in at the orphan asylum to see her daughter. But a virtual lifetime passed without further contact.

"In the late '80s, my mother [who now lives in Washington state] started to go to Ohio to visit her [mother] once or twice a year," says Jones. "I have a picture of them together, and my mom sits next to her and looks just like a little girl; her posture and her face are like she's 10."

These sagas of disconnection swam in Jones' imagination as she strained to keep her personal roles as parent and provider on course. "I wrote a song for the album that's really a family photo: 'The Albatross.' It's about looking at your disastrous family, the legacy your parents give you, and you give your kids. You finally go, 'Okay. I

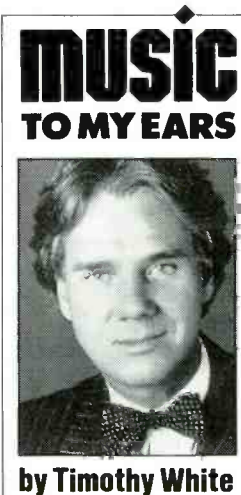
carry this pain proudly. This is our banner, who we are. I accept it.'

"I now think," she adds, "that there is only this *moment*, and we must try to extract everything from it that's good about ourselves. All you can do is give your children the best, and let them see you learning as well."

All residents of the Ojai Valley know that on certain unclouded evenings at sunset the waning light strikes the quartz crystals on the slopes of the surrounding Topa Topa Mountains, banishing the gathering darkness in a sudden flush of unearthly clarity called the Pink Moment. And when it doesn't happen in the hills, it can still occur in the heart.

On "Stewart's Coat," the ravishing acoustic epistle that crowns "Traffic From Paradise," Rickie Lee sings about an eternal twilight in which fear vanishes and adults petition Heaven for a last chance to understand love, mercy, and death—in essence, to appreciate each pink moment before it's gone.

"A few months ago, as I was finishing the album, my daughter was talking to me about these profound questions," Rickie Lee concludes. "I said something about God, and she said, 'You know who God is? God is the *first* person who died.' I'll be thinking about that for quite a while."



by Timothy White

## THIS WEEK IN BILLBOARD

**ARISTA LEADS BMG'S STELLAR YEAR**  
Riding on a crest led by "The Bodyguard" soundtrack and buoyed by joint ventures with indie labels, BMG rises to fourth among the Big Six distributors with worldwide revenues of \$3 billion. Don Jeffrey reports on the company's growth as well as the challenges still ahead. **Page 8**

**A RELATIVELY RUTHLESS DEAL**  
Following weeks of speculation, West Coast rap label Ruthless Records has signed a pact that brings it into the Relativity Entertainment Distribution fold. The two will work in tandem to bring up-and-coming rap artists into the market. Craig Rosen has the story. **Page 8**

Album Reviews	52	Home Video	55
Artists & Music	8	Hot 100 Singles Spotlight	77
Between The Bullets	83	In The Spirit	35
The Billboard Bulletin	84	International	40
Box Office	62	Jazz/Blue Notes	25
Boxscore	11	Latin Notas	32
Canada	44	Lifelines	54
Chart Beat	84	Medialine	22
Child's Play	59	Music Video	37
Classical/Keeping Score	31	Popular Uprisings	
Clip List	39	Pro Audio	64
Commentary	5	R&B	17
Country	26	Radio	69
Dance Trax	23	Retail	45
Declarations of Independents	49	Rossi's Rhythm Section	20
Executive Turntable	9	Single Reviews	53
Global Music Pulse	41	Studio Action	65
Gospel Lectern	34	They're Playing My Song	
Hits Of The World	43	Top Pop Catalog	50
Home & Abroad	44	Update	54
		Vox Jox	74
		<b>CLASSIFIED</b>	66

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00. Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan ¥109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-669-1002 (Outside U.S. 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.



# Price No Problem For U.K. Music Fans

## 2nd Qtr. Shipment Value Up 11% From '92

BY DOMINIC PRIDE

LONDON—Judging by the latest figures on U.K. music sales, the media attention brought by two government inquiries into CD pricing has not dampened the ardor of British record buyers.

Fueled in part by an exceptionally gray and rainy British spring, the value of music shipments for the second quarter of 1993 rose 11.4% over the corresponding period last year, to 155.6 million pounds (\$238 million), according to figures released by the

British Phonographic Industry.

This puts the U.K. market value for the first half of 1993 10.9% ahead of the corresponding period last year. Total value of shipments for the first half was at 307.2 million pounds (\$469.7 million).

Yet there are signs that U.K. buyers are becoming more price-conscious, with the average trade price per unit falling 5.2% for CD albums and 1.2% for all singles.

CD singles and budget CD albums have been the chief growth area in the second quarter, suggesting CD

buyers do want more music for less money. Many major companies have been aggressively targeting the mid-price range with "best of" compilations and catalog repertoire at low prices for a limited time.

Here are the key BPI statistics on music shipments for the quarter:

- Total album units were up 15.1% to 30.6 million; total value increased 10.9% to 134.3 million pounds (\$205.5 million).

- CD album unit sales grew 28.8% to 18 million; value was up 22.1% to 93 million pounds (\$142.3 million).

- Cassette unit shipments saw a surprising rise of 2.6%, although value dropped 2.9% to 37 million pounds (\$56.6 million).

- Vinyl albums fell once again by 24.1% in units to more than 1 million, while the value of the LP market dropped to just 3.3 million pounds (\$5 million).

- Singles sales saw spectacular gains, rising 17.3% in unit sales to 14 million, with their value up 14.5% to 21 million pounds (\$32.1 million).

- CD singles contributed most to the increased singles business, with a 78.3% boost in unit sales to 5.9 million; value was up 76.1% to 11.5 million pounds (\$17.6 million).

Overall, the figures confirm the British business is out of recession. It had experienced its first decline in 12 years in the last quarter of 1992 (Bill-

*(Continued on page 77)*



**Back To The Beach.** Capitol Records celebrated the 30th anniversary of the Beach Boys' hit "Surfin' USA" by pouring 650 tons of sand onto its parking lot in Hollywood and having a beach party, complete with surf memorabilia, vintage cars, bodybuilders, volleyball games, and a performance by the Beach Boys. Above, Capitol president/CEO Gary Gersh reads a letter from President Clinton commemorating the occasion. Shown, from left, are Beach Boys Carl Wilson and Bruce Johnston; Gersh; and Beach Boys Al Jardine and Mike Love. Below, a 1950 Ford Woody was one of the vintage cars on display.



# MTV Europe Sues Majors

## In Battle Over Video Rights

LONDON—The future of collective licensing and an estimated \$10.5 million yearly income from video royalties is at stake in a legal battle between MTV Europe and the major record companies here.

The 18-month fight between MTVE and the record companies intensified Aug. 2 when the network filed a writ in the British High Court against the U.K. subsidiaries of BMG, EMI, PolyGram, Sony Music, and Warner Music, as well as IFPI and the video-licensing body VPL (Billboard, Aug. 14).

MTVE charges that the defen-

dants violated European Community competition rules, in that the network was forced to negotiate with VPL for licenses and was not allowed to deal with record companies individually. In the writ, MTVE claims it has been charged exorbitant fees by VPL, and seeks substantial damages. While the EC has indicated it is broadly in favor of MTVE's position, the video channel says it filed the U.K. suit as the only means of securing damages from those named.

Much of the European music busi-

*(Continued on page 16)*

# Rank Inventory Plan Calls For More Studio Involvement

BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—Rank Retail Services America is trying to remake the face of rackjobbing.

In a four-page letter sent late last month to video suppliers and retail accounts, Rank president Harry Steck said the results of a six-month study of sell-through distribution to mass merchants showed inventory management "inefficient and ineffective," product returns generating "heavy costs," and both ends of the chain "too insulated from one another."

Steck's proposed multipart solution, which would affect audio as well, is wide-ranging and, Steck acknowledged, will bring "its share of disruption, resistance, and disbelief... Without question there is risk with what we are about to do."

The plan calls for greater responsi-

bility for studios in managing ordering and inventory, direct shipping from duplicators to outlets, and displays of titles organized by studio.

These concepts have engendered respectful responses from the competition—along with reservations. "I admire their courage," says Doug Harvey, president of Arrow Distributors, who also detects "a sense of desperation to it." For two years, Rank

has been fighting to rebound from a string of heavy losses that at one point threatened to sink the company.

Another racker comments, "There is a lot of truth in what Steck says. Returns stink, margins stink. But it's a pie-in-the-sky kind of thing. I think he's gone a step farther than you need to go."

Rank unquestionably is stepping out. Steck, for example, has enlisted

MCA/Universal Home Video, Strand Home Video, and Video Treasures to participate in a pilot project that would give the three access to weekly shipment data and the opportunity to replenish units.

Until now, Rank's staff buyers have told suppliers what's needed, and Steck acknowledges the new way of doing things will require "a

*(Continued on page 82)*

# Ingram Supporting Used-Tape Buys

BY SETH GOLDSTEIN

NEW YORK—Giant distributor Ingram Entertainment may raise studio blood pressure a few notches over the issue of used videocassettes.

Home video suppliers, who profit only from new goods, have always objected to the idea of anyone dealing

in recycled inventory. The line drawn in the sand has been deepest for distributors who presumably should be focusing all their attention on current releases.

Nevertheless, some wholesalers, including Major Video Concepts in Indianapolis, Video Products Distributors in Sacramento, Calif., and Best

Video in Oklahoma City have ventured into the used-tape business as a way for retailers to unload cassettes that have outlived their rental life. Stores returning tapes after the minimum four to six weeks get unit credits of \$20-\$30.

Studio interest flares each time a wholesaler gets involved. It will flare again, probably a lot brighter, now that Ingram's Minneapolis branch acknowledges it is supporting purchases of used tapes.

The branch has enlisted a third party, Bonita Springs, Fla.-based Convenient Video, to acquire cassettes from Ingram accounts in the Minneapolis area, plus one in Chicago and two in Nashville. Although they've been lowered since, four-week prices started at \$22 for \$79.95, \$25 for \$89.98-\$94.98, and \$28 for \$99.98-list cassettes; after nine weeks, the offers were reduced to \$11.50, \$14.50, and \$18.50, respectively.

Convenient Video's "Ingram incentive buy-back program," as it's called in a memo made available to Billboard, is kept "well under control," says branch manager David Solo-

*(Continued on page 82)*

# European Costs Hurt Rentrak's Quarter

BY DON JEFFREY

NEW YORK—Rentrak Corp., which leases videocassettes to the rental market, says its domestic business yielded a healthy increase in profits, but startup expenses in Europe caused an overall loss in the first fiscal quarter.

For the three months that ended June 30, Portland, Ore.-based Rentrak reports a net loss of \$371,379, compared with a profit of \$226,156 a year ago.

Rentrak has been gearing up to launch its pay-per-transaction video business in Europe. So far there have

been big costs, but no revenues.

Company president Ron Berger says a decision will be made in late September whether to go ahead in Europe or to abort the launch.

He says the startup has been costly because of the need to deal with laws, taxes, contracts, and languages in several countries.

In the U.S., however, the quarterly results were strong. Domestic profit rose 71%, to \$212,337 from \$124,138 last year.

Fueling that income growth was a 35.9% jump in quarterly revenues, to \$15.1 million from \$11.1 million a year earlier. In addition, Berger says ex-

penses fell 7% from the year before "largely because of cost containment. We restructured our chain-store division and that resulted in savings."

The big contributor to the increased sales was the addition of a major studio, Fox Video, as an all-product supplier to Rentrak. That deal began last November.

Rentrak buys videos from the studios and then leases them to retailers, who are required to share the revenues from rentals with Rentrak and the suppliers. Of the seven major movie studios, only Fox has an-

*(Continued on page 54)*

# Image Hopes 'Miracle' Will Boost Laserdisc

BY CHRIS MCGOWAN

LOS ANGELES—In an aggressive move to boost consumer awareness of laserdisc—still considered a niche category—Image Entertainment is launching a \$14.98 laser edition of Fox-Video's colorized "Miracle On 34th Street."

The unprecedented price is apparently the lowest tag for a laser movie title in the history of the format.

"At \$19.98 it would be an event, and at \$14.98 it's a breakthrough. It's the price of a CD," says Martin Greenwald, chairman and CEO of Image, which claims to have an estimated 35% of the laserdisc business. "This is a title worth owning, and we want to tell people that laser is a sell-through business."

The \$14.98 release appears designed to draw attention to the laser format, which still has only about a 1% household penetration, and has not been experienced by many video consumers. Laserdisc has 60% better resolution than VHS tape, has digital audio, and can feature various types of audio enhancement techniques such as Dolby Surround Sound and Lucasfilm's THX. Yet it seems to have fallen into the shadow of recent publici-

*(Continued on page 82)*

## Radio Endorses New Arbitron Sampling Plan

■ BY PHYLLIS STARK

NEW YORK—After years of demanding increased sample size from Arbitron but refusing to pay for it, broadcasters are embracing a bold new plan from the ratings company that calls for a 70% increase in sample over the next three years. The sample increase would be accompanied by a 4% price increase to stations.

A 70% increase over the 1993 sample would mean, for example, that the 7,600 Arbitron diaries used in the New York metro for the spring book would be increased to 12,920 diaries. Broadcasters say that would provide a better reflection of the listening habits of the area's approximately 14 million inhabitants.

While Arbitron would bear what it calls "a majority" of the costs, broadcasters would be asked to pay the ratings company 2% more in 1994 and an additional 2% in 1995. Arbitron hopes to recoup some of its costs by developing new software to sell to the industry.

Although he declines to be specific, Arbitron president Steve Morris says "Arbitron has to pay a lot of money to make this happen . . . There is no way 4% will pay for this thing." Nevertheless, he adds, "We all feel very comfortable that this will benefit radio."

The new plan replaces a previous proposal that also called for increasing the sample by 70% by reconfiguring the current 12-week survey periods into 18-week rolling average reports and distributing those reports every six weeks (Billboard, May 1). That plan, which met with a mixed reaction among broadcasters during

*(Continued on page 69)*

## Virgin Megastore Relaxes Stance On Sunday Sales Hours

■ BY EMMANUEL LEGRAND

PARIS—Virgin Retail Europe opened its flagship Paris Megastore for the fifth Sunday in a row, Aug. 8. But having incurred a penalty of 1 million francs (\$169,000), the chain has seen the light and vowed to stick to the law for the time being.

After its costly day's trading, Patrick Zelnik, president of the Virgin Group in France, announced Aug. 10 that the store will remain closed on Sundays, awaiting a decision from the Ministry of Labor.

In a statement sent to the press, the Virgin Megastore said the decision followed comments from three ministers (culture, trade, and labor) that have "convinced us that the issue will not be once again buried, and that the renewal of the authorization to open [on Sundays] is just a question of days."

The Virgin statement added that "nothing stood in the way of such a quick decision with the current regulations." In the statement, Zelnik said he decided to close the stores to soothe the situation. "Also, we don't wish to pursue a useless and absurd legal war in the court with the

*(Continued on page 67)*

SUITE RATES  
FROM \$95

"In L.A. you can be  
whatever you want to be."



"At Le Parc you  
can be yourself."



For 15 years Los Angeles'  
preferred suite hotel.

Le Parc hotel de luxe • 733 N. West Knoll Drive • West Hollywood, CA 90069  
Reservations 800-5-SUITES • 310-855-8888

 **Le Parc**  
suite hotel de luxe

# Artists & Music

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

## BMG Global Revenues Hit \$3 Billion Arista's Success Helps Fuel 20% Gain

■ BY DON JEFFREY

NEW YORK—Bertelsmann Music Group says worldwide revenues rose 20% to \$3 billion in the fiscal year ended June 30, making it the fourth-largest recording company in the world.

Company executives attribute the gains to the "phenomenal" success of its Arista Records label, its increasing reliance on joint ventures with independent labels, and an emphasis on local repertoire in markets outside the U.S.

But challenges remain for the company, whose parent, Bertelsmann Inc., is an \$11 billion privately held media conglomerate based in Germa-

ny. These include increasing U.S. market share, improving the performance of RCA Records, making up for the loss of several big international distribution deals, and entering the movie business without paying too high a price (see story, page 83).

BMG says it increased its worldwide market share to 14% in the past fiscal year from 12% in 1990. It estimates U.S. market share at 13%. According to SoundScan, BMG-distributed labels held a 12.51% share of units sold from Jan. 1 through July 4, which would place the distributor third among the Big Six music companies here.

Michael Dornemann, chairman of

BMG, says the company's goal is to "increase our market share on our own product." He adds, "It's still true we have to increase and improve our position in the U.S. specifically."

BMG's labels had varying degrees of success in the year, but Dornemann calls Arista's sales of nearly \$300 million "breathtaking, something you don't count on." According to Arista, "The Bodyguard" soundtrack has sold more than 21 million units worldwide. The label also says saxophonist Kenny G's "Breathless" moved more than 7 million units worldwide, while country act Brooks & Dunn's "Brand New Man" topped 3 million units. In R&B, the "Boomerang" soundtrack and TLC's "Ooooooh... On The TLC Tip" each sold 2.5 million units worldwide, according to the company.

While RCA Records did not have a stellar year in pop, Dornemann emphasizes that it did "very well in country and black music." Country star Clint Black's "The Hard Way" sold 1 million units worldwide, the company says. In R&B, new act SWV's debut album, "It's About Time," reached 1.5 million units worldwide. Conceding that RCA has  
(Continued on page 83)

## Congress Hears Opposition To Performance-Right Bill

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Performance-right legislation introduced in Congress faces a brewing storm of opposition, as performing-rights and music-publishing groups voice further dissatisfaction with the measure.

## Ruthless Theory: Sign Distrib Deal With Relativity

■ BY CRAIG ROSEN

LOS ANGELES—West Coast rap powerhouse Ruthless Records has pacted with Relativity Records and Relativity Entertainment Distribution, ending weeks of speculation that began with Ruthless' decision to leave the Priority Records fold (Billboard, June 26).

Under the new agreement, Ruthless and Relativity will work

On Aug. 6, Sens. Dianne Feinstein (D-Calif.) and Orrin Hatch (R-Utah) introduced S. 1421, a companion bill to the Digital Performance Right in Sound Recordings Act of 1993, (H.R. 2576) which was introduced in July in the House (Billboard, July 17). The legislation would grant royalties and protection to record labels and performers of recordings transmitted digitally.

In recent days, rights societies such as ASCAP and the National Music Publishers Assn. have lent their voices to the alarm sounded by the National Assn. of Broadcasters (Billboard, Aug. 7). The rights societies feel that, despite their participation in discussions before the bills were introduced, their pleas to protect the rights long afforded to publishers and writers largely have been ignored.

In a letter sent July 23 to Rep. William Hughes (D-N.J.), chairman of the House subcommittee on intellectual property and sponsor of the House bill, executives of the seven major publisher and songwriter organizations stated that "we remain troubled by the bill's implications for current and future sources of writer and publisher income."

The Senate and House versions of the bill are similar, with one difference. The Senate bill features a new  
(Continued on page 82)

## Accusations Fly As Jury Gets Case In Abdul Trial

At deadline, the jury found in favor of Virgin Records. Complete details in next week's Billboard.

■ BY CHRIS MORRIS

LOS ANGELES—With Yvette Marine's attorneys asking the jury to award a minimum of \$3 million-\$3.5 million in damages to the singer, the nearly monthlong trial of Marine's suit against Virgin Records rumbled to a close in federal court here Aug. 11.

The case went to the jury after a week of salvos by witnesses in Virgin's defense, followed by often bitterly worded closing statements by Marine co-counsel Laurence Berman and Virgin's lawyer, Joseph Yanny.

Holding aloft a yellow rubber duck that he said belonged to his son, Berman stated, "A duck is a duck... [and] a lead vocalist is a lead vocalist," and that Marine served as co-lead vocalist, and not as a background singer, on two tracks of Paula Abdul's multiplatinum 1988 debut album, "Forever Your Girl."

Picking up Berman's metaphor and brandishing his prop, the ever-flamboyant Yanny retorted wryly, "All the rubber ducks aside, I really think that they are trying to duck the issues in this case."

Berman identified the central issue in the case as "the collision of technology... and our laws, ethics, and morals," and told jurors that "people will be watching whether you set the appropriate limits on the use of this technology."

Brushing back claims made by Abdul's producers, L.A. Reid, Oliver Leiber, and Dave Cochrane, as witnesses for Virgin, that Marine made "minimal" contributions to the songs "Opposites Attract" and "I Need You," Berman maintained that Marine's work on the songs met the statutory requirements entitling her to a copyright interest in the works.

Accusing Virgin of using "deceptive conduct" to rob Marine of proper credit, Berman made a stinging reference to the title of Jordan Harris, who was a witness  
(Continued on page 77)

## PolyGram Links With World Cup For Soccer Project

■ BY MARILYN A. GILLEN

NEW YORK—The entertainment aspect of the 1994 World Cup games kicked into high gear with the announcement of a partnership venture with PolyGram Worldwide.

The venture will encompass a series of televised concerts, a World Cup theme and album project, and several home videos, all linked to the annual soccer championship.

The goal, according to World Cup USA executive entertainment producer Joe Smith, was the creation of "one of the most innovative sports/entertainment ventures ever conceived."

Under the agreement, announced Aug. 9, PolyGram and World Cup USA will produce three music events featuring various international superstars, who have yet to be announced. PolyGram holds the television rights to the events, which will be broadcast live throughout the world. The first concert is slated for December in Las Vegas, the second will be in June in Chicago, and the third in July at an as-yet-unnamed site.

An album, still untitled, also will be produced in conjunction with the 1994 games, to be staged in nine U.S. cities June 17-July 17.

Mercury Records president and  
(Continued on page 67)



**Color Him Happy.** Columbia Records and Sony Music executives watch as Thirsty Ear Communications president Peter Gordon signs the companies' exclusive worldwide distribution agreement. The first release under the new agreement is the Thirsty Ear/Chaos/Columbia album "Sweet Relief—A Benefit For Victoria Williams." Shown, from left, are Columbia senior VP of A&R David Kahne; Gordon; attorney Alan Bergman of Gottlieb, Schiff, Bergman and Sendroff; Columbia president Don Ienner; Chaos Recordings VP/GM Jim Cawley; Sony Music executive VP Michele Anthony; Sony Music director of business affairs John Ingrassia; and Columbia VP/GM Fred Erlich.

## Ichiban Reaches For Modern-Rock Sky

■ BY CARLO WOLFF

CLEVELAND—Ichiban Records has acquired Sky Records in a cash-and-stock deal designed to solidify Ichiban's foothold in the alternative-rock market and transform Sky's regional profile to a national one.

Sky will close its offices in the northeastern Atlanta suburb of Norcross, Ga., in September, and move

into Ichiban headquarters in the northwestern suburb of Kennesaw. No cutbacks of Sky's five-member staff are planned, according to spokesmen from both labels.

In the deal, Ichiban acquired 80% of Sky; Sky founder Rebecca Williams retains 20%. Financial terms were not disclosed.

The acquisition means Sky will benefit from the marketing and retail clout of Ichiban, a leading R&B, rap,

and gospel label. In exchange, Ichiban will be able to broaden its alternative attack beyond its own new alternative label, Naked Language, which is home to New York's Flesh-tones and Arizona's Phunk Junkeez.

Nina Easton, executive VP of Ichiban, says Sky has "never been able to get totally national, and is very much perceived as a great southern alternative label."

(Continued on page 22)



BLOOD OF ABRAHAM



EAZY-E

together to promote, market, and develop Ruthless artists, with product distributed through RED.

The deal does not affect Ruthless' previous agreements with EastWest for Michel'le and the D.O.C., and with Giant Records for Above The Law.

The first album to be issued through the Ruthless/Relativity pact will be "Future Profits," an album by Jewish rappers the Blood  
(Continued on page 22)



## Quartararo Takes Helm As Ayeroff, Harris Leave Virgin

■ BY CHRIS MORRIS

LOS ANGELES—An apparent tug-of-war for control of Virgin Records between president Phil Quartararo and co-chairmen Jeff Ayeroff and Jordan Harris ended Aug. 6 when Ayeroff and Harris, in one source's words, "let go of the rope" and resigned from the company.

With the departure of Ayeroff and Harris from the company they co-founded in 1986, Quartararo added the title of chief executive officer. The changes were announced Aug. 10.

Virgin Music Worldwide chairman/CEO Ken Berry attributed the depar-

ture of Ayeroff and Harris to Virgin America's unusual, and top-heavy, executive structure.

"Last year, when we banged together Virgin and Charisma, we created one of the most unique management situations in the music business," Berry says. "It was inherently unstable, and the individuals realized that as well. At the end of the day, Virgin has to be managed in a more orthodox way."

Quartararo assumed the presidency of Virgin upon the completion of its purchase by Thorn-EMI last year; Ayeroff and Harris, then co-managing directors of the label, were elevated to co-chairmen at the same time (Billboard, May 23, 1992).

From 1990-92, Quartararo served as president of Virgin subsidiary Charisma Records—a position ex-

(Continued on page 77)



**Popping Up Everywhere.** RuPaul, left, during an appearance at the flagship Virgin Megastore in West Hollywood, Calif., proudly displays a Popular Uprisings T-shirt. The Tommy Boy artist was awarded the shirt for reaching No. 1 on Billboard's Heatseekers chart. At right, Jesse Dupree, lead singer from Jackyl, models his Popular Uprisings shirt. Jackyl's self-titled album topped Heatseekers for nine weeks, more than twice the number of weeks that any other act held the chart's top spot. (Photos: Glenn Waggoner/BPI)

## ASCAP Gets \$6M In Judge's Ruling On License Fees

■ BY FRED KIRBY

NEW YORK—ASCAP gained most of the fees it sought from ABC and CBS in an Aug. 11 ruling by Federal District Court Judge William C. Conner here.

Conner set ABC's blanket license fee for 1986-93 at \$10.47 million a year, and ruled that CBS should pay \$9.75 million a year from 1991-93.

ABC and CBS had been paying ASCAP interim fees of \$9.8 million a year. Under the ruling, ABC must pay ASCAP the difference between the blanket license and interim fees incurred through June 1993, plus 6% interest; the network owes ASCAP \$6,168,187. On the other hand, the judge ruled that ASCAP should pay CBS \$134,688, since that network's interim payments have exceeded the amount owed plus 6% interest.

NBC earlier had signed an agreement with ASCAP covering 1976-93, without interest penalties. Exact terms of that arrangement have not been disclosed.

As he had during a seven-day trial last fall, Conner said that if the networks had any complaints about previous fees, they could have brought them to a federal district rate court as they did this time.

In a prepared statement, Morton Gould, ASCAP president, commented, "Certainly, it is gratifying that the court rejected the networks' attempts to obtain substantial fee reductions and substantial refunds. We hope now to negotiate mutually acceptable terms for licenses for the period beginning Jan. 1, 1994."

The longstanding litigation dates to 1969, when CBS-TV filed an antitrust suit against ASCAP challenging the legality of blanket licensing. In 1981, the U.S. Supreme Court upheld ASCAP's right to issue blanket licenses to the networks.

## Gill, Jackson Lead Nominees For CMA Awards

■ BY EDWARD MORRIS

NASHVILLE—Vince Gill and Alan Jackson are the top nominees for the 1993 Country Music Assn. Awards. Both men are nominated in every category for which they are eligible, with Gill pulling eight nods and Jackson seven.

Megaseller Garth Brooks will be in the running for four honors, including entertainer of the year, when the awards are conferred Sept. 29 during the annual CBS-TV special. This year, the CMA Awards Show has been expanded to three hours.

Billy Ray Cyrus, despite his enormous sales successes over the past several months, was not

(Continued on page 73)

## N.Y. Firm Acquires Last Of Christian Big 3 Benson Sold After 2-Year Sales Increase Of 52%

■ BY BOB DARDEN

WACO, Texas—The Benson Music Group became the last of contemporary Christian music's big three to be purchased when the 91-year-old label was acquired by the New York-based Music Entertainment Group.

In the past year, Word Inc. and Sparrow Records have been purchased as well: Word by Thomas Nelson Publishers, and Sparrow by Liberty/EMI Records.

Benson—whose roster includes 4Him, Commissioned, Michael Sweet (formerly of Stryper), Ken Tamplin, Larnelle Harris, Dino, DeGarmo & Key, NewSong, and Albertina Walker—has enjoyed a 52% increase in sales to national accounts during the past two years. The label also controls more than 18,000 master tapes and a publishing catalog of more than 42,000 copyrights. Benson distributes Urgent, Broken, Cumber-

land, New Haven, and Crystal Rose Records.

The announcement was made Aug. 6 by Wes Farrell, president/CEO of M.E.G., and Jim Buick, president of Benson's parent, Zondervan Corp. The terms of the deal were not disclosed.



FARRELL

its sales figures, but some industry insiders speculate the company grossed more than \$30 million last year.

Farrell founded M.E.G. in partnership with Warburg Pincus Investors in August 1992 and has since focused on acquiring music-related assets. The Benson acquisition is the company's first such

venture, but an M.E.G. spokesman says the firm is committed to becoming a power player in the entertainment business. "The next purchase could be rock'n'roll or rap, or a giant music publishing company," says the spokesman.

Farrell, who produced the Cowsills and the Partridge Family and, as a songwriter, wrote "Hang On, Sloopy," claims more than 300,000 units sold worldwide as a music publisher, writer, and/or producer, according to the M.E.G. spokesman. He also founded the Wes Farrell Organization in 1966, a music publishing and record production group that once had more than 50 international affiliates, according to the spokesman.

Benson president Jerry Parks says Farrell assures him that no changes are planned in the label's approach, location, or mission. Farrell was unavailable for comment by press time.

(Continued on page 82)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Tony O'Brien is promoted to senior VP and chief financial officer of the Atlantic Group in New York. He was VP/controller of Atlantic Records.

Jon Leshay is promoted to senior VP of promotion for Elektra Entertainment in New York. He was VP of alternative/video promotion.

Sony Music International in Miami names Al Zamora VP of marketing, English-language product, Latin America, and Georgina Peirats VP of finance and administration, Latin America. They were, respectively, VP of national promotion for Sony Discos and VP of finance and operations for Sony Discos.

Raymond Nowak is named VP, controller, for Warner Music Group in New York. He was executive VP and CFO of Madison Square Garden.

Chantay Taylor is promoted to national director of crossover/dance promotion for the Imago Recording



O'BRIEN



LESHAY



ZAMORA



NOWAK



TAYLOR



MALOIAN



CANNOLD



SEVENANS

Co. in New York. She was West Coast regional promotion manager in Los Angeles.

Rob Ellis is named director of regional promotion, Midwest, for MCA/Nashville, based in Chicago. He was local promotion manager for Capitol in Detroit.

Philippe Desindes is named regional VP of marketing for PolyGram Continental Europe in London. He was managing director of Ariola France.

Donald Elfman is named director of publicity and promotion for Koch

International in Westbury, N.Y. He was jazz and special projects manager at Telarc International.

Marco Navarra is appointed national promotion director for Next Plateau Records in New York. He was associate director of crossover/dance promotion at Atlantic.

Kevin Moran is named director of A&R, West Coast for Priority Records in Los Angeles. He was A&R manager for Giant Records.

Coco Shinomiya is promoted to art director at Rhino Records in Los Angeles. She was assistant art

director.

Rick Hughes is appointed regional country promotion manager, central region, for Sony Music Nashville. He was director of promotion, Northeast region, for MCA.

John Strazza is promoted to associate director of dance music promotion at Columbia Records in New York. He was manager of dance music promotion, East Coast.

**PUBLISHING.** George Maloian is ap-

pointed director of the film soundtrack division of EMI Music Publishing in New York. He was manager of film/TV music for Virgin.

**RELATED FIELDS.** Mitchell Cannold is named VP of new technologies for Sony Corp. of America. He also retains his current title of president of new technologies for Sony Pictures Entertainment.

Mark Sevenans is named CFO for Philips Media in London. He was CFO for Super Club.

# Sire, Harry Can See Hit 'Clearly' Blondie Star Plots Return To Spotlight

BY CRAIG ROSEN

LOS ANGELES—With the Aug. 24 release of Deborah Harry's new album, "Debravation," Sire/Reprise is hoping it has a hit song to match Harry's celebrity.

"The essential premise of the marketing plan is that everybody knows who Debbie is," says Warner Bros. product manager Geoffrey Weiss. "She's still very famous. It's just that there hasn't been the right song to spur people into the record stores [to buy her albums]."

Sire/Reprise believes the "right song" is included on "Debravation," Harry's first album in four years, in the form of "I Can See Clearly." The song, not to be confused with Johnny Nash's 1972 hit "I Can See Clearly Now," has been doing fairly well out of the box at modern-rock radio.

Long Island, N.Y. modern-rock outlet WDRE is one of the stations on the track, but that outlet, in Harry's home region, has a special relationship with the former Blondie vocalist. "Deborah has been with this station since the beginning," says OM Tom Calderone.

"It's kind of an automatic record for us, but it's a good song, too."

Still, Calderone admits that heritage artists aren't necessarily a sure thing at all modern-rock outlets. "It's a strange time for the format," he says. "You have to take it song by song, and see if it is right for the station."

Sire/Reprise plans to use modern-rock and dance stations "as a springboard to top 40," Weiss says. The



DEBORAH HARRY

# Pumpkins' Virgin Debut Is Off To A Smashing Start

BY MOIRA McCORMICK

CHICAGO—The name Smashing Pumpkins may conjure images of wanton impulsiveness, but the Chicago foursome's rise to prominence has been anything but sudden. Smashing Pumpkins was formed in 1987, and as guitarist James Iha puts it, "took years to develop." The

buzz surrounding the release of their major-label debut, "Siamese Dream," has been substantial; in Chicago, Smashing Pumpkins sold out three consecutive mid-August dates at the 1,100-capacity Cabaret Metro in less than 25 minutes.

The album, released July 27, debuted at No. 10 on The Billboard 200 album chart last week. Lead-off track "Cherub Rock" has reached the top 10 of Billboard's Modern Rock Tracks chart. Anticipation for the song was so strong that many college programmers were playing the import single before Virgin serviced the domestic version. To continue the groundswell, Virgin then supplied some markets with the three-track CD import, which included two non-album cuts (Billboard, July 24).

Despite the current enthusiasm, Iha describes the band's build as gradual, almost imperceptible. The group, whose singer/songwriter Billy Corgan effortlessly weds a

(Continued on page 13)



SMASHING PUMPKINS: Billy Corgan, D'Arcy, Jimmy Chamberlin, and James Iha.

track also is represented by a video clip, directed by Eric Watson (Billboard, Aug. 14).

"Debravation" features a diverse range of material, including pop, rock, rap, and dance fare. Harry started working on the album with longtime mate Chris Stein, but soon other people were called in. "We were going in more of a rock direction, but then the record company asked us to go in another direction, so that's how it got so chopped up," Harry says.

Harry eventually worked with a number of different producers and mixers, including Arthur Baker, Ann Dudley (of Art Of Noise fame), Jon

(Continued on page 13)



X's and O's. Producer Brendan O'Brien, third from left, takes on King's X in the studio. The band is working on its new Atlantic Records album, slated for a 1994 release, at Atlanta's Southern Tracks. Surrounding O'Brien, from left, are band members Doug Pinnick, Jerry Gaskill, and Ty Tabor, and engineer Nick DiDia.

# A&M Boxed Set Is On The Police Beat; Acts Kiss Up; Oils Open Backstage Door

DIAL 911: A&M is putting the final touches on "Message In A Box," a four-CD/cassette boxed set that contains all 76 tracks ever recorded by the Police. The Sept. 28 digitally remastered release starts with the two cuts from "Fallout," the independently released record that launched the band's career in 1977. It progresses chronologically through the band's five albums on A&M. According to Howard Berman, managing director of A&M U.K., each album runs in its entirety and is surrounded by B sides, rarities, and live cuts taken from the same time period. "The albums had originally been sequenced to make an artistic statement, and we didn't think it was appropriate to play God and mess around with it," says Berman.

Berman says the label's mission was to gather anything that "had been on any Police recording anywhere in the world . . . Whenever we felt we had the whole package, another two tracks would show up and we'd have to rearrange things."

All of the cuts have been commercially available at some time somewhere in the world, although many of them have never been released on CD or have never been available in the U.S. Among the tracks never released in the U.S. are "Low Life," which was the U.K. B side for "Spirits In The Material World," and "Nothing Achieving," the British B side of "Fallout." Among the live tracks are versions of "Tea In The Sahara," "Message In A Bottle," and "Driven To Tears."

Berman says the label decided to confine the contents to previously released material in order to maintain quality control. "There are obviously countless live sessions and recordings taken from radio, but we felt it was better to restrict it to anything that the Police felt was good enough to come out."

The set will not include studio recordings or unreleased "lost" tapes. "We looked, but there just didn't appear to be any," Berman says.

The set comes with a 64-page, four-color booklet that includes never-before-seen photos with text written by British music writer Phil Sutcliffe. Included in his notes are interviews with band members Sting, Stewart Copeland, and Andy Summers.

The CD version of the set retails for \$59.95, while the cassette format is priced at \$39.95. There are no plans to release a single. However, A&M is servicing radio, press, and retail with a sampler that will include some B sides, as well as many of the band's biggest hits in studio and live versions.

KISS & TELL: After months of hints and rumors, including some in this very column, Kiss has finally announced the plans for its tribute album, due in early 1994 on Mercury Records. Among the artists and their selected tracks are Anthrax ("She"), Garth Brooks ("Hard Luck Woman"), Extreme ("Strutter"), Lenny Kravitz with Stevie Wonder on mouth harp ("Deuce"), Lemonheads ("Plaster Caster"), Megadeth ("Strange Ways") Nine-Inch Nails ("Love Gun"), Japanese band X ("Black Diamond") and Toad The Wet Sprocket ("Rock & Roll All Nite"). Guns N' Roses is still deciding which track to record, and other acts still in discussions about participation include Soundgarden, Alice In Chains, Bell Biv DeVoe, and Soul Asylum. According to Gene Simmons, the artists were encouraged to create their own versions of the Kiss songs.



by Melinda Newman

SO IT'S NOT A LAMINATE, but it will work just as well: Fans bringing copies of Midnight Oil's new single, "Outbreak Of Love," to one of the band's shows will be able to use the single as a makeshift backstage pass, entitling the holder to meet the band after the show and have them autograph the single.

THIS AND THAT: The Iron Maiden era, as we know it, will come to a close Aug. 28, when lead singer Bruce Dickinson performs with the band for the last time on a pay-per-view concert from London, presented by Semaphore Entertainment Group . . . "In The Spotlight," PBS' prime-time pop music series, kicks off its third season Sept. 15 with a concert special on Sting.

A FINAL NOTE: Let's all stop what we're doing on Monday (16) and take a moment to face Memphis and remember Elvis on the 16th anniversary of his death. We can't help wondering what he'd be doing if he were alive today. Undoubtedly, he'd be opening his own music theater in Branson, Mo., and would have made the cover of People several times over to talk about his bout with substance abuse and the traumatic childhood memories he'd repressed until he reached his mid-50s. At some point, as anyone who has watched Clive James' excellent PBS series on fame will know, superstars must die so the myths of their lives can begin. The alternative is to fade into the realm of the mundane. As one current superstar astutely remarked when a television interviewer noted that his hectic schedule must be working him to death: "Well, you know if you die doing it, you sell a lot more records that way."



Mick Hucknall of Simply Red

**SHURE®**

The microphones  
the professionals  
stand behind.

THE SOUND  
OF THE PROFESSIONALS®  
... WORLDWIDE

## ARTIST DEVELOPMENTS

### LIVE ON RECORD

When the time came for Austin, Texas-based guitarist Ian Moore to make his first album, he decided to stick with what he knew.

Moore, who lists Jimi Hendrix, Stevie Wonder, Curtis Mayfield, John Lee Hooker, Bobby Bland, and Sly & the Family Stone among his influences, wanted to make sure his Capricorn Records release captured the intensity of his live performances.

"Firstly, I've been playing live for a number of years and I didn't want to alienate my fan base," he says. "I wanted to keep that live aspect in my basic tracks. This album also happened during a real emotional time, so there are a lot of elements of dark and light, hope and desperation. I wanted to make sure that came through. Beyond that, I just wanted people to see who I was and touch on a lot of my influences in a way that

was still original."

Moore initially signed with EMI, but then was dropped during the label's 1992 housecleaning. After he was dropped he spent some time out on the road playing with Joe Ely; then his manager, Jan Mirkin, decided to



IAN MOORE

cut new demos live to DAT. The tape came to the attention of Warner Bros. president Lenny Waronker, who called Capricorn president Phil Walden to tell him about it. Walden was so impressed with the tape that he flew to Dallas in the spring of 1992 to catch a performance by Moore.

Moore was signed that December, and immediately began recording at the Bennett House in Franklin, Tenn., with producers Barry Beckett and Justin Neibank.

"We really tried to stretch him on this record, and it worked out very nicely," Neibank says. "I told him to play like he was playing a gig, and as a result, the bulk of his solos were live from the basic tracks."

Before the album's release in late July, Capricorn circulated a CD to radio stations nationwide featuring several tracks, including first single "How Does It Feel," as well as an interview with Moore. The label also sent Moore on a radio and retail promo tour.

"We put together a promo interview disc with Ian, because he was so personable and articulate," says Jeff Cook, Capricorn VP of promotion and marketing. "It was basically aimed at Texas radio, but we put it out nationally."

"What happened was, the music on this interview disc got people really excited. When the lead track came out, it hit big on Texas radio and went extremely well on all other regions. That little advance taste of music, and the fact that they got a sense of Ian's personality, made a lot of difference in achieving our goals."

Even though much attention has been given to Moore's guitar stylings, Cook is quick to point out that the artist's vocal chops distinguish him from most singing guitarists.

"Most great guitar players sing like they are self-conscious," Cook says. "Ian is not only a great guitar player, but he's a great songwriter and singer."

"I've always wanted to play guitar, write songs and have an album," Moore says. "I spend all of my waking, and most of my sleeping, hours thinking about this. It's a big deal to me."

Based on the initial positive radio reaction, Capricorn is preparing to send Moore out on the road through October.

RICK CLARK

### NURTURING THE FLAME

Although everyone involved with Maverick/Sire/Warner Bros. act

Candlebox believes the band can reach the mainstream level of a Pearl Jam or Stone Temple Pilots, important strategic steps are being taken to ensure that Candlebox's future is built on a strong base.

The idea is to get a toehold at alternative radio before broadening the band's audience.

"There was feeling around the company that this was a very broad mainstream band," notes Warner Bros. VP and Sire Records managing director Howie Klein, "but we didn't want it to get too big for the alternative world right off the bat." The label has just released the Seattle quartet's self-titled debut and is working the first single, "Change."

So, Klein reports, a three-song sampler went out to "street level" retail and college radio prior to the single's commercial release, to give that audience a chance to get on board early, and thus avert the risk of "turning off" the alternatives if the band breaks mainstream. "We wanted them to have it before they heard it on

any other format," he says. Extra copies were provided to retailers as giveaways to customers.

"We let it sink in a little bit and got quite a few credible alternative stations," continues Klein, adding that "Change" has since begun to show action at album rock. Last week, "Change" debuted on Billboard's Album Rock Tracks chart.

The next step, says Candlebox manager Lindy Goetz, is roadwork. "I really believe in touring them," he says, comparing their live impact to that of his other clients, Red Hot Chili Peppers. "We've just got to get them out there."

Goetz says a West Coast club tour commencing Aug. 25 is fully booked, to be followed by a swing East through October before Candlebox heads to Europe. Klein notes the group's services have also been sought for "mini-Lollapalooza festivals" being staged by several radio stations. Such activity is fine with guitarist Peter Kleit.

"There's no hype or attitude thing," (Continued on page 13)



CANDLEBOX: Scott Mercado, Bardi Martin, Peter Kleit, and Kevin Martin.



## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, HOTHOUSE FLOWERS, DANIEL LANOIS, MIDNIGHT OIL, VILAIN PINGOIN (7/23), RICHARD SEGUIN (7/24), AND OTHERS	Markham Fairground Toronto	July 23-24	\$951,753 (\$1,217,768 Canadian) \$45/ \$32.50	33,059 35,000 two shows	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
LOLLAPALOOZA '93: PRIMUS, ALICE IN CHAINS, DINOSAUR JR., FISHBONE, ARRESTED DEVELOPMENT, FRONT 242, TOOL	Central Florida Fairgrounds Orlando, Fla.	July 28	\$697,227 \$30/ \$28.50	24,386 25,000	Cellar Door Concerts
LOLLAPALOOZA '93: PRIMUS, ALICE IN CHAINS, DINOSAUR JR., FISHBONE, ARRESTED DEVELOPMENT, FRONT 242, TOOL	JFK Stadium Grounds Philadelphia	July 18	\$689,849 \$30	22,216 30,000	Electric Factory Concerts
ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, MIDNIGHT OIL, HOTHOUSE FLOWERS, WORLD PARTY, CRASH VEGAS, PERE UBU	Seabird Island Vancouver, B.C.	July 17	\$588,097 (\$751,765 Canadian) \$35	21,479 25,000	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
REBA MCENTINE AARON TIPPIN RADNEY FOSTER	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 7	\$409,153 \$28.75/ \$22.75/ \$18.75/ \$16.75	20,015 sellout	Sony Music PACE Concerts Cellar Door Prods.
VAN HALEN VINCE NEIL	Coca-Cola Starplex Amphitheatre Dallas	Aug. 5	\$401,608 \$27.50/ \$20	18,423 sellout	MCA Concerts PACE Concerts
NEW ORDER X 808 STATE	Hollywood Bowl Los Angeles	July 26	\$400,049 \$45/ \$29.50/ \$20/ \$10.50	13,448 16,801	Bill Silva Presents Andrew Hewitt
LOLLAPALOOZA '93: PRIMUS, ALICE IN CHAINS, DINOSAUR JR., FISHBONE, ARRESTED DEVELOPMENT, FRONT 242, TOOL	Compton Terrace Phoenix	Aug. 4	\$380,622 \$27.50/ \$22/ \$21	17,396 22,000	Evening Star Prods.
ANOTHER ROADSIDE ATTRACTION: THE TRAGICALLY HIP, MIDNIGHT OIL, HOTHOUSE FLOWERS, DANIEL LANOIS, CRASH VEGAS	Winnipeg Stadium Winnipeg, Manitoba	July 29	\$353,074 (\$454,406 Canadian) \$32.75	13,875 16,000	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods. Nite Out Entertainment
TINA TURNER CHRIS ISAAK	Mark Tless Arena, Trump Taj Mahal Atlantic City, N.J.	July 23-24	\$348,805 \$75/ \$40/ \$27	9,160 two sellouts	Larry Magid Services

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

## PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
BLACK & WHITE 8x10's  
500 - \$70.00 1000 - \$95.00  
COLOR  
1000 - \$396.00

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

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

Send For Catalog & Samples

ABC PICTURES  
1867 E. Florida, Dept. BB  
Springfield, MO 65803  
1417 869-9433 or 869-3456



SIDNEY A. SEIDENBERG, INC. Direction/Management  
1414 Ave. of the Americas, New York, NY 10019  
(212)421-2021 • FAX(212)688-5824

## Some Hot Fun In Summertime For ERG Staff

NEW YORK—EMI Records Group (ERG) staffers beat the summer heat July 14 by escaping to the Bridgehampton (N.Y.) Tennis and Surf Club for a company outing. In addition to the fun, games and awards presentations, the employees were entertained by label artists the Proclaimers, Joshua Kadish, and One, II, 3.



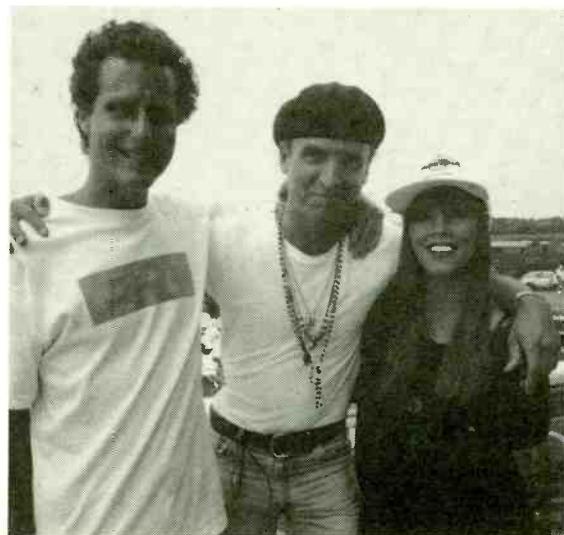
ERG CEO/president Daniel Glass, fourth from left, presents the award for best label performance to Chrysalis Records' A&R and marketing departments. Shown, from left, are Cybele Petus, Adam Lowenberg, Debbie Southwood Smith, Glass, Richard Sarbin, Jane Berk, ERG exec VP Fred Davis, Susan Drew, and senior VP of marketing Ken Baumstein.



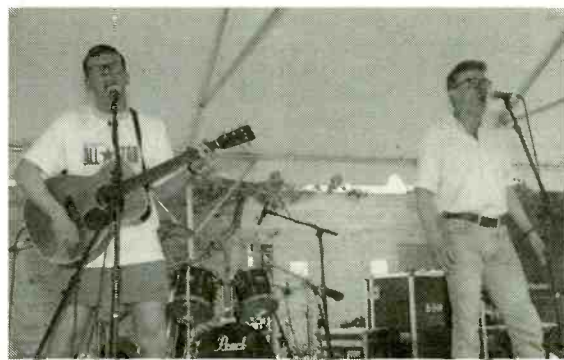
ERG VP of AC promotion Laura Kuntz is named the company's MVP by Daniel Glass, ERG CEO/president, left, and Ken Lane, ERG senior VP of promotion.



Arrested Development discusses its stellar year with Daniel Glass, ERG CEO/president, left. Standing with Glass, from left, are the band's Headliner, ERG manager of rap publicity Walter Dawkins, and Arrested Development's Rasa Dan. In front is Arrested Development's Eshe.



Among the artists partaking in the fun is Pat Benatar, who is joined by her husband/producer Neil Giraldo, center, and Daniel Glass, ERG CEO/president.



Chrysalis act the Proclaimers, Charlie and Craig Reid, entertains the crowd during the daylong event.

## BMG Reaps Fruits Of Labor; 'First Roman,' First Album

FULLY DEVELOPED: BMG Music Publishing has been working long (and obviously hard) at building a strong R&B connection. So it's with a great deal of satisfaction that the company can point to a platinum-selling, No. 1 album (for two weeks in a row) resulting from its quest. The release is Cypress Hill's "Black Sunday" (Columbia/Ruffhouse). The act's **Sen Dog and B-Real** were signed in 1989 through Los Angeles-based senior VP **Danny Strick**. The deal was one of the first rap acts developed by **BMG Songs**



by Irv Lichtman

as a result of arrangement with **Happy Walters**, whose **Buzz-tone Management** manages the duo and operates **Immortal Music**, now in partnership with BMG. That tie has also brought BMG the catalogs of rappers **House Of Pain** and **Funkdoobiest**.

The BMG/Immortal publishing ties continue with **Volume 10** and work on the **Epic/Immortal** soundtrack for the **Largo/Universal** film "Judgment Night," which will pair rap and alternative acts (Billboard, Aug. 14).

THE FIRST ONE, 25 Years Later: One 1968 Broadway musical that never got a cast album is finally getting one, at least as far as its two principals are concerned. It's a project of West Coast label **Lockett-Palmer**, which formed last year to specialize in theater material. The company is recording a 25th anniversary tribute to **Ervin Drake's "Her First Roman,"** with **Richard Kiley** and **Leslie Uggams** repeating their lead roles. The show never got its anticipated cast album from **Atlantic Records**, having closed after 17 performances. The score is published by **Warner/Chappell** in partnership with Drake's company, **Lindabet Music**. Already in release from **Lockett-Palmer** is an album of theater songs by **Bobbie Green**, the daughter of the late writer/film musical arranger **Johnny Green** and actress **Betty Furness**. The album features 19 songs performed by **Green** and many others, including **Michael Feinstein**, **Margaret Whiting**, and **Andrea Marcovicci**. Label co-founders are **Robert McGarity** and **Wayne Moore**.

WHEN RCA VICTOR released the soundtrack score of "Breakfast At Tiffany's" back in 1961, it didn't include the late **Audrey Hepburn's** debut rendition of "Moon River," opting instead for composer **Henry Mancini's** hit studio recording of the song. Now, some 1,500 recordings of the **Famous Music** copyright later, her version, fittingly, is out on disc in **Giant Records' Big Screen** release of "Music From The

Films Of Audrey Hepburn." "Moon River," with a lyric by **Johnny Mercer**, features Hepburn's own voice, unlike the dubbing **Marni Nixon** later did for her in "My Fair Lady." Several years earlier, in "Funny Face," she had sung **George & Ira Gershwin's** "How Long Has This Been Going On?," another track on the CD.

HEAR THIS (& THAT): As part of its ongoing nationwide series, **ASCAP** is again putting on a **Songwriters' Workshop**, Sept. 23 on Capitol Hill in Washington, in cooperation with the **Congressional Arts Caucus**. For the fifth year in a row, former **ASCAP** president **Hal David**

will moderate a panel of writers, artists, publishers, producers, and label executives, who will critique preselected songs composed by Washington-area participants and discuss subjects of general interest to songwriters. **ASCAP** can be contacted in New York for more details on the event... **BMI** and the **Cottonwood Cafe** in New York are teaming for their monthly "Acoustic Roundup" Aug. 26, featuring singer/songwriters **Larry John McNelly**, **Daniel Tashian**, and **Bethann Clayton** in a bill of published and unpublished material. The event, starting at 9:30 p.m., is free.

P D OR NOT PD: Oldline music publishers know too well that when a copyright finishes its 75th year, it enters the public domain—another way of saying it's no longer a money-earner in the form in which it was published. Now the whole world can know via a new monthly periodical, "Public Domain Report," which begins publishing monthly out of Washington, D.C., in August. Its editor in chief is entertainment attorney and former record producer **E. Scott Johnson**. Monthly departments include music, literature, theater, art, and children's works. Many have been chosen to serve on **PDR's** advisory board, including **William Krasilovsky**, co-author of the classic **Billboard Books** industry tome, "This Business Of Music," and recording artist **Leon Redbone**.

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

1. **Janet Jackson**, Janet.
2. **Rod Stewart**, Unplugged... And Seated
3. **Pantera**, Selections From "Cowboys From Hell" & "Vulgar Display Of Power"
4. **Led Zeppelin** Complete, Vol. 2
5. **Neil Young**, Harvest Moon.

## ARTISTS IN ACTION

### STEREO MC'S

Irving Plaza, New York

BOLSTERED BY the recent top 20 single "Connected," the act's first hit here in two years, Stereo MC's packed Irving Plaza on a weeknight. Pumped up from a European tour as opening act for U2, the U.K. rap'n'funk squad delivered the goods to an enthusiastic crowd that grooved and waved their hands to the kinetic beat.

Street/Island group has developed a consistent, identifiable sound that transcends its influences. To the progressive hip-hop that graced the "Supernatural" album and its hit single, "Elevate My Mind," Stereo MC's have added a melodic, upbeat funkiness rooted in the enduring British fascination with U.S. black pop.

Not surprisingly, in concert they accented their new album, "Connected." Lead vocalist Rob B's rapping had the precise timing of Afri-

can-American rap, but failed to convey its urgency. He often slipped into singing on vamping numbers like "Pressure" and "Fade Away."

What he lacked in the rapping department, however, he compensated for with superb call-and-response interplay with a trio of female backup singers. Their soaring, irresistible groove rocked the house throughout the hourlong set. Aiding and abetting the singers were drummer Owen and synthesist the Head,

(Continued on next page)

## MUSIC PUBLISHING

### ARTIST DEVELOPMENTS

(Continued from page 11)

we're not out to take over or show people how cool we are," says Kleit of the band, which derives its name from a Midnight Oil song. However, that's exactly what the band did with its independently released demo. The project quickly sold out its initial pressing and led to intense label interest. Kleit says a showcase at Club Lingerie in Los Angeles for SBK/ERG, ironically, led to the Maverick signing.

"We're their first real rock band, and they were more open to us instead of saying, 'You need to do it this way,'" says Kleit, who notes that two tracks on "Candlebox"—"You" and "Far Behind"—were remixed from the original demo. "It's the first time for all of us."

JIM BESSMAN

### ANIMAL NOTES

"We had a real dream run on that first album," says Baby Animals singer/songwriter Suze DeMarchi, reminiscing on the Aussie band's self-titled 1991 Imago Records debut, which yielded the album-rock hit "Painless" and tour slots opening for Bryan Adams in Europe and Van Halen in the States.

With its follow-up album, "Shaved And Dangerous," due Aug. 24, the band aims to keep up the momentum by hitting the road once again. It has

just embarked on a five-week club run through Australia, with plans to return to Europe the following month and the U.S. in October.

"The most important thing with this band is that they are a very exciting live band," says Imago founder and president Terry Ellis, who signed Baby Animals as his label's flagship act, "and our promotional effort will be focused around getting them out on tour." Ellis says he would like to see Baby Animals on a double bill playing in 2,000- to 3,000-seat theaters, although the specifics still are being worked out.

Some things, however, are better left to fate. As DeMarchi tells it, it is actress Valerie Bertinelli, wife of Van Halen guitarist Eddie Van Halen, who gets credit for hooking up the two bands. "She saw the 'Painless' video on MTV, went out and bought the album, and played it for Eddie," DeMarchi says. "That's how we got the tour."

The material for "Shaved And Dangerous" was written soon after the band returned to Australia, and was recorded with producer Ed Stasium (Living Colour) in Bearsville, N.Y., and on the island of Nassau. The album includes a song, "Because I Can," co-written by DeMarchi and Extreme guitarist Nuno Bettencourt, who also lent a hand in the production.

"With the first album, we'd played the songs a lot more before, so we didn't change them at all when we recorded them," says DeMarchi. "With the second album, we had the songs ready when we went in, but we were continually writing all the way through."

The result is a collection of songs that alternately showcases the raucous and the soft-and-sultry sides of DeMarchi's voice, all propelled by the band's hard-driving guitar sound.

"The funny thing about this album is it's not very in-between. It's either really heavy or really soft," says DeMarchi, who describes the first single, "Don't Tell Me What To Do," which just shipped to album-rock radio, as "probably the one song that is really in the middle."

To drum up talk at radio, Ellis says, Imago shipped the CD in a plastic kit along with a razor, shaving cream, a styptic pencil, and Band-Aids. "That's just a record company gimmick to make it stand

out," he says, "but in the final event... this album will have to stand up on its own. The most important thing is to get the record into people's hands and let them play it on the radio, and get the band out to play."

And that's just fine with guitarist Dave Leslie, who says playing live has lost none of its excitement.

"When you get 1,000 drunk, sweaty Australians in one place it makes for a bit of an event, that's for sure," he says. "Things were getting most uncomfortable the other night—people being squashed down in front of the barriers and all that. It's an unusual thing to see, especially at your own gig. You don't realize people take it so seriously."

CATHERINE APPLEFELD



**BABY ANIMALS:** Dave Leslie, Suze DeMarchi, Frank Celenza, and Eddie Parise.

## THEY'RE PLAYING MY SONG

When it hit the country airwaves in 1977, the Kendalls' "Heaven's Just A Sin Away" quickly became the kind of mega-hit that seemed to be playing everywhere, all the time. But somehow, Kelly Willis missed hearing the original back then, so her take on this country classic, which is featured on her current self-titled MCA release, sounds totally fresh.

Edited By Peter Cronin

"A good friend of mine from Austin [Texas], Bruce Robinson, who wrote 'Take It All Out On You' from my record, used to play ['Heaven's Just A Sin Away'] in his shows, and I just fell in love with it," recalls Willis. "I thought, 'My God, what an incredible story and melody line.' So I came to [producer] Tony [Brown], and I was playing him songs that I wanted to record, including that one. He said, 'Oh yeah, that great big No. 1 hit for the Kendalls. Okay, here's what you should do. Don't listen to the Kendalls' version until after we record it, so that it'll be an original and honest version.' Everybody that played on that session had heard the song before, and thought of it as more of a bouncy kind of thing. But I heard it as being an incredibly passionate song. It's just the kind of song that fits real good with me, in my heart and soul, [the] area that I sing from. With a cover, I have to concentrate on what I feel about the song and just sing it, and not think about any other way that it's been done. I think radio will connect with this because it's something they've played before, but it's still different. When I finally heard [the Kendalls' original] I thought it was fabulous."



WILLIS

"Heaven's Just A Sin Away" was written by Jerry Gillespie and published by Blue Lake Music (BMI).

### ARTISTS IN ACTION

(Continued from preceding page)

who tossed off elegant keyboard riffs in "Ground Level." Weaving short, curling phrases and driving, angry lyrics into a dark tapestry, this brilliant song was both danceable and thought-provoking.

In addition to house, R&B, and reggae influences, strands of African music emerged in several places. Particularly in the echoing, trance-like spaces of "Connected," the MC's combined Western and African styles in a manner that recalled the Talking Heads' "Remain In Light" period. Percolating synth bass, off-the-beat snippets of synth brass, and hip-hop "scratching" created an ambient bed for the hypnotic, tribal vocals.

Throughout the night, Stereo MC's showed they have the creative and performing talent to become a major international act.

KEN TERRY

### PUMPKINS' VIRGIN DEBUT IS OFF TO SMASHING START

(Continued from page 10)

strong sense of melody with monster riffs, didn't even begin playing live until 1989, according to Iha. "We always worked off the fact that we had to have a record in order to play out," he says. "We thought it was more productive to stay at home and work and write." With the release of their first record on local label Limited Potential, Smashing Pumpkins toured the Midwest; in 1990, a SubPop single, "Tristessa," enabled them to do national dates. Back at home, Cabaret Metro owner Joe Shanahan was having the band open for prestigious acts like Jane's Addiction: "We learned to play with

bigger bands and not get blown away," says Iha.

Their hometown audience remained "moderate," Iha says, until Smashing Pumpkins' 1991 Caroline Records album, "Gish," became an indie sensation, racking up sales of 350,000 nationwide. "We'd never sold out the Metro before, he notes. Prudently, band members hung on to their day jobs until the "Gish" tour began.

For "Siamese Dream"—produced, as was "Gish," by Butch Vig—Virgin's promotional strategy exhibits the same let-it-happen philosophy the band has followed since

day one. "We don't feel this project should be hyped," says VP of A&R Mark Williams. "We're letting the music speak for itself." For the U.S. tour, "they're playing smaller venues for multiple nights. We want to make sure the fan base gets to see them in more intimate settings. With retail, we're taking orders as they come in, rather than initially shoving a lot of records. Patience, and letting things grow at their natural rate, has paid off with Smashing Pumpkins. They deserve to sell millions of records, but we'll take it one step at a time."

Astley, Guy Pratt, and Toni C.

"I'm really pleased with the songs," Harry says. "It has a really good variety of stuff, because we were working with all these different people. In that way, for me, it was very experimental."

As odd as it seems, the use of multiple producers gave Harry more creative control than she had had on her previous efforts. "It was an interesting experience," she says. "After all this time, it was really good to have the reins in my own hands and not have some producer take all the responsibility."

Harry also turned to some unusual collaborators, including cyberpunk pioneer William Gibson, who penned the lyrics to "Dog Star Girl." That track also features a keyboard solo by controversial graphic artist H.R. Giger.

The CD version of "Debravation" features two bonus tracks, including a

remake of Floyd Kramer's "My Last Date (With You)," with an instrumental track provided by R.E.M. "That was really [Sire chairman] Seymour Stein's idea," says Harry. "He really wanted me to do that song, and then we found out that [R.E.M.] had done the track with no vocals, so we put it together. Unfortunately, I didn't get to play with [R.E.M.]"

Weiss says the bonus tracks weren't originally part of the album, but were added "as a special treat for the hardcore fans."

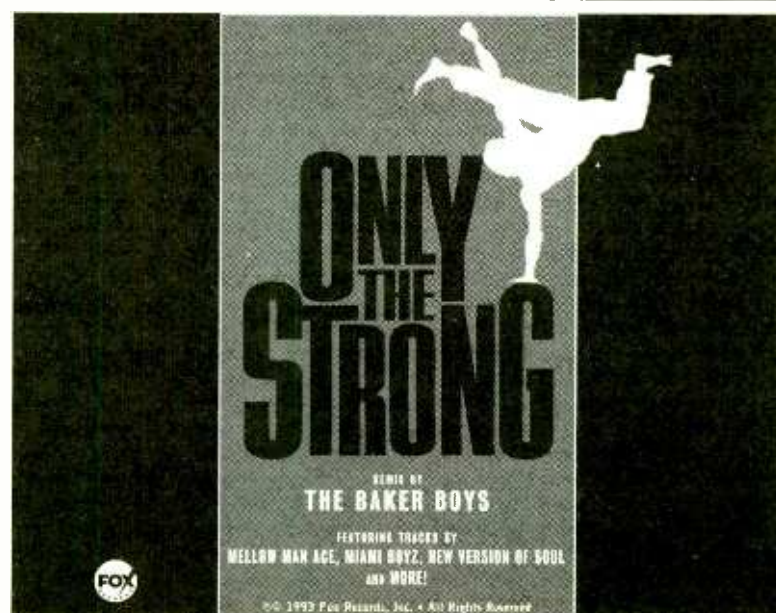
The bonus tracks, which also include a cover of Lee Andrews & the Hearts' "Tear Drops," find Harry in a surprisingly nostalgic mode. "If I did do an album like that, I would want it to be exclusively that kind of material,

and not mix it up with my own stuff," she says.

Although "Debravation" includes plenty of dancefloor fodder, Harry says she still prefers the rock. "I don't know if that would be so obvious from the way the record sounds," she admits. "But when I start playing that material live, it will take on much more of an identity for me."

Harry definitely plans to hit the road, but says "it sort of depends on what happens with the record, and how much of a response we get from it. Then we'll figure it out."

When Harry does hit the touring circuit once again, former Blondie cohort Stein will also be on board. Says Harry, "He's already packed and ready to go."





THE ANSWER WAS IN YOUR HEART ALL ALONG. ❖ YOU JUST HAD TO HEAR HER VOICE TO DISCOVER IT.



Beth Nielsen Chapman  
*You Hold The Key* (4/2-45233)

THE NEW ALBUM, ON REPRISÉ CASSETTES AND COMPACT DISCS.

## MTV EUROPE SUES MAJORS

(Continued from page 6)

ness will be watching the outcome of the dispute, which concerns much more than royalty rates. If MTVE succeeds in breaking VPL's position as the sole licensor of videos, it will be able to bargain individually with the record companies.

In the current situation, where MTVE wields strong promotional influence in Europe, record companies would be forced to compete by offering videos at the lowest prices. Such a situation exists in the U.S., where in most instances little or no payment is made for the use of videos.

VPL has some 350 members, including major labels and their subsidiaries in addition to video producers and other individuals. It was formed

in 1985 to negotiate licenses for use of music video. It has a yearly income of some \$10.5 million from terrestrial, cable, and satellite broadcasters. Industry observers say MTVE accounts for about half this income.

The dispute between MTVE and VPL has been going on for almost two years. On May 21, 1990, MTVE signed a deal with VPL and IFPI, back-dated to Aug. 1, 1987, which was due to expire July 31, 1992. An MTVE spokesman says, "We had no choice but to enter into that agreement. The only other choice was not to be in business in Europe."

But MTVE says it approached the majors in early 1992 to do individual deals. The network was told to go

through VPL, whose members had given it the mandate to negotiate payment for use of their works.

VPL proposed a new deal with MTVE, which involved an increase in license payments to reflect MTV's more dominant position in the European market. MTVE and Viacom rejected the proposal.

MTV filed a complaint with the EC on June 10, 1992, although the license was extended for a year and renewed this July for another year.

In its preliminary assessment of the situation, the EC indicates it is taking a dim view of VPL's position, saying that it considers the agreements which establish VPL, and those enabling IFPI to grant pan-Eu-

ropean licenses for broadcasting music videos, as restrictive agreements under article 85 of the Treaty of Rome. Nevertheless, the EC has not delivered a final decision and will not take action in the interim.

VPL says it will contest the proceedings in the High Court but will ask for a stay of proceedings, pending the outcome of the EC's decision on the matter.

VPL also has lodged substantial audit claims against MTVE in the U.K.'s High Court. MTVE has declined to open its books to VPL's auditors, and says it will contest the claims vigorously.

The U.K. lawsuit also broke the silence kept by both sides in the mat-

ter. In a prepared statement, MTVE's CEO, Bill Roedy, said the network's decision to sue was taken "for the industry generally, the artists, the public as a whole, and above all our viewers."

IFPI's director general, Nic Garnett, says the action "is not an altruistic crusade to break up a monopoly of music producers. It is merely an attempt to break a system of collective licensing which has served both the public and the copyright interests well since the first copyright laws came into existence over 100 years ago."

IFPI's involvement in the case stems from an agreement it made on behalf of other European collecting societies that it would facilitate a "one-stop" pan-European deal for MTVE through VPL.

The outcome of the dispute will have far-reaching implications on European copyright arrangements. The EC accepts the principle of collective licensing in the case of authors' rights societies, which it calls "classical model" bodies.

But if it accepts that VPL is a cartel, it would put a question mark over the existence of bodies such as the U.K.'s PPL, Germany's GVL, and France's SPPF, plus a whole host of bodies that collect fees for record producers and performers from radio and TV stations, clubs, and for other public use. In the U.K. alone, this figure was almost \$45 million.

Also watching the situation closely will be terrestrial broadcasters and TV production houses. VPL also has come to an impasse in its negotiations with Video Visuals, which produces "The Chart Show" for broadcast on independent TV in the U.K.

DOMINIC PRIDE

## PRS Brass Seeks Pre-Payment For Stadium Shows

LONDON—Top brass from the U.K.'s Performing Right Society is visiting rights organizations in other countries in an attempt to speed up payments to its members from live performances abroad.

The move comes as PRS modifies its domestic live-music distribution policy, fixing a maximum level of administrative charges for live events in the U.K. Both steps are likely to improve the revenues for stadium acts that write their own songs.

PRS chairman Wayne Bickerton is leading a delegation to foreign societies, seeking advance payments for large stadium concerts by international acts when the repertoire is known in advance. This would accelerate payments to PRS members from live performances outside the U.K.

PRS has faced criticism over its live music policy. Since Jan. 1, it has been doubling its payments to popular music composers. A Copyright Tribunal in the U.K. fixed the "LP" rate for live pop works at 3% of box office; PRS will continue doubling that rate to 6% until Jan. 1, 1994, in an effort to increase the payments its members receive after administrative costs are deducted.

Under the new PRS policy, the administrative charges for live events remain at 25% of all royalty collections for the event, but there will be a fixed ceiling of 1,250 pounds (\$1,850) for such costs.

DOMINIC PRIDE

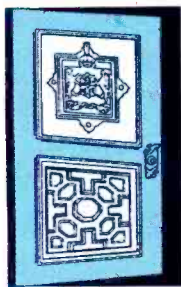
# OPENING DOORS WORLDWIDE

## Billboard 1994 International Buyer's Guide

Coming in December - Ad Space Closes Oct. 6

### 35th Anniversary Issue

#### IMAGINE...

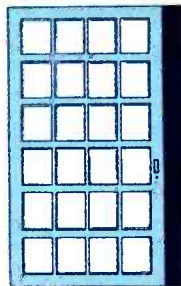


**B**eyond these doors, your Buyers, all around the world: Your advertising message--hard at work--365 days a year, 24 hours a day!

Sound Impossible? It's not, when you advertise in the International Buyer's Guide, the only industry directory that opens doors worldwide to reach and command the attention of key decision-makers.

The Global Source Book--bringing your best prospects right to your doorstep

#### MAXIMUM EXPOSURE YEAR-ROUND DISTRIBUTION



**A** unique commodity in the directory arena, it's just what you expect from *Billboard*, the most respected name in the business. And like *Billboard*...IBG is there to serve your customers 52 weeks a year!

- Advertised and sold in *Billboard* year-round. Buyers are constantly reminded that doing business with our advertisers is the right way to go!
- Free bonus distribution worldwide!

#### THE DOOR THAT STANDS BETWEEN YOU & SUCCESS IS OPEN!



**Y**our competitors know that IBG advertising gives them the selling edge. Don't let the door close on this singular opportunity to reach buyers who are anxious to do business with you. Make a significant mark on your 1994-and-beyond profit picture with an ad in the *Billboard* International Buyer's Guide. Don't get shut out - Don't wait to reserve your space - Do it today!

AD DEADLINE: OCTOBER 6, 1993 • PUBLICATION DATE: DECEMBER 15, 1993

#### INTERNATIONAL SALES OFFICES

NEW YORK  
212-536-5004  
FAX: 212-536-5055

LOS ANGELES  
213-525-2300  
FAX: 213-525-2394

UNITED KINGDOM & EUROPE  
44-71-323-6686  
FAX: 44-71-323-2314

JAPAN  
03-498-4641  
FAX: 03-499-5405

NASHVILLE  
615-321-4240  
FAX: 615-237-1515

Jim Beloff  
National Advertising Director  
213-525-2311

ITALY  
39-0362-54-44-24  
FAX: 39-0362-54-44-35

PACIFIC RIM  
310-330-7888  
FAX: 310-330-7889

Billboard.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with 3 columns: Rank, Title, Artist. Includes songs like 'Ruff Neck', 'Laid Back Girl', 'Downtown', 'Anniversary', 'Somebody Else Will'.

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with 3 columns: Rank, Title, Artist. Lists recurrent airplay songs like 'Every Little Thing U Do', 'Give Him A Love He Can Feel', 'Don't Walk Away'.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

Table with 3 columns: Rank, Title, Artist. Lists R&B singles A-Z including 'Check Yo Self', 'Whoomp!', 'Whoot, There It Is', 'Lately', 'Alright', 'Another Sad Love Song'.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with 3 columns: Rank, Title, Artist. Lists R&B singles sales including 'What's Up Doc?', 'Baby I'm Yours', 'That's The Way Love Goes', 'Somebody Else Will', 'Run To You'.

Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Table with 3 columns: Rank, Title, Artist. Lists additional singles sales including 'I Like It', 'I'm In Luv', 'Show Me Love', 'Lick U Up', 'Streight Up Menace'.





## Copyright Tribunal Faces Fatal Vote Opponents Say Group Is 'Broke And Unnecessary'

■ BY BILL HOLLAND

WASHINGTON, D.C.—A Congressional vote has sealed the fate of the beleaguered Copyright Royalty Tribunal.

The House Intellectual Property Subcommittee, which was already planning to abolish the under-worked Tribunal in a still-pending copyright act reform bill, lowered the boom on the unit Aug. 4 by taking the Tribunal section out of that bill and passing separate legislation to abolish it.

"The members want to take some time considering the other sections of the bill," said a source close to the subcommittee. "But it was pretty

clear they'd made their minds up about the Tribunal."

The Tribunal "Terminator" bill, H.R. 2840, now goes to the full House Judiciary Committee. According to sources, many Judiciary Committee members agree with the estimation of subcommittee chairman Rep. William Hughes, D-N.J., and its members that the Tribunal is "broke and unnecessary." Therefore, sources say, chances are good that the measure will be passed by the committee this fall.

Opponents of the full-time Tribunal, including one of its three commissioners, say the part-time work it does—handling cable, jukebox, and digital home-taping bill royal-

ties—can be managed by arbitration panels.

The Tribunal will be dismantled in phases to ensure that ongoing royalty cases are either concluded or moved to other arbitration units.

The remaining sections of the longer copyright reform bill, H.R. 897, include possible changes in copyright registration and deposit copy provisions and an upgrade of the authority of the Register of Copyrights, who would become a Presidential appointee.

House and Senate bill sponsors have asked a select panel to advise them on those changes. That study is due in the fall (Billboard, August 14).

## ICHIBAN REACHES FOR SKY

(Continued from page 8)

Ichiban foresees "a great future nationally and internationally for Sky," and is discussing signing several bands from the Boston area, and some European groups, to Sky.

It intends to aggressively promote impending product from Sky by such Atlanta bands as Seersucker and Five-Eight, as well as such Sky stalwarts as Atlanta's Insane Jane; the Chapel Hill, N.C., rockabilly act Flat Duo Jets; and New York's Swans, a respected alternative band that licenses its product to Sky through its own Young God label. Sky's roster also includes Athens band Vigilantes Of Love, and the label distributes

"Marijuana's Greatest Hits" for Rehash Records of Louisville, Ky.

"We will become their alternative-rock division," says Jim Parker, Sky general manager. "Relativity will still be our national distributor. What's good about having Ichiban work Sky is that Ichiban has a retail staff to work the accounts out there."

According to Easton, the takeover will enable Sky to "get to the next phase." While Ichiban boasts six labels of its own and distributes 25 others, Sky will bring some interesting acts into its fold.

"We're going to be able to increase our roster, and Ichiban is going to af-

ford us more time—especially me—to work with the bands," Parker says.

Ichiban's labels are Ichiban, home to Clarence Carter, Tyrone Davis, and Travis Haddix; WRAP, which features the work of M.C. Breed and 95 South; Techno 404; Wild Dog/Ichiban; Miracle; and Naked Language.

"Our biggest reason to get together with Sky is to increase the roster dramatically and to make it a very serious alternative label, nationally and internationally," Easton says.

In addition to Parker, Sky's staff includes Michelle Roche, publicity; Mike Kondo, radio; Ricky McBee, college radio; and Mick Wainman, retail.

## RELATIVITY FORMS RUTHLESS PACT

(Continued from page 8)

Of Abraham, set for Oct. 26. The album includes the track "Niggaz And Jews (Some Say Kikes)," which features and was co-written by Eazy-E. The first single by the duo, "Stabbed By Da Steeple," is set for a Sept. 28 release.

"This makes us a real record company now," says Ruthless GM Jerry Heller. "Before we were like a glorified, but very successful, production company. We were going through another company that was going through someone else."

In the past, Ruthless releases were marketed, promoted, and distributed by L.A.-based Priority, which itself is distributed by CEMA.

"Now we will go directly through RED using some of Relativity Records' promotion, sales, and other services," Heller says.

For Relativity/RED, the addition of Ruthless expands its already growing involvement in hip-hop. In the past few years, RED has handled releases by Common Sense, 2 Black 2 Strong, Rough House Survivors, the Beatnuts, Fat Joe, and Chi Ali.

"When we started up in 1979, we wanted to be the best independent rock distributor," says Relativity president Barry Kobrin. "Now we want to do with hip-hop what we have accomplished with rock. I think alternative rock and hip-hop make a tremendous marriage."

Kobrin adds that he does not expect

to have any problems with the often-controversial nature of Ruthless' releases. In the most notorious case, the song "Fuck Tha Police," from N.W.A.'s 1989 Ruthless album "Straight Outta Compton," raised the ire of the F.B.I. and police organizations.

"We have always been of an independent nature, and rely on the creativity of artists," Kobrin says.

Ruthless president and founder Eazy-E says he "felt comfortable" with RED, and says the Ruthless posse will be "more at home" with the independent Relativity than at a major label.

Several distributors, including some majors, had been considered by Ruthless. Says Heller, "We were very impressed with BMG and [president] Pete Jones, but Relativity was able to offer us some things over and above what BMG could."

He adds, "Relativity has a lot of experience with eclectic acts—things that are outside of the Whitney Houston mainstream. They have really explored alternative ways of selling records, rather than relying simply on airplay."

In addition, Heller notes that he has had previous business links with RED president Sal Licata and Relativity GM Harry Palmer, whom he calls "two of the heaviest guys in the business."

According to Heller and Eazy-E, Ruthless' output is likely to increase now that the deal is complete. "We are going to put out more records in the

next three months than we have in the last year," says Heller.

Also on tap from Ruthless is the first full album by former N.W.A member MC Ren. The follow-up to his platinum solo EP, "Kizz My Black Azz," is set for Nov. 9. EPs from HWA, Kokane, and Eazy-E are due before the end of the year. In early 1994, Ruthless has Eazy-E's two-disc "Str8 Off The Streetz Of Muthaphuckin Compton" set for release, and the first-ever Ruthless compilation album. Heller estimates the label will release seven or eight full albums and six EPs in 1994.

In addition, Ruthless plans to expand its artist roster. "I'm looking for all types of stuff," Eazy-E says. "It doesn't matter if it's rap, R&B, or alternative."

Heller likens Ruthless to the early Motown, and credits Eazy-E as the guiding force behind the label's past and present stars. With the Relativity deal complete, Heller says Ruthless "now has the kind of relationship that allows us to be a major, major force in the music world."

The Ruthless catalog—which includes such platinum-plus titles as N.W.A.'s "Straight Outta Compton," "100 Miles And Runnin'," and "EFL4ZAGGIN," as well as Eazy-E's "Eazy-Duz-It"—will remain with Priority, although Heller says he hopes to enter negotiations with Priority to regain control of the catalog.

ON SCREEN

### STEPPING RAZOR—RED X

The Peter Tosh Story

Written and directed

by Nicholas Campbell

Northern Arts Entertainment  
Premieres August 18 at the  
Film Forum in New York City.

As this absorbing, impressionistic documentary makes apparent, the late Peter Tosh's art was indistinguishable from his troubled life.

One of reggae's foremost exponents, the late singer/songwriter showed a profound determination—if not an obsession—with the synchronization of his public expressions and his hidden preoccupations. A committed Afro-Caribbean militant, Tosh's rage at political manipulation of the issue of social equality was always just barely in check, yet he was obviously a man who also carried an almost overwhelming sense of betrayal.

Born out of wedlock on the bottom rung of a crumbling colonial pecking order based on complex racial and economic castes, Tosh struggled fiercely to make sense of his country's person-to-person, culture-to-culture hurts and hypocrisies. Before finding the Trenchtown embrace of a Rasta community of pioneering ghetto poets and musicians, Tosh was bereft of allies and confidants, a fact made heartbreakingly clear by separate on-camera interviews with his long-estranged parents, whose indifference toward each other is eclipsed only by their total inability to grasp their son's depth and artistic dimensionality. In every possible way, he remained a stranger to them.

There is much illuminating information here—even when it seems contradictory—for those seeking greater understanding of the competing belief systems and cultural liturgies that informed Jamaican artists like Tosh and colleague Bob Marley (whom the haughty/defensive Tosh calls his constant "student"). The film reveals that Tosh was alternately riveted and repulsed by Christian precepts of redemption and the Devil, besides being secretly immersed in the occult folklore and practices of *obeah*—two ancient orthodoxies that Rastafarianism aimed to dispel.

The spiritual war within Tosh was further complicated by the official war against the downtrodden waged daily in Jamaica. When he became these victims' uncompromising champion—the shantytown-bred "Steppin' Razor" in the song of the same name—Tosh may have sealed his own fate.

The brutal murder by purported burglars of Tosh and two friends in Tosh's Kingston home in 1987 is explored in graphic, semidramatized detail, and it is characterized by survivors of that attack as a thinly veiled political vendetta with supernatural overtones of foreboding. Tosh rightly feared

retribution from those he antagonized; as historical footage from the controversial 1978 "Peace Concert" for Jamaica's rival political gangs illustrates, Tosh's on-site denunciations of both Michael Manley's left-leaning People's National Party and Edward Seaga's right-wing Jamaican Labor Party were based on Tosh's conviction, "irrespective of whatever government in power," that these politicians' only lasting legacies were the rabid partisan goon squads—soon to become the notorious Jamaican drug posses—which Manley and Seaga had organized to bully their impoverished constituencies.



PETER TOSH

Tosh was equally outspoken about the amoral, non-Rasta "booty" music that was gaining popularity in dancehalls prior to his death. In a splenetic press-conference diatribe shown near the close of the film, Tosh roars that he is "sick of hearing" such music, warning that it will only further divide the powerless, making them selfish and debauched, while distracting them from the political scheming that will ensure their disenfranchisement.

Tosh doubtless was a tormented figure, but his afflictions were familiar to the fellow *sufferahs* who were his staunchest fans. If fellow Wailer Bob Marley created eloquent anthems to inspire his people, then Peter Tosh conceived keen-minded outbursts to settle their most pressing arguments. Marley believed the world's poor deserved and would ultimately attain a voice in the shaping of its social agendas. Meantime, Tosh demanded the destitute retain the right to live as they saw fit on their own patch of earth. In 1976, Marley dared intone the then-politically explosive homily that "Rasta don't work for no CIA!" That same year, Tosh's defiant answer to those preventing the ganja-smoking inherent in the Rasta creed was, "Legalize it, and I will advertise it!"

These two determined viewpoints, both devout, overlapped in a Marley/Tosh collaboration featured midway in "Stepping Razor—Red X" called "Get Up Stand Up." The song is possibly the Wailers' greatest single work, if only because it greets the ears of all freedom-loving people as though it has always existed.

TIMOTHY WHITE

# ATLANTA

THE BILLBOARD SPOTLIGHT



## HOT 'LANTA IS MAKING WAVES

**I**t begins to sound like a broken record. Ask any of the many people in the music business who have moved to Atlanta in the past five years why they've done so, and invariably the word "opportunity" comes up. You hear the word so often, in fact, that you begin to wonder if the city's numerous Peachtree streets are not paved with gold.

While the gold—and platinum—is mainly on the walls of the growing number of recording studios and production company offices in the city of 2.8 million people, the precious metals are being mined in the streets.

Atlanta's re-emergence on radio and in the charts started with the initial success of local residents the Georgia Satellites and Indigo Girls, followed by that of the Black Crowes. Today, in addition to Atlanta's expansive and ever-growing R&B and hip-hop community, the Georgia state capital also claims among its residents Elton John, Jackyl, Drivin' N Cryin' and Follow For Now, along with "newcomers" Kristina Hall, Holly Faith and

### Atlanta's Artists Attract A Southern Migration Of The Music Biz

BY TONY PARIS

Michelle Malone.

Yet for all the attention Atlanta is suddenly getting as a new music mecca, for years this city has had a strong local scene that's made national and international inroads with its talent. One-time Atlantan John Fagot, who now lives in L.A. and is VP of album promotion for Capitol, was the music writer for an Atlanta weekly newspaper in the '70s and says, "I believe the artists were always there, but nobody was paying attention to them. Once the Black Crowes broke through and LaFace moved there, then the A&R guys decide they gotta hit it gotta check out Atlanta. But the talent, the music, it's always been there."

In the '60s, while Augusta and Macon were being heralded as the hometowns of James Brown and Otis Redding, respectively, Atlanta was racking up its share of hit records with the Classics IV ("Spooky") and Joe South (songwriter of "Games People Play" and "I Never Promised You A Rose Garden"). By the early '70s, what was becoming the "Atlanta music establishment"—

centered around Bill Lowery, Buddy Buie and their circle of friends—had grown to include Mylon LeFevre (now an established Contemporary Christian artist still based in Atlanta), the Atlanta Rhythm Section (a Southern rock version of Macon's Allman Brothers Band) and Jacksonville's Lynyrd Skynyrd, who chose to record most of its albums in Atlanta at Studio One, where the aforementioned artists were cutting tracks.

In fact, until Lynyrd Skynyrd, most of the bands recording and releasing records in Atlanta were various aggregations of session players, known more for their studio prowess

Continued on page A-3

**THE STATE CAPITAL OF GEORGIA IS ATLANTA.  
THE MUSIC CAPITAL OF ATLANTA IS LaFACE.**

**TONI  
braxton**



Her introduction was two back-to-back #1 hits on the DOUBLE PLATINUM BOOMERANG SOUNDTRACK. Now, the First Lady of LaFace returns with her out-of-the-box smash debut album TONI BRAXTON, featuring the multi-format hit lead single, "Another Sad Love Song."

First came their smash DOUBLE PLATINUM debut album, OOOOOOHHH...ON THE TLC TIP.

Now, they're back with "Get It Up," the first single from the POETIC JUSTICE soundtrack. Watch for their upcoming new album.



**TLC**

**usher**



The newest LaFace discovery is a 14 year-old singer/performer with the voice, moves and talent of a born star. His debut single, "Call Me A Mack," is featured on the POETIC JUSTICE soundtrack and his LaFace debut album, arriving October 12.

COMING SOON FROM

A FEW GOOD MEN • LaFACE CARTEL CHRISTMAS



RECORDS:

McARTHUR • OUTKAST • R.A.S. POSSE

# Atlanta

## HOT 'LANTA

Continued from page A-1



Atlantan Elton



Kristen Hall

than for sweating it out in the local clubs. The first band to break the mold was the Hampton Grease Band, who, having been together since the mid-'60s as one of the city's few "original music" bands, released a double-record set as its debut for Columbia Records. Bruce Hampton now can be heard with the Aquarium Rescue Unit, currently on the H.O.R.D.E. tour, and HGB guitarist Glenn Phillips recently released a two-CD career retrospective, "Echoes," on the East Side Digital label.

After Al Kooper signed Skynyrd to his MCA-distributed Sounds Of The South label, having spotted them in an Atlanta club, lengthy sets in local bars began paying off with recording contracts for Mose Jones and Hydra, who were snapped up by Kooper and Macon's Capricorn Records, respectively. Soon, Bang Records, an Atlanta label that had had numerous hits in the '60s with the McCoy's, Neil Diamond and Van Morrison, reactivated, charting with singer/songwriter Paul Davis.

As disco overtook Southern rock on the charts, it too received an Atlanta contribution, with Alicia Bridges' "I Love The Nightlife (Disco 'Round)." About the same time, Starbuck scored with the hit "Moonlight Feels Right," and Mother's Finest forged a sound that later would be echoed by members of the Black Rock Coalition.

By the end of the '70s, Atlanta's music scene started to fragment.



DB Recs alumnus Matthew Sweet

Just as the Sex Pistols fired their punk rock shot heard 'round the world, a new underground started to form in Atlanta. It was made up not only of new bands with new ideas, but also indie records to fulfill musicians' dreams rather than relying on the dinosaur business practices of the past. In fact, the biggest boost Atlanta's music scene was given was the American debut of the Sex Pistols at the Great Southeast Music Hall. Soon, bands were flaunting the punk ethos, and DIY was the rallying cry for the new indie labels to spring up.

The seeds of much of today's Atlanta music scene were first sown at the beginning of the '80s. With more bands in the city, more studios began opening and, largely thanks to the attention Athens was getting 58 miles north, more A&R people began making more treks to Atlanta. Yet Atlanta began establishing itself not only for its alternative music, but also for the R&B sounds of bands like Brick and the S.O.S. Band. And among those groups linked by the common

Continued on page A-4

## The New Motown

### 'The Big Peach' Is Home To Some Of The Best And Brightest Of R&B

BY DANIEL SMITH

All the symptoms of an emerging "scene" are present. Producers, songwriters, singers and rappers, all are converging on a particular place—far from the glaring lights and hustle-bustle of music capitols Los Angeles and New York. Creative juices flow easily, people form productive networks, businesses spring up, studios are booked, and music is created. Like the soulful Philadelphia scene of the '60s, the Seattle indie rock scene of the '80s and the Oakland hip-hop/R&B scene of the past 10 years—from very little, suddenly there is a whole lot. And a whole lot is happening right now in Atlanta, Ga.

People are calling Atlanta, population 2.8 million, the "new Motown." With innovative Atlanta-based labels like (the now embattled) LaFace, Ichiban, Rowdy and Bosstown setting R&B's jam-packed agenda, the city is earning its new moniker. For the past three years, Atlanta-dwellers, if not always native Georgians, have been well represented on the charts. Rap duo Kris Kross are born Atlantans, but most of the rest of the city's talent hail from other parts of the country. Most of the members of Arrested Development are originally from Wisconsin. Babyface is from Indiana. L.A. Reid is from Cincinnati. The members of the S.O.S. Band and TLC live in Atlanta (though some of them hail from elsewhere), as does Peabo Bryson (who is from South Carolina). Bobby Brown, who divides his time between a home in north Atlanta and his wife Whitney Houston's estate in New Jersey, is from Massachusetts. Atlanta dweller Toni Braxton hails from Maryland. Teddy Riley, Johnny Kemp and Keith Sweat are all rumored to be home-brows-



L.A. Reid + Babyface = LaFace

*With such innovative Atlanta-based labels as LaFace, Ichiban, Rowdy and Triple B, the city is earning its new moniker, the "New Motown."*

just better. It's more relaxed."

Dallas Austin says simply, "People can concentrate and not be too distracted. It's just a more comfortable living environment."

Nina Easton, who founded and runs Atlanta's Ichiban Records with John Abbey, is in agreement. "You get a lot for your money

Continued on page A-10

# Atlanta

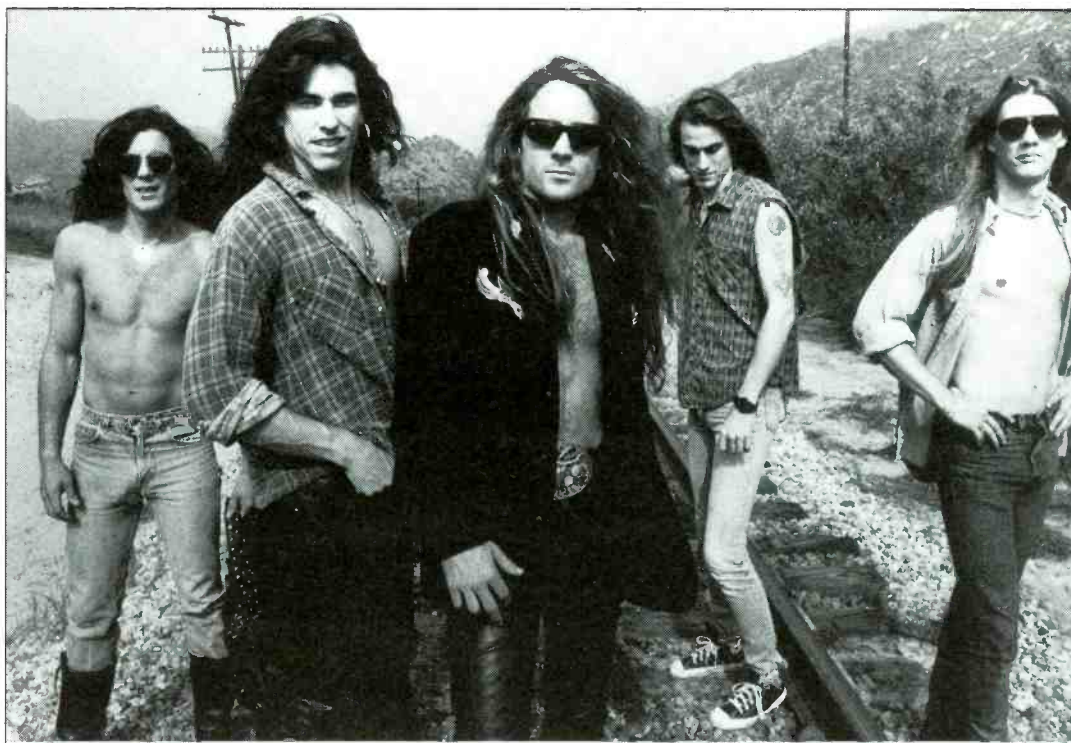
**HOT 'LANTA**  
Continued from page A-3

bond of the DIY/punk ethos, the music began to broaden.

By the mid-to-late '80s, the Indigo Girls had released their first self-produced 45 and an EP and had signed to Epic; Drivin N Cryin had released an indie album and had signed with Island; the Georgia Satellites had broken up and re-formed numerous times before signing with Elektra; Col. Bruce Hampton (Ret.) had released a catalog of titles for Landslide Records; Glenn Phillips had released albums on his own SnowStar label as well as for Virgin, Shanachie and SST; Michelle Malone had released a self-produced effort and had signed with Arista; Mary My Hope had signed with Silvertone; and Mr. Crowe's Garden, having worked on their sound and settled on a new name, were signed to Def American as the Black Crowes.

Yet, for all that was happening in Atlanta, the rest of the country did not start to really take notice until shortly after a press conference in late '89, when Clive Davis, Antonio "L.A." Reid and Kenny "Babyface" Edmonds announced the formation of the joint-venture LaFace Records. While that announcement went virtually unnoticed by many locally, it was a pivotal moment nationally in Atlanta's role as a music center.

It was almost as if L.A. and Babyface slipped in Atlanta's back door, set up shop and got to work while no one was looking. Before anyone realized it, the dynamic duo had more records in the charts by Atlanta-based artists than Atlanta had seen in its history. The overflow of work not only from the LaFace camp, but from those who followed—Bobby Brown, Dallas Austin, Keith Sweat and Jermaine Dupree among them—has been enough not only to sustain studios,



**Jackyl cuts a new path for Southern rock.**

but also to build others, allow production companies to flourish, give new producers a chance to prove themselves and bring new artists to the public. Suddenly, Atlantans were setting the standards rather than merely maintaining the status quo.

Why has this Southern metropolis suddenly become home for so many in the music business—and the creative center for some genres of music? That depends on who you ask.

Clifford Lovette, VP of business and legal affairs for LaFace Records, believes it's because "Atlanta has achieved critical mass" with the growing number of talented people here, both nurturing the scene and attracting others. Citing the trend of the '90s toward decentralized A&R departments, Lovett says you don't have to look any further than Atlanta and the numerous production companies already in operation here to see that idea successfully at work. He

notes Dallas Austin's Rowdy Records, Jermaine DuPree's So So Def Productions, Bobby Brown Productions, Keith Sweat's Viggys Productions and Kane Productions in rapid succession.

This activity in the R&B and hip-hop scene has strengthened the city's rock and alternative scenes as well, as the studio work overflow from the various projects has meant more work for other studios. It's the one time in Atlanta's history that the music scene as a whole has profited from the success of a few. More studios means more access to them by more performers, regardless of the music.

At Bobby Brown's Bosstown Studios, the majority of the work is R&B but other music is cut there as well. R.E.M. recorded the strings for its last two albums, "Out Of Time" and "Automatic For The People," in the spacious studio. Arrested Development chose

*Continued on page A-6*

**BMG**  
DISTRIBUTION



ATLANTA BRANCH

SALUTES AND  
SUPPORTS  
OUR *atlanta*  
BASED LABELS



*LaFace*





CURTIS MAYFIELD • 95 SOUTH • CLARENCE CARTER • MC BREED • TYRONE DAVIS • KILO • MILLIE JACKSON  
 • BEN E. KING • SUCCESS-N-EFFECT • BOB THOMPSON • THE FISHONES • GANGSTA PAT • TYRONE DAVIS • MONTY MONTGOMERY • KIP ANDERSON • JERRY McGAIN • THE SHADOWS • PRODY LYN • PINK JUNKIEZ  
 • THEODIS BALEY • WILLIAM BELL • MIDNIGHT CREEPERS • ROSSELL ANDERSON • TRAVIS HADDIX • J.N.L.V. • BOBBY RUSH • TOM PRINCIPATO • THE SCREAMING IGUANAS OF LOVE • LUTHER "HOUSEROCKER" JOHNSON

# We Were Hot in Atlanta Before Atlanta Was Cool!

**Ichiban Records is Living Up to It's Name...**

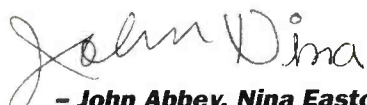
**Number One in Japanese...**

**Number One Independent in Sales!!!**

"Ichiban came on strong for a  
 4.8% showing, making it the  
 highest charting independent on  
 the R&B Albums Chart."

- *Billboard Magazine*

"We could not have done it  
 without your support."

  
 - John Abbey, Nina Easton  
 and the Ichiban Music Family

Label Chart Share	
TOP R&B ALBUMS	
Jan. 1, 1992 to Dec. 31, 1992	
Label (Titles)	Chart Share
1. Warner Bros. (28)	8.7%
2. Columbia (23)	8.3%
3. MCA (23)	7.8%
4. Atlantic Group (24)	7.6%
5. Elektra (17)	5.2%
6. Epic (15)	5.0%
7. Motown (15)	4.9%
<b>8. Ichiban (19)</b>	<b>4.8%</b>
8. Jive (11)	4.8%
10. Priority (16)	4.2%
11. Capitol (11)	3.6%
12. A&M (9)	3.3%
13. Arista (11)	3.2%
14. Mercury (8)	2.8%
15. ERG (9)	2.6%
16. PLG (12)	2.5%
16. Luke (7)	2.5%
18. Profile (7)	2.4%
19. Virgin (6)	1.8%
19. Malaco (5)	1.8%
21. Tommy Boy (5)	1.7%



The Ichiban Music Family  
 would like to congratulate  
 95 South for reaching platinum  
 status, with their single  
 "Whoot, There It Is"

# SELECT-HITS

INDEPENDENT DIST.

Nobody Does It Better!

**Serving Atlanta and the Southeast for over 33 years!**

## Distributed Labels

AIR	FOUR SIGHT	PRIORITY
ALLIGATOR	GNP	PROJAZZ/PROARTE
ALSHIRE	GRIFFIN	QUALITY
AMHERST	HEATWAVE	RAS
ATTITUDE	HIP ROCK	REBEL
AVENUE	HOT	ROIR
BASIX	ICHIBAN	SAVOY
BERACAH	ILS GROUP	SELECT
BIG (BMG IND. GRP.)	INTERSOUND INT.	SICK WID IT
BIG TYME	JEWEL	SILVER WAVE
BLACK LABEL	JOEY BOY	SOG/WESTBOUND
BRAINCHILD	K-TEL	SOH
BROADLAND	LAURIE	SOUTHERN TRACKS
BRUTAL	LEVIATHON	SPINDLETOP
CHEETAH	LUKE	SST
CMH	MADACY INC.	STEP ONE
COLD CHILLIN'	MALACO	SUAVE
COLLECTABLES	MELTONE	SUGARHILL
DCC	MICMAC	SUGARHILL RAP
DCC GOLD	MUSE	THUNDER BAY
DELMARK	NEW TOWN	TOMMY BOY
DYNAMIX II	NEXT PLATEAU	TUFF CITY
EFFECT	ORIGINAL SOUNDS	VISION
ENEMY	PANDISC	WALDOXY
EVIDENCE	PEPPER CO.	WARLOCK
FANTASY/STAX	PLATINUM BLUE	WELK
FLAT TOWN	POW WOW	ZELDA
FLYING FISH	PPI	ZYX

**Service, Selection and Price**

**Same Day Shipping**

**Next Day Delivery for Most Accounts**

### ATLANTA

Ted Williams  
950 Memory Ln

Lawrenceville, GA 30244  
ph/fax 404-925-0463

### NASHVILLE

Lee Ann McCain  
725 McKays Ct.

Brentwood, TN 37027  
ph/fax 615-661-9586

### MEMPHIS

Tiffany Rubio - Buyer  
Tim Auvenshine - Rep  
1981 Fletcher Creek Dr.  
Memphis, TN 38133

1-800-346-0723  
fax 901-388-3002

### MIAMI

Barry Moskowitz  
9103 Vineyard Lane Dr.  
Plantation, FL 33324  
ph/fax 305-452-4507

NEW ACCOUNTS - Contact **Kathy Gordon**  
NEW LABELS - Contact **Johnny Phillips**  
1-800-346-0723

# Atlanta

## HOT 'LANTA

Continued from page A-4

Bosstown to record its groundbreaking, multi-award winning debut, "3 Years, 5 Months And 2 Days In The Life Of..." Last month, Elton John and Tammy Wynette cut a duet with Barry Beckett. While the studio is owned by Brown, it is only used by Bobby Brown Productions or his Triple B Records part of the time; the rest is booked by outside business.

As Jon Marett, studio manager for Bobby Brown's Bosstown Studios, notes, "Today, there's a greater level of camaraderie and a greater degree of cooperation among people here" than ever before. Marett should know—he owned Bosstown in its former incarnation, Soundscape Studios, for seven years.

Marett was once struggling to maintain one of Atlanta's few tracking and mixing rooms, but now artists are cutting at numerous area studios, including L.A. Reid's LaCoco, DARP (Dallas Austin Recording Project), Keith Sweat's Sweat Shop, Ichiban Records' Kala, RKM, Doppler, Triclops Studio, Southern Living At Its Finest, Purple Dragon, Tree, Fury Studios, The Digital Edge, Harry O'Brien's Atlanta Recording Studio, Wolff Brothers Music and

and creative people, technically and artistically." Indeed, the quality of life, coupled with the opportunities, is the major drawing card.

People move to Atlanta for many reasons. It's a good place to raise a family; the crime rate is not what it is in L.A. or New York; and the standard of living is higher. "In Atlanta, you can buy two or three times the home and acreage you can buy in the Los Angeles or the New York area," notes real estate agent Irene Bagiatis of the prestigious Harry Norman Realtors. Bagiatis, who has sold homes to Atlanta Symphony Orchestra conductor Yoel Levi and many of the major sports figures in town, adds that the public and private educational facilities here also add to the city's appeal.

Brendan O'Brien, staff producer at Def American Recordings and noted producer/engineer in his own right, could agree with that. Having played in numerous Atlanta bands over the years, he gave up the stage for the control room when he went to work for Web IV Studios in the mid-'80s. He moved to L.A. three years ago with one thing in mind—to move back to Atlanta. Having established himself with engineering/mixing credits on the Red Hot Chili Peppers'

"Blood Sugar Sex Magic," engineering both Black Crowes albums, mixing Aerosmith's "Get A Grip" and producing the Stone Temple Pilots, Dan Baird, Raging Slab and the upcoming Pearl Jam, O'Brien decided it was time to move back.

"It was strictly a personal move, not a professional move. It's home, it's where I want to raise my kids, and it's a great place to live," he says, noting that Atlanta is also one plane flight away from anywhere in the country—though he plans on doing as much recording as he can in Atlanta. "It's a great place to make records and a comfortable place for a band to hang out for a month," he says. "L.A. is none of the above." Returning to Atlanta, O'Brien joins the growing list of producers located here, which includes L.A. and Babyface, Dallas Austin, Jermaine Dupree, Mark Richardson (another Atlanta native who returned, to open Triclops Studio) and Alan Shacklock, whose credits include Jeff Beck, Roger Daltrey and The Alarm.

Atlanta attorney Russell Carter, who has represented Robyn Hitchcock, the Jayhawks and Widespread Panic, while his management company guides the careers of Indigo Girls, Matthew Sweet, Murray Attaway, Kristen Hall and hollyfaith, sees Atlanta in much the same light. He attributes the city's development as a regional music center to two things: "climate and location. It has a great international airport, and it's the biggest city in the Southeast." He also acknowledges that "ambitious young bands that do well in their own cities may head this way and do well here."

"As far as my being here? There's no reason to leave," says Carter. "I had a law firm, picked up a few music clients and was able to work out of here. It's easy to fly to New York and L.A. and make record deals. My management company grew. Atlanta is a great

Continued on page A-8



Atlanta's Favorite Sons: The Black Crowes

Southern Tracks.

Of course, people are not moving to Atlanta only because hit records are being made in this city, observes Mike Clark, who co-heads Southern Tracks Studios with publishing veteran Bill Lowery of The Lowery Group. "What draws them here is the quality of life," claims Clark, an Atlanta native. "It's a great city to live in. People don't want to record in L.A. or New York anymore. We've got some fine studios here, four or five wonderful facilities, with more talented

*Imagine a world without Lowery Music,  
Imagine a world without...*

Herb Alpert  
Arthur Alexander  
Bill Anderson  
Lynn Anderson  
Ray Anthony  
Eddy Arnold  
Asleep At The Wheel  
Chet Atkins  
Atlanta Pops  
Atlanta Rhythm Section  
Razzy Bailey  
The Beatles  
Jeff Beck  
Brook Benton  
Boston Pops  
Alicia Bridges  
Roy Buchanan  
Dorsey Burnett  
Johnny Cash  
The Classics IV  
Ray Coniff  
John Conlee  
Marshall Crenshaw  
Mac Davis  
Bill Deal & The Rhondells  
Jimmy Dean  
Deep Purple  
Dr. Feelgood  
Roy Drusky  
Ella Fitzgerald  
Red Foley  
Pete Fountain  
Friends & Lovers  
Georgia Satellites  
Leslie Gore  
Al Green  
Lee Greenwood  
Bertie Higgins

Al Hirt  
Tab Hunter  
Brian Hyland  
Mick Jagger  
Harry James  
Sonny James  
Jan & Dean  
Waylon Jennings  
Sammy Johns  
Kon Kan  
Fredrick Knight  
Krush  
K.D. Lang  
Brenda Lee  
Dickie Lee  
John Lennon  
Jerry Lee Lewis  
Manfred Mann  
Dean Martin  
Richard Marx  
Johnny Mathis  
Paul McCartney  
Milli Vanilli  
Ronnie Milsap  
Anne Murray

Aaron Neville  
Donny Osmond  
The Osmond Brothers  
Dolly Parton  
Carl Perkins  
Sandy Posey  
Elvis Presley  
Boots Randolph  
Johnny Rivers  
Piano Red  
Jerry Reed  
Vic Reeves & The Wonderstuff  
Paul Revere & The Raiders  
Tommy Roe  
Linda Ronstadt  
Billy Joe Royal  
Santana  
Bev Shea  
Hank Snow  
Sonja  
Joe South  
Starbuck  
Ray Stevens  
Doug Stone  
The Tams  
B.J. Thomas  
Mel Tillis  
Travis Tritt  
Conway Twitty  
Leroy Van Dyke  
Gene Vincent  
Porter Wagoner  
Freddy Weller  
Kitty Wells  
Roger Williams  
Nancy Wilson  
Wynonna  
Dennis Yost  
Faron Young

Known By The Company We Keep



The  
Lowery  
Group

Of Music Publishing  
Companies  
ATLANTA, GA

The Songs Heard Around The World

They all recorded our songs and helped to make us the largest independent music publisher in the South. Thanks to you and all the others who have contributed to the last 41-derful years.

*Bill*

Indigo Girls (Epic)  
Matthew Sweet (Zoo/BMG)  
hollyfaith (Epic)  
Murray Attaway (Geffen)  
Kristen Hall (High Street/BMG)

*Russell D. Carter*  
Artist Management

**CARTER SIMONSON**  
M A N A G E M E N T

David Wilcox (A&M)  
Uncle Green (Chrysalis Music)

Russell D. Carter  
315 W. Ponce de Leon  
Decatur, GA 30030

Tom Simonson  
P.O. Box 161  
Burbank, CA 91503

# Atlanta

**HOT 'LANTA**  
Continued from page A-6



Keith Sweat's recording studio and production company are in Atlanta.

## DIVERSITY

*Bobby Brown*  
*Elton John*  
*Arrested Development*  
*R.E.M.*  
*Little Richard*  
*Tammy Wynette*  
*The Black Crowes*  
*Pebbles*  
*Kriss Kross*  
*TLC*  
*Keith Sweat*  
*David Lee Roth*  
*Travis Tritt*  
*Johnny Gill*  
*L.A. and Babyface...*



404 351-1003

**IMPACT... STAY TUNED**  
Atlanta's own TRIPLE B RECORDS

*Harold Travis*  
*Smothe Sylk*  
*Coop B*  
*Stylz*



"a bit more than typical"

677 ANTONE STREET, NW • ATLANTA, GA 30318 • FAX 404 351-1076

place to live, and you can be closer to the musicians.

"I don't think L.A. and Babyface moved here because of a vibrant music scene, but because it's a great place to live. They were at a point in their career where they could pick and choose what they wanted to do, where they wanted to work and live, and they chose Atlanta.

"With all the various R&B bands, there's not an 'Atlanta Sound.' There's a business climate, and everyone is more self-sufficient. With those building blocks in place, the level of the music business is higher than in the past," he says, though stressing that the Atlanta branches of the major six record conglomerates have "always been important regional offices."

Carter is joined in Atlanta by such attorneys as longtime Atlantan Joel Katz, for many years regarded as this city's only music and

*For all the attention Atlanta is suddenly getting as a new music mecca, for years this city has had a strong local scene that's made national and international inroads with its talent.*

entertainment attorney, along with Scott Sanders, Lee Beitchman and others. Carter's management company is one of many in this city, including Alliance Artists, Crosstown Management and Nolen/Reeves.

Charlie Brusco, founder of Alliance, sees Atlanta's emergence as a result of the town "being well-rounded musically. We're not pigeon-holed like Seattle or with the Macon or Athens overflow," he says, acknowledging the shadow those towns had cast on Atlanta in the past.

Because of Atlanta's strategic location in the Southeast, many industries have recognized its importance as a major transportation hub. In the '60s, when the major labels started taking control of their own destiny and opening their own distribution arms instead of rely-



**The Indigo Girls are local girls.**

ing on one-stops, Atlanta was a logical choice.

Notes Reprise Records promotion manager Warren Hudson, "All record companies, when they made their move, went to established regional centers to sell to accounts. In Atlanta's case, it was throughout the Southeast." It's from these early moves that Atlanta today hosts the major regional offices of the Big Six (WEA, SONY, CEMA, BMG, UNI, PLG).

While Atlanta for years has been part of the record industry, with all the major record labels maintaining regional sales, promotion and marketing offices here (and, before direct-shipping, distribution warehouses), it wasn't until the music side of the business began

gaining in commercial success that the city's importance started to be recognized. That many of the artists who have achieved success have either chosen to stay here or to return to live and work only underscores the extent to which Atlanta has grown. Subsequently, the activity breeds activity.

Today, other than those previously mentioned, Atlanta is home to numerous record and music-related companies. Cellar Door had been promoting concerts in Atlanta for over a decade, going head-to-head with the stalwarts of the Atlanta concert business, Alex Cooley and Peter Conlon, before it pared down its Atlanta offices to a skeleton crew. Then, a year and a half ago, the Fort Lauderdale-

based concert promotion company aggressively re-entered the market, bringing in Ted Mankin as president for the Southeast.

Mankin is quick to assess the situation here. "There's a lot of great opportunity in Atlanta and room for growth in a lot of different areas," he says. "Every genre of music, except for heavy metal, flourishes here. There are a lot of students and a lot of discretionary income. It seemed natural for Cellar Door. It's all about opportunity."

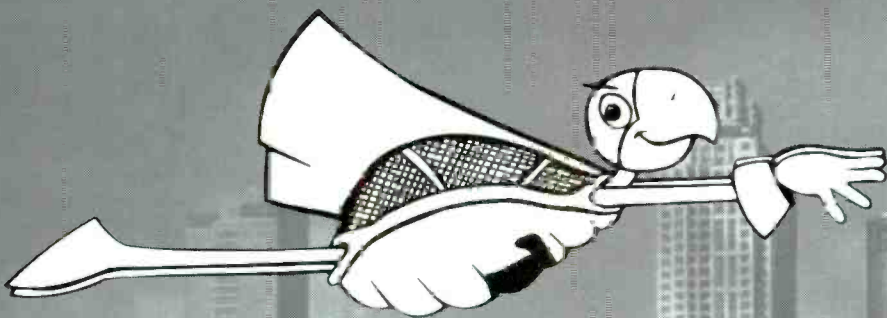
Cooley and Conlon and Cellar Door aren't the only ones competing for Atlantans' concert dollars. The MCA/Pace-owned Coca-Cola Lakewood Amphitheatre (16,500-plus) entered its fifth season

*The overflow of work has been enough not only to sustain studios but also to build others, allow production companies to flourish, give new producers a chance and bring new artists to the public.*

this year, while Windstorm Productions readies to celebrate its 10th anniversary doing business in Atlanta and Masquerade Concerts enters the second half of its first decade in the city. While all of them have access to the city's major venues, including the Omni (16,000-plus), Civic Center (4,691), Fox Theatre (4,678) and Masquerade Music Park (4000-plus), Cooley and Conlon now control the 1,250-seat Atlanta Coca-Cola Roxy, Cellar Door has the 1,000-seat Center Stage, Masquerade the 1,000-seat Masquerade entertainment complex, and Windstorm the 850-seat Variety Playhouse.

Among other industry-related companies is the 18-year-old R.A. Roth company, one of the country's premier full-service entertainment, lighting and transportation houses, with Georgians Trisha Yearwood and Travis Tritt among its client roster, and tours by Michael Jackson, Madonna and Hammer under its belt. While many tours are self-contained, the 12-year-old Seriously Sound, a full-service production house with sound, lighting, backline, stages and

*Continued on page A-12*

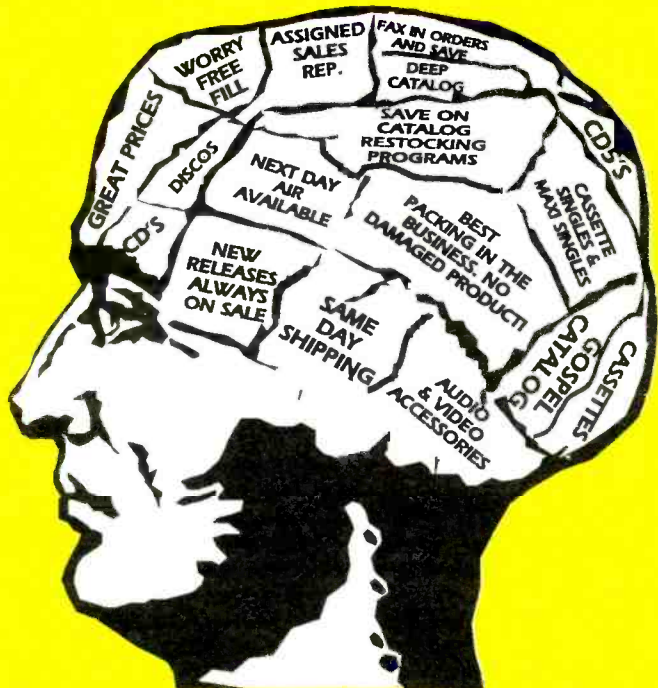


**TURTLE'S**  
MUSIC · VIDEO

**Atlanta's Premiere Music Retailer!**

- 60 Atlanta Locations • Featuring Turtle's Rhythm and Views - 25,000 square feet of pure entertainment in Midtown Atlanta!
- And introducing Northlake Mall's spectacular Turtle's location!

**USE YOUR HEAD! JUST SAY NOVA!**



**CALL 1-800-476-NOVA OR FAX 1-800-947-4022**  
SERVING THE MUSIC RETAILER SINCE 1981.

Images copyright, New Vision Tech, Inc.

# Where the

**Kriss Kross • Multi Platinum**

**Tag Team • Platinum**

**MC Breed • Gold**

and Many More...

**George Clinton, Ben E. King,**

**Bob Thompson, KILO**

# Hits are

New for '94: Full Automated 48 Channel Trident Series 90 Console

Sony MCI JH24 MultiTrack • Gauss Custom w/ Sub Woofers Studio Monitors

Tannoy 8.5 and Aurtones Nearfield Monitors • Extensive Outboard Gear -

Including: Eventide, Lexicon and DBX • Full Midi Suite Available

# Made

# KALA

**Recording Studio  
Atlanta**

Contact: Frank "Buzz" Amato • (404) 355-0909

KALA, INC. • 2310 Marietta Blvd., Suite D, Atlanta, GA 30318

# Atlanta

## NEW MOTOWN

*Continued from page A-3*

down here," she says. "People in New York and L.A. are envious. We can concentrate on the real things of the business and not the hype and hoopla and negativness. This is not a 'backwards Southern' city—it's very modern and up-to-date here. This is the biggest 'in' place to be right now."

Definitely a cornerstone of the Atlanta scene, Ichiban has worked with artists like Curtis Mayfield and Slave. More recent Ichiban acts include Vanilla Ice, MC Breed, Millie Jackson, Kilo, Hard Boys, William Bell and Clarence Carter. The label's most recent success story is 95 South, with "Whoot, There It Is." Ichiban was Billboard's 1992 indie label of the year.

Atlanta has long been perceived as something of a progressive

*Although the Southern city already  
has produced hit after hit,  
most agree that there is no distinct  
"Atlanta Sound."*

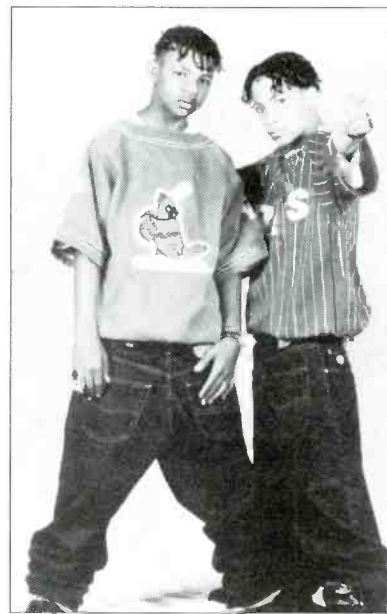
promised land among African-Americans, and many parents send their children to the historically black colleges there: Morehouse, Spelman and Clark colleges, for example. Atlanta has had, for the past two decades, very visible black mayors: former ambassador to the United Nations Andrew Young and the esteemed Maynard Jackson. There is a thriving black middle class in Atlanta, and 70 percent of the city's residents are people of color. And while most of Atlanta's predominately black areas are in southern Atlanta, its newest and most visible residents are moving to northern Atlanta.

Ichiban's Easton points out that what's good for the industry is good for the entire city, saying, "There are a lot more services here now—more printing and manufacturing, a pool of photographers, people that cater to our businesses."

L.A. Reid feels the same way. "When we first moved here four years ago, our Fed-Ex bill used to be through the ceiling because we had to send for everything," he says. "Now you can get

[album] covers designed down here. The city has been anxious to accommodate the music community. Virtually anything we ask of them, they can accomplish," says L.A., who notes, "The talent can be right here, but nothing will happen if the climate isn't right."

Even without counting the newest contributions of Atlanta's recording industry, the state of Georgia issued a report stating that the music, film and video industries have had an \$800 million impact on Atlanta and Georgia.



**Kriss Kross has Atlanta jumping.**

In September 1992, Mayor Maynard Jackson appointed a commission on the entertainment industry, and its primary function is the maintenance and attraction of entertainment-related businesses to the city. Says Jackson, "[Atlanta] is well on its way to becoming the third-largest entertainment center in the U.S."

J.O. Wyatt, who sits on the mayor's musical advisory board,

says, "The music scene in Atlanta is destined to become one of the most vital, vibrant scenes in the country. We want to be at least equal to New York and other cities known for their music. All New Orleans has on us is reputation and the name of Bourbon Street."

Wyatt owns and operates the Just Jazz nightclub and regularly books national and local jazz and R&B artists. "Just Jazz came into existence because of the need for venues that featured live music," says Wyatt. "There was a dearth of venues bringing in national acts." Just Jazz has featured George Duke, Freddie Hubbard, the Count Basie Orchestra, Ramsey Lewis, Billy Paul and John Lucien, among others.

Across the country, there has long been too few venues for R&B musicians to test their chops. Scott Miguel, East Coast A&R director at the new Kaper Records, says that for a long time, Atlanta has been like the rest of the country, but that things are starting to change. "Venues are starting to pop up. It used to be that here, the only place you could go and catch talent was at a talent show in a school gymnasium," says Miguel. "But that's starting to change. Almost any given night now, there is an R&B/urban showcase."

However, says L.A. Reid, "The live show situation here isn't as developed as it could be. It's not to where you can go out every night and see live performances. But when someone does have a showcase, everyone in town shows."



Atlanta Raves: TLC



Whoomp! (There It Is): Tag Team

The Atlanta music community is full of talented people sharing ideas and facilities. And although the Southern city already has produced hit after hit, most agree that there is no distinct "Atlanta Sound." LaFace's Reid says that there is a certain consistency of sound among local rap artists, but "there are too many people from different parts of the country here for the sound to be distinct."

And Savvy Record's founder and president Pebbles just hopes that things don't get too out of hand in Atlanta. "I want people to be into creative quality control," she says. "We all made this place happen. We knew something special could be here. This place is a dream." ■

# Atlanta's #1!

CHECK THE GROSSES!  
ALEX COOLEY & PETER CONLON PRESENT  
CONCERT/SOUTHERN PROMOTIONS

CHASTAIN-PARK AMPHITHEATRE THE GEORGIA DOME  
THE COCA-COLA ROXY GRANT FIELD  
THE OMNI THE COTTON CLUB  
THE FOX THEATRE THE POINT

3065 McCall Drive  
Suite 4  
Atlanta, Georgia 30340

(404) 454-7886  
(404) 637-3185 Watts  
(404) 454-7757 Fax



8067 S.W. 73rd Drive  
Miami, Florida 33143

(305) 666-1676  
(305) 665-0345 Fax

## BRINGING THE HITS TO ATLANTA AND THE ENTIRE SOUTHEAST

- DUICE (Platinum single "Dazzey Duks")
- H-TOWN (Platinum single "Knockin' Da Boots")
- PAPERBOY (Platinum single "Ditty")
- TAG TEAM (Platinum single "Whoomp! There It Is")
- 95 SOUTH (Platinum single "Whoot! There It Is")

**Kilo, A-Town Players, Millie Jackson,  
Da Ruffnes, Raheem the Dream,  
Success-n-Effect, Zeno, and many more!**

**Big State**  
**THE Independent Distributor in the Southeast!!**

YOU'RE



WITH US!

We are your full-line One-Stop & Jukebox operation

• 45's & CD's • Current hits & Oldies (All Strips provided)

**GEMINI DISTRIBUTING**

6115-C Northbelt Dr., Norcross, GA 30071

for more information call:

TOLL FREE 1 (800) 476-1313,

Ph: (404) 441-1868 FAX: (404) 441-9012

# Atlanta

## HOT 'LANTA

Continued from page A-9

stage tops rental, is located here, servicing touring acts at Six Flags Over Georgia, both the Lakewood and Chastain Park amphitheaters and the Fox Theatre, and catering to the city's thriving convention and trade special events.

Musician Matt "Atlanta" Bliss, having toured and recorded with Prince, Aretha Franklin and Miles Davis, returned home to Atlanta to help found the Music Industry Referral Service, a computer database network linking the various musicians and businesses.

Independent labels continue to flourish. In addition to DB Recs, there's WorryBird Disk!, with Atlanta bands The Subsonics, Magic Bone and Snatch among those on its roster; Sky Records, with a lineup including Atlanta-based Vigilantes Of Love, Insane Jane and sometime Atlantan Jarboe (Swans); and Daemon Records, founded by Indigo Girl Amy Ray. Guest Shot Records, Railroad Records and Steam Records are all current proving grounds for bands that should soon graduate to major labels.

In addition, Intersound Entertainment, one of the U.S.' largest independent recording and distribution companies, recently relocated to Atlanta from Minneapolis, citing less-expensive production, manufacturing and shipping out of this city as primary reasons for the move. Its labels are multi-genre, including the classical ProArte, Classical Heritage, Maxiplay, Quintessence, Critic's Choice and Counter Culture labels; ProJazz; and Intersound Christian Music, Taste Of... and Aspects Of... lines.

The Senate Music Industry Committee, founded in 1977 under then Lt. Gov. Zell Miller, oversees the annual Georgia Music Festival, which includes the Georgia Music Hall of Fame Awards Banquet. The City of Atlanta's Office of the Mayor got involved in Atlanta's growing music business as well, when Mayor Maynard



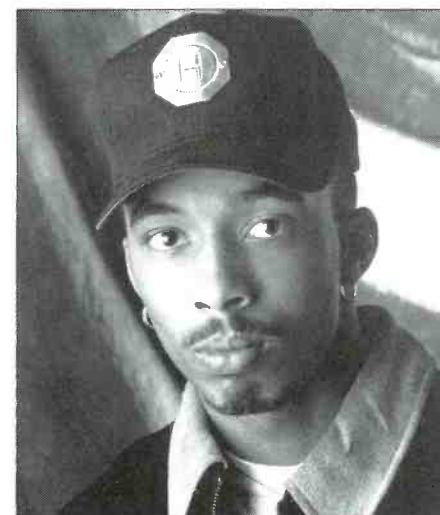
Catch Us  
If You Can...  
**WORD!**

### FEATURED ARTISTS

FIVE XI  
KRONIC  
NKRU  
Afro-Plane  
Black Girl



©1993 Kaper Records  
Manufactured and Distributed by RCA/BMG  
A Bertelsmann Music Group Company



Atlantan producer and studio owner  
Dallas Austin



The Sky's the limit for Vigilantes Of Love.





Arrested Development cut "Tennessee" in Georgia.

Jackson, after having appointed the Mayor's Commission on the Atlanta Entertainment Industry, formed the Atlanta Music Advisory Board to focus on the growing business and encourage communication between the music community and the city's other business communities. The group is "bringing business and government together," according to the commission's chair, Robert A. Hebert.

Why has Atlanta become such an important music city? Who can say. Maybe it's due to the city's elusive qualities that have inspired musicians—from the Allman Brothers Band ("Hot 'Lanta") to Little Feat ("Oh Atlanta") to Bad Company ("Oh, Atlanta")—to capture it in song. ■

Tony Paris, an Atlanta native, is the music editor for Creative Loafing, Atlanta's free alternative weekly. He has covered the local, national and international music scene since 1975.



**"WHERE WORLDS OF MUSIC COME TOGETHER"**  
AUGUST 28 ~ SEPTEMBER 6, 1993

- |                            |                              |  |
|----------------------------|------------------------------|--|
| MIDNIGHT OIL               | JOSHUA REDMAN QUARTET        | Tribute to Albert King featuring:      |
| ZIGGY MARLEY               | JOE LOVANO QUARTET           | LUTHER "GUITAR" JOHNSON                |
| HOTHOUSE FLOWERS           | IRMA THOMAS                  | LARRY "ARKANSAS" DAVIS                 |
| AN EMOTIONAL FISH          | DIRTY DOZEN BRASS BAND       | LITTLE JIMMY KING & THE SOUL SURVIVORS |
| CRUSH                      | THE STAPLE SINGERS           | POPS STAPLES                           |
| NEIL YOUNG                 | GIL SCOTT-HERON              | ANN PEEBLES                            |
| MILLIE JACKSON             | SWISSTET                     | LITTLE MILTON                          |
| BRUCE HORNSBY              | Salute to Hip Hop hosted by: | TINSLEY ELLIS                          |
| JOHN LEE HOOKER            | SPEECH & AERLE TAREE OF      | plus Very Special Guests               |
| All Day Gospel Celebration | ARRESTED DEVELOPMENT         |  |

Montreux Atlanta Music Festival Presented by  
the City of Atlanta Bureau of Cultural Affairs  
Artistic Director ~ Mark Johnson, Primedia

For tickets call Ticketmaster  
404-249-6400  
For more information call: 404-892-2287

Sponsored by: **Panasonic**  
just slightly ahead of our time.



# ROCK BOTTOM, INC.

*When looking for that distributor in the Southeast/Southwest to work your line to the fullest — just ask these labels who they prefer!*

454 RECORDS  
ABSOLUTE PITCH  
ADELPHI  
ALTENBURGH RECORDS  
AMERICAN GRAMAPHONE  
AMHERST  
AUBERGINE  
AVION  
AZTEC  
BAINBRIDGE  
BLACK LABEL  
BLIND PIG  
BRAINCHILD  
BROTHER  
BURNSIDE  
CABIN FEVER  
CAROUSEL SOUTH  
CELESTIAL HARMONIES  
CHASE MUSIC  
CLR RECORDS  
COLLECTABLES  
COLLEGIUM  
CORE RECORDS  
COUNTRY MUSIC FOUND.  
CMH RECORDS  
CONSENSUS MGT.

COWTOWN  
COYOTE OLDMAN  
DA MUSIC  
DART RECORDS  
DAYSTAR  
DEBUT  
DELMARK  
DIRECT COMPANY  
D.J. SPECIALIST  
EARTHFLIGHT  
EDGE RECORDS  
ELTAN RECORDS  
EPIPHANY  
ETHEREAN  
EVIDENCE MUSIC  
FLAT TOWN MUSIC  
FLYING FISH  
FOSSIL RECORDS  
FOURTH STEP  
GOLDEN GATE  
GRAVITY  
GREAT NORTHERN ARTS  
HIGH HARMONY  
INCREASE  
INVASION GROUP

INVINCIBLE  
JOPLIN & SWEENEY  
JOSS ENT.  
JVC MUSICAL IND.  
KAMEI RECORDINGS  
LEFT FIELD  
LEISURE ENT.  
LIVING MUSIC  
MAMA FOUNDATION  
M/ART  
MARDI GRAS  
MASSIVE  
MIRAMAR  
MOBILE FIDELITY  
MODERN BLUES  
MONSTER MUSIC  
MOOSE RECORDS  
MOULIN D'OR  
MUSE RECORDS  
MUSIC HOUSE  
NEBULA  
NESAK INT'L  
NOVA RECORDS  
OMEGA RECORD GROUP  
ORIENTAL  
ORLEANS

PAIR  
PALMETTO  
PANTHER  
PAULA RECORDS  
PETER ROBERTS  
PRIORITY  
PURE & SIMPLE  
QUICKSILVER  
RAP DIS!  
RARA  
REAL MUSIC  
RIPETE RECORDS  
ROONEY RECORDS  
ROUGHAGE  
RUST  
RVCD  
SEA BREEZE  
SERENITY  
SFL  
SHINING STAR  
SIERRA  
SILVER WAVE  
SONGS & COMPANY  
SONIC ATMOSPHERES  
SOUND BARRIER  
SHATTERED MUSIC

SOUND DESIGNS OF AZ.  
SOUND RX  
SPECIAL MUSIC  
SPINDLETOP  
SPINNAKER  
SQUARE  
SUGAR HILL  
SUGO  
SUMERTONE  
SUTRA  
SWEAT SHOP  
TMR RECORDS  
TELARC  
TENACIOUS  
TIMELESS  
TOTAL RECORDINGS  
TRILOKA  
USA MUSIC GROUP  
VALLEY VUE  
VEE-JAY  
VIDEO TREASURES  
VOSS MUSIC  
WAX MUSEUM  
WHALECO  
WINDSTAR

*Who better to expose the "Hotbed" of talent in the Southeast and Southwest? Ask them.*

ALLGOOD  
BEANLAND  
ELGIN WELLS  
HOOTIE & THE BLOWFISH  
JUPITER COYOTE

MARSHALL TUCKER  
SEX POLICE  
THREE WALLS DOWN  
VIGILANTES OF LOVE  
WHITE BUFFALO

LONG PLAY  
Big Fish Ensemble  
Hear No Evil-Monkees Tribute  
SISTER RUBY  
Tribute to Bob Dylan-Vol. 1

David Franklin  
Catbird Seat  
Andrew Hyra & Kristian Bush  
Michelle Malone  
TWO LB. PLANET

(404) 448-8439

(404) 410-9496

(305) 474-1114

(409) 564-2743

we thank  
our stars for  
five great  
years.



# Make Way For Moby; Film Maker In The House

**MOBY IN MOTION:** It may have taken a moment, but rave punters can finally give those worn-out old Moby discs a rest, and dig into some new material by the prodigious composer/producer. On "Move," his long-awaited first release on **Elektra** (and on **Mute** in the U.K.), the undisputed King Of Techno practically reinvents the dance music subgenre in the space of six tracks, giving it the freshest face it's had in eons.

Although it is merely a prelude to an album due in January 1994, this EP is jammed with enough imagination and potential singles to stand on its own. The title track has just shipped to jocks on a 12-inch that sports mixes by **Marc "MK" Kinchen** and the Mobe-ster himself. Fans of "Go" and other now-classic Moby fare will initially be jolted by the overt disco colors, sweeping piano lines, and lung-bursting vamps by guest singers **Rozz Morehead** and **Carole Sylvan**, but there is enough of a dark keyboard shadow and bass aggression to muffle cries of "sellout."

"All That I Need Is To Be Loved" (our personal fave) and "Morning Dove" are more akin, rhythmically speaking, to previous compositions. Both cuts, however, also are far more melodically complex and challenging than anything he has offered to date. Making his vocal debut on the former cut, Moby's primal belting is, by turns, cathartic and frightening, and will burn dancefloors when it is issued as a single in a couple of months. We hear, by the way, that a guitar-anchored metallic version is in the works. Gag on that, kids.

Elsewhere on "Move," we find Moby dabbling in tribal and house beats, and often weaving a quasi-classical subtext into his arrangements. "The Rain Falls & The Sky Shudders" is soothing ambience, while "Unloved Symphony" oozes with all of the melodrama the title implies.

Perhaps the best thing about Moby is his willingness not only to pay homage to his influences, but also to take the lesson learned and give it a new twist. There is no denying the role that folks like **Giorgio Moroder** have played in his development. What is refreshing is watching Moby rethink the past, rather than regurgitate it. It is what sets him apart, and what will keep him in the role of tastemaker for many.

**IN THE MIX:** The *long-in-progress* **Raiana Paige** project has surfaced, and it is proving well worth the wait. On "You're My Only Man" (**London/PLG**), she reveals a matured voice that is up to the task of a diva-driven **Carlos Berrios/Franc Reyes** tune.

The original version is pop-juiced freestyle twirler, equipped with a driving funk undercurrent (jam on those snaky guitars!) and a sing-along chorus. All bets are hedged by the inclusion of a trippy deep-house rendering by **Tommy Musto** and **Victor Simonelli**. Their "TMVS Underground Mix" is moist'n'sexy, and ready for widespread consumption.



by *Larry Flick*

While we patiently wait for **Atlantic** to release the new **Beloved** single, "Rock To The Rhythm" (and given the gap of time, patience is wearing *mighty* thin), we advise DJs to delve into the band's current **EastWest U.K.** 12-inch, "Outerspace Girl." Enhanced by a plethora of remixes, the track is a tasty combo of trance-induced ambience and rich deep-house percussion. **Jon Marsh's** voice is at its whispery best amid wafting space-age keyboard effects and spinning faux-strings. Coolness.

Need a dub? On "Feel My Love" (**We Say So, U.K.**), **Mat Jam Lamont's Jam Experience** has sauteed a lovely melange of beats and loops—stirred into a frenzy by remixers **Cantor & Moses**. The groove is raw and quite muscular, with enhanced male vocal bits and dramatic synth pulses. You may not be inspired to toss out all of your vintage **Roger S. dubs**, but you will have something to keep choosy underground heads happy until the next one comes along.

**BEATS ON FILM:** The house contingent of clubland will soon be the subject of a feature-length documentary, produced and directed by Toronto film maker **Joy Corion**. Tentatively titled "Our House," the film will trace the history of the dance music subgenre, as well as its influence on other music and cultures.

Corion is planning a tour of key cities around the world, including Chicago, New York, and London, and will pepper the piece with lots of music and anecdotal interviews from ex-

perts, producers, and club-goers. "I want ["Our House"] to be a fast-paced, visual, and informative exploration of the music and the people who are caught up in its wake," she says.

Corion recently received a \$5,000 grant from the Canadian government to make "Our House," and is still soliciting outside financial support. She is confident that the film will be completed by early next year. "This documentary is being conceived as a mass-market appeal vehicle," Corion says. "There is also a huge market potential for a soundtrack incorporating underground house music."

"Our House" will first be entered into a number of international film festivals, possibly followed by limited theatrical release, home-video availability, and national television broadcast (perhaps on **MTV** in the States, or **MuchMusic** in Canada).

Corion already has committed to donating a bulk of the documentary's profits to AIDS research and relief organization around the U.S. and Canada. For more details, or to lend moral or financial support, contact Corion at **Positive Vibes Productions** in Toronto.

**TID-BEATS:** The ever-fierce **Frankie Knuckles** currently is immersed in a bunch of cool projects. In addition to tracking material for his second **Virgin** album, which is slated for early '94 release (with the first single due in autumn), he will contribute two cuts to **Rozalla's** sophomore set on **Epic**, and is at the helm of seven songs on **Alison Limerick's** second **Arista U.K.** collection... Meanwhile, **Frankie's Def Mix** buddy **David Morales** is keeping busy before beginning promotion for his sterling **Mercury** debut, "The Program," by remixing **U2's Lemon (Island)**. Also, if **Daryl Hall's** new "Soul Alone" set sounds extra groovy, it might be because Morales was involved in the mixdown... **Li'l Louis** has transformed the smooth "For The Cool In You" (**Epic**) from the upcoming **Babyface** album of the same name into a lovely, easy-paced house jam. Coming your way soon, this is an early-a.m. must... Up-and-coming Los Angeles producer/DJ **Alexx Antaeus** and Detroit keyboard wizard **Jeff Sudakin** are prominently featured on the upcoming "Zoo Rave II" compilation under the name **AAR**. The cut "Rag-gademic Anthem" also showcases **Dread Flimstone's** fine toasting style... **Arista** enters the compilation fray this month with "House Of Groove," which has a previously unavailable David Morales remix of "Walking On Broken Glass" by **Annie Lennox**, as well as **Ben Liebrand's** fab house reconstruction of TLC's "Ain't Too Proud To Beg," and the **Rapino** remix of **Haddaway's** "What Is Love"...

Speaking of the Haddaway, import hounds should seek out "Life," his long-anticipated second single on **Coconut/BMG Records** (Germany). Similar in rave/NRG vibe to "What Is Love," the track has not yet been confirmed for domestic release... If the smokin' "You Got Me" by **Sabrina Johnston** wasn't your cup of tea the first time around, pick up the fab "80 Proof Session" set of remixes by **Benji Candelario, Jason Load, Pavel DeJesus, Oscar Poche,** and **Wayne Rollins**. Quite an army, eh? They have created five different versions of the track, all of which kick hard, and all of which complement Sabrina's excellent vocal... There's a good reason why **Mavis Staples'** new **Paisley Park** album is called

"The Voice"—Ms. Thing wails like few others can. She tempers a sense of power and drama worthy of **Patti LaBelle** with a world-wise grit that lends depth to nearly any song she graces. "The Voice" is a seamless blend of edgy retro-funk/jack-swing numbers like "Kain't Turn Back," with diva-down club jams like the single-ready "House In Order." And, of course, "Why" and "All Because Of You" are ballads that will keep you warm during life's quieter moments. *Mmmmm*.

## Book Of Love Poised For A Dip In The Mainstream

**NEW YORK**—Book Of Love founder **Ted Ottaviano** is tiring of requests for songs derivative of the band's 1984 breakthrough hits, "Boy" and "I Touch Roses."

"Memories are great, but you can never truly relive your favorite moment in life," he says. "Hopefully, you can use those experiences as a way to grow and develop into something more interesting," he says. "Unfortunately, sometimes you can grow so much that you leave people behind."

Ottaviano is referring to Book Of Love's 1991 collection, "Candy Carol," a commercial disappointment that he now describes as a "somewhat narrow-minded, and autobiographical statement that people obviously didn't like."

"Musically, it also felt very alternative, and perhaps a little too varied in places," he adds. "You couldn't pinpoint any one track to a format or a trend in music. I guess it was a hard album to sell; it was so intimate in places that it excluded some. But I'm still really proud of it, and glad we made it."

With that in mind, Book Of Love's current **Sire/Reprise** set, "Lovebubble," is a logical progression in style and presentation. It is a crafty blend of pop/disco beats, with deceptively simple melodies that seem to glean inspiration from nursery rhymes one moment and classical music next. The recent club smash "Boy Pop" is an anthem that has raised more than a few conservative-eyebrows, while the lyrically clever "Happily Ever After" and the short-but-sweet "Sunday A.M." are pure ambience.

"I have been trying to rewrite the theme from 'A Summer Place' my entire life, and I think 'Sunday A.M.' is probably as close as I'll get for the time being," Ottaviano laughs.

Ottaviano says the period of time between "Candy Carol" and "Lovebubble" gave him room to rediscover the joy of making music. In fact, he got so involved in writing

and demoing tracks that he found himself immersed in a second act, **Doubleplusgood**. That group will be featured on the forthcoming **Sire/Reprise** compilation, "New Faces," which will test-market four new club-oriented signings.

"This is a good way to play with sounds and ideas that don't necessarily suit Book Of Love. The Doubleplusgood songs have a harder, less pop sound."

Doubleplusgood's first single, "Conga Te," will ship to DJs later this month. Remixes of the track have been provided by **Mood II Swing**, who handled "Boy Pop," as well as DJ **Digit & DJ EFX**. A full album is in the planning stages.



BOOK OF LOVE

In the meantime, Ottaviano and co-horts **Susan Ottaviano** (surprisingly, no relation to Ted), **Jade Lee**, and **Lauren Roselli** are immersed in bringing "Lovebubble" into the mainstream consciousness. They are about to embark on their first concert tour in nearly two years, and will soon shoot a video to accompany the next single, "Hunny Hunny." Although he is energetic about promoting the project, he is philosophical about its prospects.

"You get to the point where you accept a certain pattern. We're not willing to bend over backwards to have a huge pop hit. In fact, I don't think we'll ever have that massive, monster hit. But we're content with putting our music out there, playing to people who like us, and hopefully finding new friends who want something a little different."

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING AUGUST 21, 1993

#### CLUB PLAY

1. RAINCRY GOD WITHIN HARDKISS
2. TAKE ME AWAY (PARADISE) MIX FACTORY MOONSHINE
3. DROWNING MAN DURAN DURAN CAPITOL
4. ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT IMAGO
5. ANOTHER KIND OF FIND RED RED GROOVY CONTINUUM

#### MAXI-SINGLES SALES


1. THINK (ABOUT IT) PATRA EPIC
2. FREAK OUT NIKKI-D FLAVOR UNIT
3. BOOTLEGGA HOODRATZ EPIC
4. THE BAR-NEE SONG FRANK SKI DECO
5. FUK DAT SAGAT MAXI

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	2	7	6	<b>GIMME LUV (EENIE...)</b> MERCURY 862 327	◆ DAVID MORALES & THE B.Y.C. W/PAPA SAN
2	3	5	8	<b>CAN'T GET ENOUGH OF YOUR LOVE</b> ARISTA 1-2583	◆ TAYLOR DAYNE
3	4	8	8	<b>HUMAN BEHAVIOUR</b> ELEKTRA 66299	◆ BJORK
4	1	4	7	<b>CAN YOU FORGIVE HER?</b> EMI 56279/ERG	◆ PET SHOP BOYS
5	5	9	8	<b>KILLER/PAPA WAS A ROLLIN' STONE</b> HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
6	7	15	7	<b>LOOK GOOD</b> RELATIVITY 1186	◆ JOHNNY P.
7	8	12	9	<b>TRIBAL DANCE</b> RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
8	11	17	6	<b>SPECIAL KIND OF LOVE</b> A&M 0062	◆ DINA CARROLL
9	14	31	3	<b>IF VIRGIN 12675</b>	◆ JANET JACKSON
10	10	2	11	<b>BAD MOOD</b> SBK 19782/ERG	◆ LONNIE GORDON
11	6	3	12	<b>TUBALE (EXTASY)</b> ANGEL EYES 5411	◆ WARNING
12	9	1	11	<b>SHINE</b> COLUMBIA 74948	◆ MIDI RAIN
13	17	22	5	<b>WHO DO YOU THINK YOU ARE</b> WARNER BROS. 40910	◆ SAINT ETIENNE
14	18	25	5	<b>CRITICAL (IF YOU ONLY KNEW)</b> EIGHT BALL 014	◆ WALL OF SOUND FEATURING GERALD LETHAN.
15	12	6	10	<b>VOICE OF FREEDOM</b> COLUMBIA 74943	◆ FREEDOM WILLIAMS
16	19	23	5	<b>STATE OF MIND</b> WARNER BROS. 40924	◆ SOFIA SHINAS
17	15	11	10	<b>STAND ABOVE ME</b> VIRGIN 12668	◆ O.M.D.
18	23	36	5	<b>SING HALLELUJAH!</b> LOGIC 1-2597/ARISTA	◆ DR. ALBAN
19	27	41	4	<b>DO U FEEL 4 ME</b> IMAGO 25031	◆ EDEN
20	28	47	3	<b>JOY</b> WARNER BROS. 40955	◆ ULTRA NATE
21	26	39	4	<b>U GOT ME UP</b> CAJUAL 206	◆ DAJAE
22	21	20	7	<b>HAPPY</b> RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
23	30	43	3	<b>RUNNING OUT OF TIME</b> DEF AMERICAN 40934/WARNER BROS.	◆ DIGITAL ORGASM
24	37	—	2	<b>MI TIERRA</b> EPIC 77062	◆ GLORIA ESTEFAN
25	25	32	5	<b>STEP IT UP</b> GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
26	24	35	4	<b>LOVE CAN SAVE</b> STRICTLY RHYTHM 011	◆ COOKIE WATKINS
27	33	46	3	<b>AMBER GROOVE</b> LIQUID MUSIC 3505/INSTINCT	◆ SAS
28	36	44	4	<b>YA YAE YA YO YO YO</b> MAX BILT 83002	◆ VOICES OF KWAWN
29	38	42	3	<b>WHAT IS LOVE</b> ARISTA 1-2574	◆ HADDAWAY
30	29	40	4	<b>I LIKE IT</b> BIG BEAT 10124/ATLANTIC	◆ JOMANDA
				<b>★ ★ ★ Power Pick ★ ★ ★</b>	
31	46	—	2	<b>SLIDE ON THE RHYTHM</b> VIRGIN 12682	◆ ARIZONA FEATURING ZEITIA
32	20	16	11	<b>YOU MAKE ME HAPPY</b> FREEZE 50036	◆ THE DARRYL JAMES/DAVID ANTHONY PROJECT
33	39	48	3	<b>GET OVER</b> REPRISE 40711/WARNER BROS.	◆ NICK SCOTTI
34	22	19	9	<b>I WILL CATCH U</b> EPIC 74968	◆ NOKKO
35	13	13	12	<b>BACK TO MY ROOTS</b> TOMMY BOY 565	◆ RUPAUL
36	16	14	12	<b>BOY POP</b> SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
37	<b>NEW</b>	1	1	<b>WORLD (THE PRICE OF LOVE)</b> QWEST 40966/WARNER BROS.	◆ NEW ORDER
38	41	50	3	<b>WHAT'S UP DOC? (CAN WE ROCK)</b> JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
39	<b>NEW</b>	1	1	<b>CAN'T PLAY AROUND</b> CUTTING 278	◆ KATHY BROWN
40	<b>NEW</b>	1	1	<b>CHAINS</b> IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
41	31	27	6	<b>JUMPING TO THE PARTY</b> ZYX 6988	◆ SPACE MASTER
42	<b>NEW</b>	1	1	<b>LOVE FOR LOVE</b> BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
43	34	21	11	<b>JUST CAN'T GET ENOUGH</b> SONIC 2017/INSTINCT	◆ TRANSFORMER 2 FEATURING ASLI
44	<b>NEW</b>	1	1	<b>FIRE UP</b> EIGHT BALL 016	◆ THE GIRL!
45	<b>NEW</b>	1	1	<b>WE ARE FAMILY '93</b> RHINO 96019/ATLANTIC	◆ SISTER SLEDGE
46	45	—	2	<b>IF I HAD NO LOOT</b> WING 859 057/MERCURY	◆ TONY! TONI! TONE!
47	<b>NEW</b>	1	1	<b>INSANE IN THE BRAIN</b> RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
48	42	26	6	<b>PENTHOUSE AND PAVEMENT (REMIX)</b> VIRGIN 12667	◆ HEAVEN 17
49	40	30	8	<b>LET 'EM IN</b> ELEKTRA 66291	◆ SHINEHEAD
50	43	45	4	<b>10X10</b> TOMMY BOY 562	◆ 808 STATE


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	4	13	3	<b>IF (T) (X) VIRGIN 12675</b>	◆ JANET JACKSON <small>1 week at No. 1</small>
2	1	2	8	<b>CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583</b>	◆ TAYLOR DAYNE
3	3	6	5	<b>GET IT UP (FROM "POETIC JUSTICE") (M) (T) LAFACE/EPIC SOUNDTRAX 77073/EPIC</b>	◆ TLC
4	2	1	12	<b>SLAM (M) (T) (X) JMJ/CHAOS 74882/COLUMBIA</b>	◆ ONYX
5	6	7	6	<b>INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA</b>	◆ CYPRESS HILL
6	8	15	7	<b>I GET AROUND (M) (T) INTERSCOPE 96036/AG</b>	◆ 2PAC
7	5	5	8	<b>IT'S ON (M) (T) (X) TOMMY BOY 569</b>	◆ NAUGHTY BY NATURE
8	12	16	6	<b>LATELY (T) UPTOWN 54693/MCA</b>	◆ JODECI
9	16	18	5	<b>WHAT IS LOVE (M) (T) ARISTA 1-2574</b>	◆ HADDAWAY
10	11	9	12	<b>WHOOM! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK</b>	◆ TAG TEAM
11	17	28	4	<b>MI TIERRA (T) (X) EPIC 77062</b>	◆ GLORIA ESTEFAN
12	7	10	8	<b>HAPPY (T) (X) RCA 62568</b>	◆ LEGACY OF SOUND FEATURING MEJA
13	9	12	8	<b>I LIKE IT (M) (T) (X) BIG BEAT 10124/AG</b>	◆ JOMANDA
14	15	19	6	<b>INDO SMOKE (M) (T) EPIC 77026</b>	◆ MISTA GRIMM
15	18	25	4	<b>THE FUNKIEST/FREAK MODE (M) (T) IMMORTAL 77045/EPIC</b>	◆ FUNKDOOBIE
16	19	21	6	<b>IF I HAD NO LOOT (T) WING 859 057/MERCURY</b>	◆ TONY! TONI! TONE!
17	13	14	13	<b>WHOOT, THERE IT IS (M) (T) WRAP 0150/ICIBAN</b>	◆ 95 SOUTH
18	10	3	10	<b>DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE</b>	◆ DR. DRE
19	24	—	2	<b>CHECK YO SELF (T) PRIORITY 53830</b>	◆ ICE CUBE FEATURING DAS EFX
20	25	30	4	<b>CHAINS (T) (X) IMMORTAL 77028/EPIC</b>	◆ HIS BOY ELROY
				<b>★ ★ ★ Power Pick ★ ★ ★</b>	
21	49	—	2	<b>LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG</b>	◆ ROBIN S.
22	22	22	7	<b>2 THE RHYTHM (T) (X) RCA 62569</b>	◆ SOUND FACTORY
23	30	45	3	<b>ONLY WITH YOU (M) (T) (X) IMAGO 25041</b>	◆ CAPTAIN HOLLYWOOD PROJECT
24	20	23	5	<b>STEP IT UP (T) (X) GEE STREET/ISLAND 862 431/PLG</b>	◆ STEREO MC'S
25	28	32	3	<b>ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA</b>	◆ KRIS KROSS FEATURING SUPERCAT
26	33	39	4	<b>KILLER/PAPA WAS A ROLLIN' STONE (T) HOLLYWOOD 66289/ELEKTRA</b>	◆ GEORGE MICHAEL
27	27	29	8	<b>BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA</b>	◆ SHAI
28	23	20	7	<b>WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127</b>	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
29	14	4	10	<b>PLASTIC DREAMS (T) (X) EPIC 74992</b>	◆ JAYDEE
30	32	26	18	<b>DAZZEY DUKS (T) TMR 3089/BELLMARK</b>	◆ DUICE
31	26	17	11	<b>BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565</b>	◆ RUPAUL
32	35	—	2	<b>DO U FEEL 4 ME (M) (T) (X) IMAGO 25031</b>	◆ EDEN
33	37	43	3	<b>MY CUTIE (M) (T) (X) MCA 54662</b>	◆ WRECKX-N-EFFECT
34	43	46	4	<b>LOOK GOOD (M) (T) (X) RELATIVITY 1186</b>	◆ JOHNNY P.
35	21	8	11	<b>U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.</b>	◆ D:REAM
36	36	42	4	<b>WHO DO YOU THINK YOU ARE (T) (X) WARNER BROS. 40910</b>	◆ SAINT ETIENNE
37	38	40	6	<b>BAD MOOD (T) SBK 19782/ERG</b>	◆ LONNIE GORDON
38	34	36	5	<b>CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA</b>	◆ LORDS OF THE UNDERGROUND
39	47	—	2	<b>RUFFNECK (M) (T) FIRST PRIORITY 96038/AG</b>	◆ MC LYTE
40	31	27	24	<b>SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG</b>	◆ ROBIN S.
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
41	<b>NEW</b>	1	1	<b>MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.</b>	◆ ZAPP & ROGER
42	42	49	5	<b>U GOT ME UP (T) CAJUAL 206</b>	◆ DAJAE
43	48	—	2	<b>CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG</b>	◆ PET SHOP BOYS
44	45	41	19	<b>MORE AND MORE (M) (T) (X) IMAGO 25028</b>	◆ CAPTAIN HOLLYWOOD PROJECT
45	41	37	6	<b>MEGAMIX (T) (X) ZYX 6966</b>	◆ K.C. AND THE SUNSHINE BAND
46	40	33	7	<b>PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA</b>	◆ L.L. COOL J
47	<b>NEW</b>	1	1	<b>THAT'S WHAT LITTLE GIRLS ARE MADE OF (T) MCA 54654</b>	◆ RAVEN-SYMONNE
48	44	31	12	<b>LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA</b>	◆ MARY J. BLIGE
49	<b>NEW</b>	1	1	<b>BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107</b>	◆ JAZZY JEFF & FRESH PRINCE
50	29	11	10	<b>I WILL CATCH U (T) EPIC 74968</b>	◆ NOKKO

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.



join the bad yard club and let  
**david morales**  
hip you to the program.  
sizzling dancehall meets  
cool, classic club rhythms.  
sound good? thought so.  
**join the club.**  
to preview trax from the program  
call 212-594-TUNE (code # 253)  
produced by d. morales, n. tucker, s. bunjiwar executive producers: j. weinstein & b. carbone

features:  
**gimme luv**  
(eenie meenie miny mo)  
**the program**  
in de ghetto



**david morales**  
& the bad yard club  
**the program**

© 1993 PolyGram Records. Inc. (314 518 015-1/2/4)

## Scott Cuts To The Chase; Brassy Diva-s; 'Crazy' Ray

**N**OT JUST ANOTHER PRETTY Face: Add saxophonist Tom Scott to the list of musicians who have become the Milton DeLuggs, Skitch Hendersons, Bobby Rosengardens, Billy Taylors, and Doc Severinsens of their generation. This, of course, means that Scott is about to become the musical foil for yet another late-night talk-show host—namely Chevy Chase. (Scott did this once before, with Pat Sajak; it was a wheel of *misfortune* that lasted about a minute.) The saxophonist once again joins the likes of Branford Marsalis (Jay Leno), Dave Koz (Arsenio Hall), and David Sanborn (David Letterman via Paul Shaffer), saxists all, who have

clined of Western civility and gamesmanship, though it does speak well for arrogance and boorishness as regional specialties.) Diva is the brainchild of drummer and music industry veteran Stanley Kay, who spent years managing Buddy Rich and now guides the career of drummer Maurice Hines. Convinced that there must be a host of women who can handle swing music, Kay auditioned players from all over the country (and, in one case, Europe), then assembled a core group featuring leader/drummer Sherrie Mariele, bassist Melissa Slocum, pianist Jill McCarron, trumpeter Ingrid Jensen, and saxophonists Virginia Mayhew, Sue Terry, and Carol Chaikin, among others. Their book? Charts that stir the ghosts of Duke Ellington, Count Basie, Mel Lewis, and Rich.

**N**UTS, A PLENTIFUL Natural Resource: Ray Charles proved the other day that lyrics don't contain meaning; rather, interpreters assign it. I've always assumed that Paul Simon's "Still Crazy After All These Years" was a song of resignation and acceptance, an embrace of one's nature (neuroses?) over time and circumstance. Charles, however, has a less psychological (and more romance-friendly) take. In his read at Radio City Music Hall, in a version different from that featured on his Warner Bros. album "My World," he met his old lover on the street and was still crazy—for her, about her—after all these years. It was love, all right, that had him feeling reflective—the love he continued to feel for a lover, not self-love or self-loathing disguised as love. Charles spun a totally different tale out of a song that had seemed straightforward enough. The performance tells us something reassuring about him, about Simon, and maybe about the existential nature of enduring art in a complex world. But let's not get into *that*. Let's just say Charles nailed it.



by Jeff Levenson

raised their visibility with regular turns on the late-night circuit. Chase's program is to begin airing Sept. 13 on the Fox network. Scott has been instructed to write the show's theme, as well as "funny" music. We're not sure what *funny* music is, but the guess here is that whatever it is, it will be funnier than the show's host, whose particular brand of *funny* has never seemed very funny at all.

**S**OME LIKE IT HOT: Diva, the new 16-piece big band composed of women only (it's a "no-man's band," the group's press materials tell us), recently got the kind of play that sometimes jump-starts careers. The brass section performed the Canadian and U.S. national anthems before game three of a recent Toronto-New York series at Yankee Stadium. (Yes, the New York fans actually booed the Canadian anthem, which underscores the de-



**Welcome To New York.** Blue Note Records executives and artists congratulate Cuban pianist Gonzalo Rubalcaba on his U.S. performance debut at New York's Lincoln Center. Rubalcaba performed songs from his fourth Blue Note album, "4 x 20 Suite." Shown, from left, are Manhattan Records artist Everette Harp; bassist Charlie Haden; Hitoshi Namekata, president of Toshiba-owned jazz label Somethin' Else; Jose Forteza, Rubalcaba's manager; Rubalcaba; Blue Note producer Michael Cuscuna; Blue Note/Capitol artist Rachelle Ferrell; bassist Reynaldo Melian; Blue Note artist Jack DeJohnette; and Blue Note president Bruce Lundvall.

Billboard

WORLDWIDE DANCE

ON THE TIP

A BILLBOARD SPOTLIGHT

Always on the cutting edge, Billboard presents the second annual report on the ever-expanding world of dance music. Dance is proving itself an extremely innovative and popular genre of music with "hot-spots" such as New York, Miami, San Francisco, Brazil, London, Italy and Germany leading the way. Special features will focus on the nightclub scene, DJ's and the labels, in those trend-setting territories.

This is the editorial centerpiece on dance music for the entire industry. Join Billboard "on the tip" and show a worldwide audience that you are a player.

ISSUE DATE: SEPTEMBER 25  
AD CLOSE: AUGUST 31

NY: Ken Piotrowski 212-536-5223

LA: Jon Guynn, Gary Nuell 213-525-2300

UK & Europe: Pat Rod Jennings, Christine Chinetti -44-71-323-6686

## Travis Set Is Wired For Sound 'Wind' May Give Push To Cowboy Songs

BY EDWARD MORRIS

NASHVILLE—Randy Travis, the man who spearheaded the neo-traditional country music movement of the mid-'80s, hopes his new album, "Wind In The Wire," will give a similar boost to classic cowboy songs.

Scheduled to be in stores Tuesday (17), the album is the soundtrack to Travis's upcoming made-for-TV movie, also called "Wind In The Wire." The movie will air Aug. 25 on ABC-TV. Segments from the film appear in the artist's current music video, "Cowboy Boogie." The single version of the song goes for radio adds Monday (16). An extended mix has been prepared for distribution to dance clubs.

Produced by Steve Gibson, "Wind In The Wire" is Travis's first studio album since 1991's "High Lonesome." It is being released simultaneously on the Warner Bros. and Warner Western labels and marks the first time since Travis signed to Warner Bros. that he has worked with a producer other than Kyle Lehning.

The switch occurred, Travis explains, because Lehning was busy setting up Asylum Records' operations in Nashville when the cowboy album was being planned. Lehning will, however, resume his producing chores for Travis's follow-up album, which probably will be out next spring.

Travis says the venture into new musical territory stirred some old memories: "It was kind of like putting together my first country album—in the sense that there's not that many people out there doing this kind of music. So finding good songs [for the album] was a lot easier than it is to find good country songs now—because when [those country songs] get written, they get grabbed."

The idea to do a movie with music, Travis explains, came from his camp. "We wanted to do a special which involved music but make it a little different, not just a performance show... What it looks like is a behind-the-scenes story of making a movie."



TRAVIS

While Travis stars in the film, he buttressed his own acting with guest appearances by Burt Reynolds, Chuck Norris, Lou Diamond Phillips, Denver Pyle, Dale Robertson, and Melanie Chartoff.

Since one of the movie's storylines involves the introduction of ranching techniques to cowboys in Hawaii (where Travis has a home), the album contains three Hawaiian songs. Some tracks for the album were cut in Maui and include instrumentals by a popular island group, the Pahinui Brothers.

Plans call for two singles to be pulled from the album for country radio—"Cowboy Boogie" and the title cut. Travis admits he's a bit apprehensive about changing musical horses, even temporarily: "I do want to get airplay, and I hope that the people listening will enjoy what they hear. But this is just a one-time deal. This album wouldn't even exist if not for the television show."

Early this year, Travis and his manager/wife, Lib Hatcher-Travis, disbanded their in-house concert

promotion division, and Travis announced he would not continue touring—as he had done steadily since his breakthrough in 1986.

Looking back on his decision to slow down, Travis says, "I miss working for an audience. I love that, and I always will. I just got tired of traveling on a bus. There are people who have done it for 30 years, and that's fine if they enjoy it. But I'm just not one of those who enjoyed continually getting on that bus and leaving home. I will tour again. I just don't know the date right now."



Third, Fourth, and Fifth. Grand Ole Opry star George Hamilton IV, at far right, congratulates son George Hamilton V, second from left, following his performance at the third annual Music City Music showcase series. With the Hamiltons, from left, are Ted Hacker, chairman of the event; Sherry Bond, executive director of the Nashville Entertainment Assn., the event's sponsor; and Wade Jessen, WSM-FM disc jockey.

## New Views Debunk Myths Of Country Made-For-Music-Fan Movies; Heartland Relief

LOOKING BETTER: Symbols are the "shorthand" mechanisms by which we are led to assume far more about something than we actually know. The wagon wheels, hay bales, and barns that were once the common representations of country music conveyed to many people not just a Southern agrarian existence but also ignorance, laziness, coarse manners, poverty, and corrosive self-doubt. And, to almost a traitorous degree, those of us who loved, sold, or celebrated country music often accepted and internalized this demeaning misrepresentation.

To appreciate how radically things have changed—how many more symbols there are to associate with the music—spend a couple of hours looking at the current music videos. Sure, there are still hats, horses, and honky-tonks (as there should be), but there's also the ever-preppy Vince Gill strolling leisurely across a golf course, Rosanne Cash moving through a quirky medieval costume drama, and hatless Darryl & Don Ellis caught in a traffic jam. There's Lari White frolicking in Rome, Suzy Bogguss getting the blues in London, and Collin Raye and Stephanie Davis emoting (separately) by the ocean. Taken individually, these videos have little enduring significance; together, they shower the viewer with symbols that slowly dissolve the old geographic, economic, and educational stereotypes which so long obscured country music's universality.

MOVIES ETC.: Lorrie Morgan's acting outshines the script she had to work with in "Proudheart," an hourlong made-for-TV movie that airs Monday (16) on TNN. The script has its strong points, particularly the realistic dialog, but it ends so abruptly that one waits for the "To Be Continued" sign to flash on the screen. And it doesn't. Still, the movie's locations, embryos of interesting characters, and Morgan's performance make it an hour well spent... "Elvis: The Beginning," another hourlong special, is scheduled for Friday (20) on the Arts & Entertainment Network. Narrated by Jack Perkins, it chronicles Presley's performances from July 1954 through the spring of 1955. The story is told mostly via interviews with those who knew him: Scotty Moore, Mae Axton, and Tom Perryman, among others. The show is crisply edited and the narration affectionately done.

In "Paradise Park," a feature film that will be released on Big Pictures home video Oct. 13, much of the acting is amateurish and the script gets excessively earnest. Still, the work is filled with genuinely charming moments. Its greatest appeal to country music fans will be the cameo appearances by Porter Wagoner, Johnny Paycheck, T. Graham Brown,

and Razyzy Bailey. Silent-screen star Lina Basquette plays a major role in the film, as does Larry Groce, host of the American Public Radio series "Mountain Stage"... "Roy Clark: A Musical Celebration" is just out from Branson Productions, Anaheim, Calif. The 80-minute video biography includes interviews, home movies, live performances, and commentaries by and about the Grand Ole Opry star.

MAKING THE ROUNDS: Clint Black and Wynonna have started a flood-relief charity called "Operation Heartland." It will gather and channel funds to "reopen small-scale community-based programs" in the Midwest. Black and Wynonna will donate the net proceeds of their Aug. 27 concert in Des Moines, Iowa, to the cause. Operation USA will administer the charity. Operation Heartland will be based in Los Angeles... As a reward to radio station WBGA, Waycross, Ga., for promoting voter registration, Travis Tritt gave a free

concert Aug. 1 at the town's Memorial Stadium. Tritt had encouraged such registration throughout 1992, particularly with his video, "Lord Have Mercy On The Working Man." Approximately 15,000 attended the show... Veteran music producer and label executive Jim Fogle-song will again teach the "Business Of Music" course at Vanderbilt Univ.'s Blair School Of Music. Classes begin

Aug. 25 and are held each Wednesday evening for 15 weeks.

Poet and scriptwriter Tom C. Armstrong recently made the mistake of taking a walk past all the new construction sites on Music Row. Here's his report, "Business Is Building On Music Row": "mighty music moguls mow/down small houses on 'the Row'/for buildings big and new, with parking decks—we're now in the reign of 'Edifice Rex.'"

MARK YOUR CALENDARS: A fund-raiser for the Nashville Ballet will be held Sept. 18 at the city's Greer Stadium. Dubbed a "Wild West Showdown," the event includes a fashion show by Manuel, art by Frank Ferrara, music by Robert Jetton & the Rockin' Rancheros, and an auction... TNN will broadcast the Canadian Country Music Awards show Sept. 25 at 9 p.m., Eastern time.

The annual competition for the Billboard Music Video Awards is underway. Letters have been sent to major and independent labels requesting submissions for the awards in 10 different genres, including country. If your label has not received a submission form, please contact Melissa Subatch at Billboard, 212-536-5018. The deadline for submission is Sept. 1. The awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

## Jackson's 'Chattahoochee' Keeps Album On The Rise

NASHVILLE—At the time the Mississippi River was breaking through its banks and flooding farms and cities throughout the Midwest, Georgia's Chattahoochee River was also surging over its boundaries—figuratively speaking—and splashing into headlines across the country.

"Chattahoochee," Alan Jackson's third single from his Arista album "A Lot About Livin' (And A Little 'Bout Love)," recently spent four consecutive weeks at the top of the Hot Country Singles & Tracks chart and has since propelled the collection to No. 1 on the Top Country Albums list.

The song, which Jackson co-wrote with Jim McBride, was also transformed into one of Country Music Tele-



JACKSON

vision's most popular videos, ascending to the No. 1 spot and nesting there for two weeks.

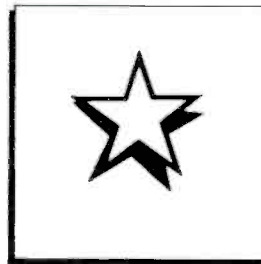
"We didn't have any idea it was going to get this big," an Arista spokesperson says. "The song took on a life of its own."

Jackson and McBride are not the first writers to celebrate the winding Southern stream. In 1877, Georgia-born Sidney Lanier made it the subject of what would become his most enduring and anthologized poem, "The Song Of The Chattahoochee." Lanier, alas, did not have the services of a marketing team. Jackson did.

As it became apparent that "Chattahoochee" had all the elements of an ideal "summer song," Arista organized a series of promotions to give the single velocity.

Miller Lite, Jackson's tour sponsor, was brought in to help set up activities at dance clubs in the cities where Jack-

(Continued on next page)



# COUNTRY CORNER



by Lynn Shults

**POSTING THE FOURTH NO. 1** of his career on Billboard's Hot Country Singles & Tracks chart is **Doug Stone** with "Why Didn't I Think Of That" (6-1). The track was produced by **Doug Johnson** and written by **Bob McDill** and **Paul Harrison**. Above all, the song is a perfect illustration of the importance of patience and blind faith for those on the creative side—especially those who write the songs. According to McDill, eight years lapsed between the time the song was written and the week it went to No. 1. "We pitched the song to everyone in town," says PolyGram Music's **Doyle Brown**. But it was Johnson who never lost his faith in the song. "Doug Johnson cut the song three or four times," McDill says. "He just kept recording it until he finally cut a hit with the song. It finally mellowed, just like a fine wine." McDill, a two-time Grammy nominee and a member of the Nashville Songwriter's Hall of Fame, has written or co-written 28 No. 1 tunes. But the ones that hang around for a while, he says, are kind of special. "Don't Close Your Eyes," by **Keith Whitley**, was more than five years old before it became a hit. And it took 10 years for "Song Of The South" by **Alabama** to hit No. 1. For those looking for vintage McDill, check out "Goodbye Jim Crow."

**THE MOST ACTIVE** track for the week is "No Time To Kill" (57-38) by **Clint Black**, followed by "In The Heart Of A Woman" (10-8) by **Billy Ray Cyrus**; "Easy Come, Easy Go" (debut-57) by **George Strait**; "One More Last Chance" (37-29) by **Vince Gill**; "We Got The Love" (13-11) by **Restless Heart**; "Reno" (8-6) by **Doug Supernaw**; "Mama Knows The Highway" (11-10) by **Hal Ketchum**; "Only Love" (23-18) by **Wynonna**; "A Cowboy's Born With A Broken Heart" (29-22) by **Boy Howdy**; and "Thank God For You" (9-9) by **Sawyer Brown**.

**NO. 1 ON THE TOP COUNTRY ALBUMS** chart for the second consecutive week is "A Lot About Livin' (And A Little 'Bout Love)" by **Alan Jackson**. The Greatest Gainer award goes to "Confederate Railroad" (13-12), by **Confederate Railroad**, and the PaceSetter award belongs to "Temptation" (70-55) by **Shelby Lynne**. Debuting are "Clay Walker" (debut-62) by **Clay Walker** and "Let Go" (debut-74) by **Brother Phelps**. Albums also gaining in a market that was down 4% are "No Fences" (15-14) by **Garth Brooks**; "Big Time" (17-15) by **Little Texas**; "Red And Rio Grande" (34-27) by **Doug Supernaw**; and "Under The Kudz" (41-38) by **Shenandoah**. Lynne's PaceSetter status, and the success of "Under This Old Hat" (21-23) by **Chris LeDoux**, puts the spotlight on the old airplay-vs.-sales debate. Here are two artists with albums that have definite consumer appeal, yet radio has snubbed the lead singles from both albums. The same is not true of CMT, TNN, and the clubs, however. In markets where the two singles have gotten radio airplay, SoundScan data shows significant sales.

## Conroy Leads Canadian Country Noms

NASHVILLE—Patricia Conroy tops the list of nominees for the 1993 Canadian Country Music Awards with six nods. The other most-nominated acts were George Fox, the Rankin Family, Joan Kennedy, Terry Kelly, and Michelle Wright.

Winners will be announced during Country Music Week, Sept. 16-19, in Hamilton, Ontario, with the winners in major categories revealed at the CCMA Awards Show Sept. 18. The show will be broadcast live by CTV and a week later on TNN.

Here is a complete list of nominees:  
**Bud Country Fans' Choice Award:** Patricia Conroy, George Fox, Joan Kennedy, Prairie Oyster, Michelle Wright. (This is the fourth year for the presentation of this award, the winner of which

## Shanachie Bows Merle Travis Tribute Album

NASHVILLE—Chet Atkins, Grandpa Jones, John Hartford, Marcel Dadi, and Marty Stuart are among the stars who pay tribute to Country Music Hall of Famer Merle Travis on the just-released Shanachie Entertainment album, "Saturday Night Shuffle."

Travis, who died in 1983, was one of country music's most versatile figures, scoring as a guitar stylist, songwriter, singer, and actor. His more famous compositions include "Dark As A Dungeon," "Sixteen Tons," "I Am A Pilgrim," "Nine Pound Hammer," and "Smoke! Smoke! Smoke! (That Cigarette)," all of which are included in the new 21-song collection.

Fiddler Vassar Clements, a longtime friend of Travis, produced and performs on "Saturday Night Shuffle." As his core band for the project he enlisted Thom Bresh (Travis's son), Mike Cass, Stephen Davidowski, Buddy Emmons, Louis Harless, Bob Hoban, and Kenny Malone.

Other guest artists are Lane Brody, Jerry Douglas, Sam Bush, Mark O'Connor, and Josh Graves.

TNN is scheduled to film a special on the recording in September, with an air date still to be announced.

is determined by call-in votes. The award is named for Budweiser, a major CCMA sponsor.)

**Female vocalist:** Conroy, Wright, Kennedy, Lisa Brokop, Cassandra Vasic.

**Male vocalist:** Fox, Joel Feeney, Don Neilson, Ian Tyson, Jim Witter.

**Vocal duo or group:** The Rankin Family, Prairie Oyster, Coda The West, the Johner Brothers, Tracey Prescott & Lonesome Daddy.

**Vocal collaboration:** Gary Fjellgaard and Linda Kidder; the Johner Brothers and Brokop; Kelita and Terry Kelly; various artists (on the song "New Country," written for the launch of CISS-FM, Toronto); Cassandra Vassik and Russell DeCarle.

**Vista (Rising Star) Award:** Coda The West, Don Neilson, the Rankin Family, Shania Twain, Jim Witter.

**Single:** "Bad Day For Trains," Conroy; "Fare Thee Well Love," the Rankin Family; "He Would Be Sixteen," Wright; "In My Father's House," Kelly; "Mustang Heart," Fox.

**Album:** "Bad Day For Trains," Con-

roy; "Higher Ground," Kennedy; "Mustang Heart," Fox; "Thinking Of You," Rita MacNeil; "Tracey Prescott & Lonesome Daddy," Tracey Prescott & Lonesome Daddy.

**SOCAN song:** "Backroads" (written by Charlie Major, recorded by Ricky Van Shelton); "Bad Day For Trains" (Conroy and Ralph Murphey, Conroy); "Fare Thee Well Love" (Jimmy Rankin, the Rankin Family); "In My Father's House" (Kelly, Creighton Doane, and Floyd King, Kelly); "Mustang Heart" (Fox and Bob Gaudio, Fox).

**Video:** "Bad Day For Trains" (directed by Steven Goldmann, starring Conroy); "Fare Thee Well Love" (Phil Kates, the Rankin Family); "Harvest Moon" (Julien Temple, Neil Young); "He Would Be Sixteen" (Goldmann, Wright); "What Made You Say That" (Goldmann, Twain).

Other awards to be given during the week include those for the year's top radio stations, air personalities, music directors, backup band, all-star band, artist manager, and record industry person.

## JACKSON'S 'CHATTAHOCHEE' ON THE RISE

(Continued from preceding page)

son would perform. This primarily involved running contests to select the best "Chattahoochee" two-step dancers among the clubs' patrons. Prizes ranged from tickets to Jackson's concerts to an autographed Gibson guitar.

Arista also organized radio promotions in the tour cities. These ran during the two-week period before each concert. Listeners were asked to finish the phrase "It gets hotter than a ---," with the requirement that the supplied word or words rhyme with "Chattahoochee." Jackson did liners for participating stations.

Radio station personnel were sent postcards bearing trivia questions about details of the song, and two winners from this phase of the promotion were flown to Nashville to spend a day with Jackson on his boat.

The label arranged for Country Club Promotions, a division of Nashville's Country Club Enterprises, to send an extended dance mix of the song to more than 150 dance clubs and ask each one to create its own "Chattahoochee" contest. The clubs were encouraged to contact Miller Lite distributors in their areas to assist with the venture.

Among the promotions the clubs came up with were an Alan Jackson lookalike contest, skateboarding races on the dance floor to simulate the water-skiing shown in the music video, and (again taking an image from the song) building pyramids of Miller Lite beer cans.

Arista hired Nashville's Aristo Media to arrange video promotions in 47 regional markets and with the nationally syndicated "America's New Country."

During Fan Fair week in early June, Arista spotlighted the single by making it the theme of Jackson's fan club booth and by leasing a billboard on Music Row that said "Have A Chattahoochee 'Hoochie Coochie' Summer." Fan Fair judges picked Jackson's booth as the best of the event.

On the media side, "USA Today" ran a feature on Jackson and the song in early July, and "Entertainment Tonight" on July 20 aired footage of Jackson on a rafting voyage down the Chattahoochee.

Arista reports that "A Lot About Livin' (And A Little 'Bout Love)" is nearing double-platinum.

EDWARD MORRIS

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

13 **AIN'T GOING DOWN (TIL THE SUN COMES UP)** (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL  
 31 **A BAR GOODBYE** (Blackened, BMI) CPP  
 23 **BEER AND BONES** (Acuff-Rose, BMI/Lazy Gator, BMI) CPP  
 63 **THE BUG** (Chanscourt, ASCAP/Almo, ASCAP)  
 2 **CAN'T BREAK IT TO MY HEART** (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)  
 70 **CAN YOU FEEL IT** (Hoosier Hills, BMI/Milene, ASCAP)  
 6 **CHATTahoochee** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM  
 50 **CLEOPATRA, QUEEN OF OENIAL** (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM  
 61 **A COUPLE OF GOOD YEARS LEFT** (MCA, ASCAP/Gary Burr, ASCAP)  
 22 **A COWBOY'S BORN WITH A BROKEN HEART** (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM  
 55 **DANCE WITH THE ONE THAT BROUGHT YOU** (Sony Tree, BMI/WB, ASCAP) HL/WBM  
 19 **DOWN ON MY KNEES** (BMG, ASCAP) HL  
 21 **EASIER SAID THAN DONE** (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL  
 57 **EASY COME, EASY GO** (0-Tex, BMI/Acuff-Rose, BMI)

73 **EVERY DAY WHEN I GET HOME** (EMI April, ASCAP/JKids, ASCAP/Triumvirate, BMI/New Clarion, BMI) WBM  
 3 **EVERY LITTLE THING** (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL  
 59 **FALLIN' NEVER FELT SO GOOD** (Patric Janus, ASCAP/WB, ASCAP)  
 69 **FEELIN' KIND OF LONELY TONIGHT** (Sony Cross Keys, ASCAP/Trick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP) HL  
 72 **GOD BLESSED TEXAS** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP  
 56 **THE GRAND TOUR** (Al Gallico, BMI/Algee, BMI)  
 42 **HALF ENOUGH** (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI)  
 51 **THE HARD WAY** (EMI April, ASCAP/Getareajob, ASCAP) HL  
 32 **HAUNTED HEART** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL  
 33 **HE AIN'T WORTH MISSING** (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
 17 **HOLDIN' HEAVEN** (Tom Collins, BMI/Music Corp. Of America, BMI) HL/PPP  
 70 **HOLD ON, ELROY** (EMI, BMI/Linde Manor, BMI)  
 42 **HOMETOWN HONEYMOON** (Warner-Elektra-Asylum, BMI/Mopage, BMI/Alter Berger, ASCAP/Patric Janus, ASCAP/WB, ASCAP) WBM

47 **HURRY SUNDOWN** (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP)  
 24 **IF I DIDN'T LOVE YOU** (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM  
 45 **I GOT A LOVE** (Harlan Howard, BMI/Sony Tree, BMI) HL  
 41 **I'LL CRY TOMORROW** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/PPP  
 75 **I'M NOT BUILT THAT WAY** (Zomba, ASCAP/G.I.D., ASCAP)  
 62 **I'M THE ONLY THING I'LL HOLD AGAINST YOU** (Sony Cross Keys, ASCAP/Zomba, ASCAP/Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI)  
 8 **IN THE HEART OF A WOMAN** (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM  
 5 **IT SURE IS MONDAY** (EMI Blackwood, BMI/Linde Manor, BMI) WBM  
 27 **IT'S YOUR CALL** (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)  
 64 **I WANNA TAKE CARE OF YOU** (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL  
 15 **JANIE BAKER'S LOVE SLAVE** (EMI Blackwood, BMI/Linde Manor, BMI) WBM  
 49 **JUST LIKE THE WEATHER** (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL  
 74 **LEAD ME NOT** (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, ASCAP/Swell Kid, ASCAP) WBM  
 34 **LET GO** (Dickie Brown, ASCAP)  
 71 **LISTEN TO THE RADIO** (Irving, BMI/Ponder Heart, BMI)  
 20 **LOOKING OUT FOR NUMBER ONE** (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL  
 10 **MAMA KNOWS THE HIGHWAY** (Uncle Pete, BMI/

Foreshadow, BMI) CLM  
 35 **MONEY IN THE BANK** (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM  
 68 **MOONLIGHT DRIVE-IN** (Coburn, BMI/Nocturnal Eclipse, BMI)  
 58 **MY BABY LOVES ME** (Sony Cross Keys, ASCAP) HL  
 52 **NO FUTURE IN THE PAST** (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM  
 48 **NOTHIN' BUT THE WHEEL** (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL  
 38 **NO TIME TO KILL** (Blackened, BMI)  
 65 **AN OLD PAIR OF SHOES** (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM  
 29 **ONE MORE LAST CHANCE** (Benefit, BMI/Sony Cross Keys, ASCAP) HL  
 18 **ONLY LOVE** (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/PPP  
 67 **ON THE ROAD** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP)  
 28 **PROP ME UP BESIDE THE JUKEBOX (IF I DIE)** (Songwriters Ink, BMI/Texas Wedge, ASCAP)  
 6 **RENO** (Supernaw, ASCAP)  
 66 **RIFF OFF THE KNOB** (Bellamy Bros., ASCAP)  
 30 **SHAME SHAME SHAME SHAME** (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL  
 43 **TELL ME ABOUT IT** (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL  
 26 **TEXAS TATTOO** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL

9 **THANK GOD FOR YOU** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM  
 37 **THAT SUMMER** (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM  
 54 **THAT WAS A RIVER** (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI)  
 36 **THIS ROMEO AIN'T GOT JULIE YET** (Warner-Tamerlane, BMI/Taxcaster, BMI/Pickanbo, ASCAP) WBM  
 12 **A THOUSAND MILES FROM NOWHERE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM  
 46 **TRASHY WOMEN** (Rhythm Wrangler, BMI/Groper, BMI)  
 39 **TRUE BELIEVER** (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL  
 11 **WE GOT THE LOVE** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM  
 14 **WE'LL BURN THAT BRIDGE** (Sony Tree, BMI) HL  
 4 **WHAT MIGHT HAVE BEEN** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP  
 25 **WHAT'S IT TO YOU** (Stroudavarious, ASCAP/JKids, ASCAP/EMI April, ASCAP) HL  
 40 **WHEN DID YOU STOP LOVING ME** (Acuff-Rose, BMI) CPP  
 44 **WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK** (Music City, ASCAP/EMI April, ASCAP) HL  
 1 **WHY DIDN'T I THINK OF THAT** (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL  
 16 **WORKING MAN'S P.H.D.** (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/PPP

# Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 113 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOR WEEK ENDING AUGUST 21, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
1	6	8	10	★ ★ ★ No. 1 ★ ★ ★ WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE (V) EPIC 77025 1 week at No. 1
2	4	4	12	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
3	3	5	13	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
4	7	10	13	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
5	1	3	14	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
6	8	11	14	RENO R.LANDIS (SUPERNAW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
7	2	1	15	CHATAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
8	10	17	8	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
9	9	15	8	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
10	11	12	10	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM (C) CURB 76915
11	13	14	14	WE GOT THE LOVE J.LEO,RESTLESS HEART (S.BOGARD,R.GILES)	RESTLESS HEART (V) RCA 62510
12	14	13	9	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
13	16	37	3	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
14	5	2	15	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
15	15	16	12	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
16	18	18	9	WORKING MAN'S PH.D. S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
17	21	23	10	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
★ ★ ★ AIRPOWER ★ ★ ★					
18	23	29	6	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	◆ WYNONNA (V) CURB 54689/MCA
19	20	19	11	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
★ ★ ★ AIRPOWER ★ ★ ★					
20	24	27	6	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
★ ★ ★ AIRPOWER ★ ★ ★					
21	25	25	11	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
22	29	36	10	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
23	27	30	7	BEER AND BONES D.JOHNSON (S.D. SHAFFER,L.WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
24	28	31	8	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
25	30	38	7	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
26	22	22	11	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
27	17	6	15	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
28	35	45	5	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071
29	37	52	4	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLS)	◆ VINCE GILL (V) MCA 54715
30	26	26	12	SHAME SHAME SHAME D.COOK (M.COLLIE,J.LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
31	19	7	15	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
32	12	9	16	HAUNTED HEART B.CANNON,N.WILSON (B.BROCK,K.WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
33	34	39	8	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
34	38	40	8	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS ASYLUM PROMO SINGLE
35	31	21	17	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
36	39	49	5	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
37	36	28	16	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17324
38	57	—	2	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
39	40	43	7	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
40	32	20	17	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	GEORGE STRAIT (C) (V) MCA 54642
41	46	48	8	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
42	42	42	20	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGLO)	ALABAMA (V) RCA 62495
43	41	33	19	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
44	44	34	20	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
45	45	46	10	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
46	54	56	5	TRASHY WOMEN B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
47	53	59	4	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
48	50	54	6	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERILL)	◆ PATTY LOVELESS (V) EPIC 77076
49	55	58	3	JUST LIKE THE WEATHER J.BOWEN,S.BOGUSS (S.BOGUSS,D.CRIDER)	SUZY BOGUSS (V) LIBERTY 17495
50	43	24	17	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
51	49	44	19	THE HARD WAY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
52	51	47	20	NO FUTURE IN THE PAST T.BROWN (V.GILL,C.JACKSON)	VINCE GILL (C) (V) MCA 54540
53	60	64	4	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
54	63	68	3	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	COLLIN RAYE (V) EPIC 77118
55	58	57	8	DANCE WITH THE ONE THAT BROUGHT YOU H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	◆ SHANIA TWAIN (C) (V) MERCURY 862 346
56	61	61	4	THE GRAND TOUR S.LINSEY (G.RICHEY,C.TAYLOR,N.WILSON)	◆ AARON NEVILLE (C) (V) A&M 580312
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
57	NEW ►	—	1	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT (V) MCA 54717
58	62	66	4	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
59	64	63	4	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
60	59	60	5	CAN YOU FEEL IT C.HOWARD (R.L.GREGG,D.SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
61	NEW ►	—	1	A COUPLE OF GOOD YEARS LEFT S.BUCKINGHAM (G.BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 77130
62	66	—	2	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) D.COOK (K.WILLIAMS,J.DIFFIE,L.WILSON)	CONWAY TWITTY (V) MCA 54716
63	NEW ►	—	1	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
64	67	65	20	I WANNA TAKE CARE OF YOU J.BOWEN,B.DEAN (B.DEAN,J.K.JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
65	65	67	20	AN OLD PAIR OF SHOES K.LEHNING (J.FOSTER,A.MASTERS,J.MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
66	68	74	3	RIP OFF THE KNOB E.SEAY,BELLAMY BROTHERS (D.BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
67	NEW ►	—	1	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
68	72	—	2	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
69	69	69	5	FEELIN' KIND OF LONELY TONIGHT B.MAHER (J.O'HARA,B.MAHER)	◆ SHELBY LYNNE (C) (V) MORGAN CREEK 30187/MERCURY
70	70	—	2	HOLD ON, ELROY M.CLUTE,T.DUBOIS (D.LINDE)	◆ DUDE MOWREY (C) (V) ARISTA 1-2579
71	NEW ►	—	1	LISTEN TO THE RADIO B.MAHER (N.GRIFFITH)	KATHY MATTEA (V) MERCURY 862 650
72	71	73	6	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
73	73	71	5	EVERY DAY WHEN I GET HOME S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,G.COTTON)	◆ ROBERT ELLIS ORRALL (V) RCA 62547
74	74	75	15	LEAD ME NOT R.CROWELL,L.WHITE,S.SMITH (L.WHITE)	LARI WHITE (V) RCA 62511
75	NEW ►	—	1	I'M NOT BUILT THAT WAY J.BOWEN,B.DEAN (G.TERREN,D.PFRIMMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	—	—	1	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS EPIC
2	1	1	5	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
3	3	2	4	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAU,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
4	2	—	2	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	MCBRIDE & THE RIDE MCA
5	4	3	4	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM REPRISE
6	6	6	8	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
7	—	—	1	SOMEbody ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIO)	COLLIN RAYE EPIC
8	5	4	5	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL ARISTA
9	7	7	7	ALIBIS J.STROUD (R. BOUDREAUX)	◆ TRACY LAWRENCE ATLANTIC
10	—	—	1	TELL ME WHY T.BROWN (K.BONOFF)	WYNONNA CURB
11	8	5	3	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE EPIC
12	9	8	11	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER ARISTA
13	11	10	7	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
14	10	9	5	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART RCA
15	13	11	12	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
16	15	17	12	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY
17	—	—	1	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN BNA
18	14	12	14	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT MCA
19	12	—	2	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN CURB
20	18	14	46	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
21	19	19	16	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN BNA
22	23	20	25	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
23	17	13	20	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
24	16	21	27	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
25	—	24	27	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA

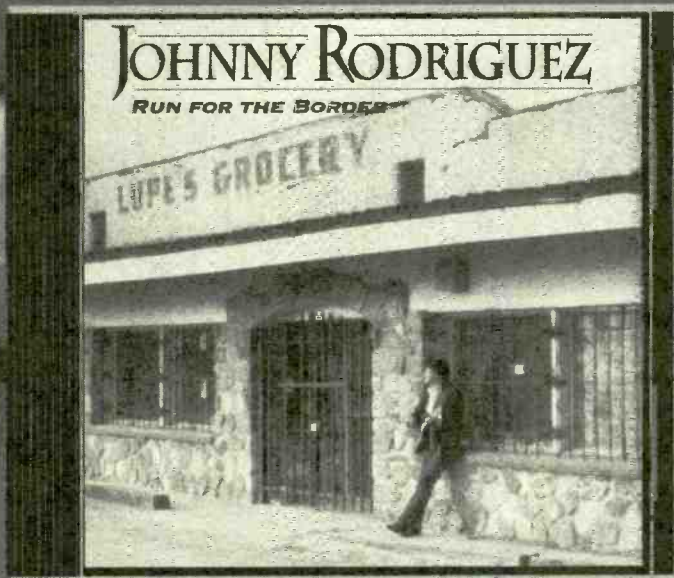
◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



# JOHNNY RODRIGUEZ

## RUN FOR THE BORDER

PRODUCED BY  
**NELSON LARKIN**



CDI 9114 • PDI 9114

*Run for the Border*—the new album from Tex-Mex crooner Johnny Rodriguez, featuring four hot new tunes, including the first single, "Run for the Border"—at radio now!

Also catch eight of his greatest hits, including the number one singles "That's the Way Love Goes," "Pass Me By" and "Ridin' My Thumb to Mexico."

Watch for the video, "Run for the Border," currently airing on CMT and TNN: The Nashville Network.

**Intersound**  
— Entertainment

MANAGEMENT & BOOKING: THE ERV WOOLSEY CO. • 615-329-2402



## Labels Ready Fall Lineup; Cleveland Enters 75th Season

*Is Horowitz is on vacation. This week's Keeping Score was written by Susan Elliot.*

**T**ELARC'S FALL LINEUP includes an a cappella disc of American folk hymns and spirituals ("Amazing Grace") by the **Robert Shaw Festival Singers**. Shaw and Alice Parker provide the arrangements. Also coming are Louis Vierne's Organ Symphonies Nos. 1 and 3 with **Michael Murray** playing the organ at St. Ouen at Rouen. "The Pirates Of Penzance," with **Sir Charles Mackerras** and the Welsh National Opera, is due in October. **Joel Levi** conducts the Atlanta Symphony in "Daphnis And Chloe" for November release, while **Jesus Lopez-Cobos**

titles, due in October and all with Berlin, include the complete Beethoven Symphonies, the Brahms Double Concerto with **Anne Sophie-Mutter** and **Antonio Meneses**; Dvorak's Ninth Symphony; Holst's "The Planets"; Ravel's "Bolero"; and Strauss' "Zarathustra." Among the November issues are Tchaikovsky's Symphonies Nos. 4, 5, and 6 with the Vienna Philharmonic and the Mozart Mass in C with **Barbara Hendricks**, **Janet Perry**, **Peter Schreier**, and **Benjamin Luxon**. Artwork and couplings are as in originals, although the DG logo is gold rather than yellow.

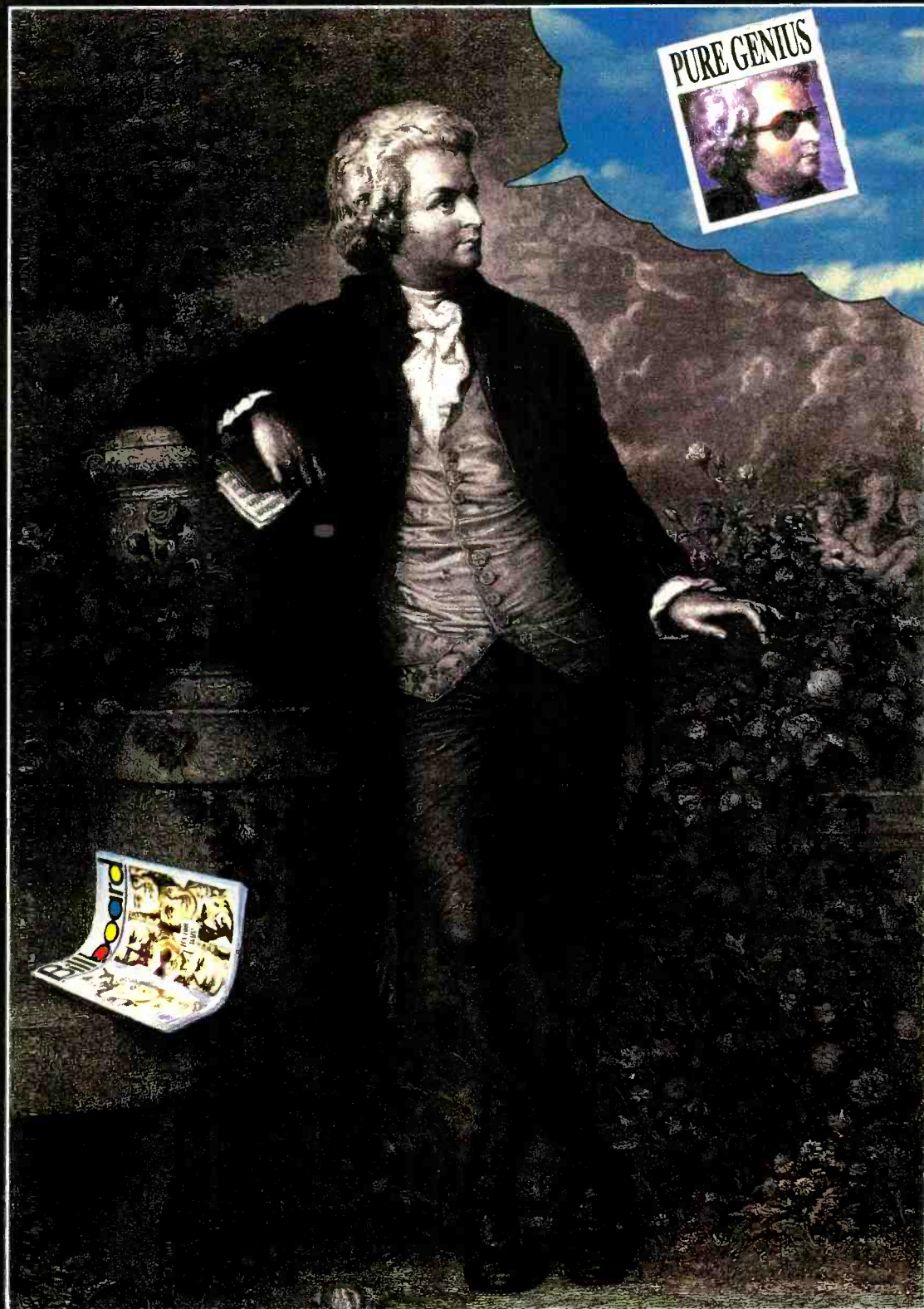
**T**HE CLEVELAND ORCHESTRA celebrates its 75th anniversary this season. Highlights include appearances in October at Tokyo's Suntory Hall, with music director **Christoph Von Dohnanyi** conducting the complete Beethoven Symphonies and Piano Concertos Nos. 3 and 4 with **Mitsuko Uchida**. The actual birthday will be commemorated with a free concert Dec. 12 in Cleveland. London Records, the orchestra's primary label, includes in its early '94 lineup a Bruckner Sixth, Mahler Fourth (with **Dawn Upshaw**), and concert performances of "Die Walkure," all with Dohnanyi. As of Oct. 1, a 10-CD boxed set of historical recordings will be available directly from the orchestra. It comprises previously unissued broadcast material and out-of-print commercial recordings, including the 1928 Rachmaninoff Second conducted by **Nikolai Sokoloff** and edited by the composer. All music directors are represented: Sokoloff and **Erich Leinsdorf**; **Artur Rodzinski** (one disc, which includes Shostakovich Symphony No. 1); **George Szell** (four discs, with works by Sibelius, Wagner, Prokofiev and R. Strauss); **Pierre Boulez** (one disc—Prokofiev, Stravinsky, Messiaen); **Lorin Maazel** (one disc, including Jacob Druckman's "Windows"); and Dohnanyi (two discs, with works by Beethoven and Mahler, the Brahms-Schoenberg Piano Quartet and Ruggles' "Sun Treader"). For information, contact the Cleveland Orchestra at Severance Hall, Cleveland, Ohio, 44106.

leads Cincinatti in Bruckner's Eighth and the Cleveland Quartet plays the Second and Third Quartets of Beethoven, Op. 59. Among recent Telarc sessions are the Orchestra of St. Luke's playing Mozart's Gran Partita, with Mackerras conducting and Elaine Martone producing at the State Univ. of New York at Purchase. James Mallinson is producing sessions in Scotland of "Cosi fan Tutte" with Mackerras and the Scottish Chamber Orchestra at the Edinburgh Festival. **Jerry Hadley** and **Felicity Lott** are among the soloists. Label president **Bob Woods** also reports a project in the works with a local ensemble to record David Baker's Suite for Clarinet and Orchestra.

**O**N DEUTSCHE Grammophon's plate for fall is "Karajan Gold," a full-price reissue line of standard repertoire recordings made from 1982-87 that have been upgraded through Original-Image Bit-Processing. It's a technology that "captures more information," says VP **Karen Moody**. "You feel a greater sense of depth and a wider area of space around the music." First



# IF MOZART WERE ALIVE TODAY HE'D COMPOSE AN AD FOR BILLBOARD'S SPOTLIGHT ON CLASSICAL MUSIC



Last year's Classical Music Spotlight, "It's Cool Again" was a tremendous success, reflecting the resurgence in the popularity of classical music. As the past year has shown, the genre continues to prove itself an explosive one. Billboard's annual Classical Music Spotlight will review the talent and trends, highlight the significant events over the past year, examine the role of noncommercial public radio, discuss retail tactics, and identify new composers and upcoming releases. Show that you're a player in this important market.

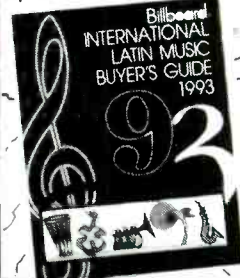
**ISSUE DATE: SEPTEMBER 19 • AD CLOSE: AUGUST 24**

USA: Nancy Bowman 212-536-5272. Europe: Christine Chinetti 44-71-323-6686. Canada: Norm Berkowitz 212-536-5016.

### Billboard's 1993 International Latin Music Buyer's Guide

The 1993 International Latin Music Buyer's Guide is the first & only complete directory of Latin Music available - listing critical business-to-business information in the U.S., Mexico, Central America, South America, Spain & Portugal.

Categories include: • Record Labels • Video Companies • Wholesalers • Spanish Language Radio Stations (U.S.) • Leading Latin Artists • Music Publishers • Cross-listing of Mgrs. & Agents • Complete listing of service organizations including tape duplicators, CD manufacturers, pressing & mastering facilities, & lots more!



Billboard's 1993 Latin Buyer's Guide is a vital business tool for anyone involved in the Latin Music industry!

To order your copy today call toll free:

1 800 344 7119 or 1 908 363 4156.

Or send check for \$55 plus \$3 shipping & handling (\$8 for international orders) to:

Billboard Directories, P.O. Box 2016,

BDDL3073

Lakewood, NJ 08701



## Hot Latin Tracks™

### LATIN NOTAS

(Continued from preceding page)

Oscar D'León, Joe Arroyo, Los Hermanos Rosario, Tito Nieves, and, making their salsa debut, Marc Anthony and Checo Acosta... And speaking of festivals, RMM's sizzling salsa orchestra from Colombia, Orquesta Guayacán, threw itself a swell seventh anniversary

bash Aug. 8 at Bayside Amphitheater in Miami. The hard-working group even composed a special number for the event, sandwiching it between two thunderous renditions of its recent hit "Toroero." The band heads to the studio in September. Other noteworthy mini-sets were turned

in by Tito Rojas and Andy Montañez, but Pochi Y La Cocoband lighted up the venue via a raucous, rambunctious outing that proved again they are the hottest party-time merengue act in the biz.

**MISCELLANEA:** Noted producer Pete Anderson (Dwight Yoakam) is expected to cut several English-language demo tracks with EMI Tejano titan Emilio Navaira... EMI Argentina's cool reggae crew, Pericos, recently became the first Latino reggae act to perform at Jamaica's renowned Reggae Sunsplash festival... Sony Argentina's ace rockers Los Fabulosos Cadillacs are rerecording five songs for a greatest-hits compendium. Argentinian promoter Rock 'n' Pop is handling the band's domestic shows. The band currently is on a U.S. mini-tour, after which they will perform dates in Greece and Italy. Cadillacs manager Tom Cookman is now managing Cadillacs label mates Ratones Paranoicos—whose forthcoming album will be released stateside by SDI—and Argentinian blues standout Norberto "Pappo" Napolitano... West Side La-

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				*** No. 1 ***	
1	1	1	9	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA 3 weeks at No. 1
2	2	2	11	LUIS MIGUEL WEA LATINA	◆ AYER
3	3	4	11	SELENA EMI LATIN	NO DEBES JUGAR
4	5	9	5	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
5	4	5	7	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
6	14	20	6	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
7	12	14	4	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
8	7	6	12	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
9	8	7	9	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
10	6	3	16	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
11	13	11	9	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
12	10	13	9	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
13	11	10	9	LOS CARLOS LUNA/FONOVISA	PIDEME LA LUNA
14	9	8	10	LUCERO MELODY/FONOVISA	SOBREVIVIRE
15	19	25	6	YURI SONY LATIN/SONY	POLIGAMIA
16	15	17	7	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
				*** POWER TRACK ***	
17	31	—	2	CRISTIAN MELODY/FONOVISA	NUNCA VOY A OLVIDARTE
18	20	27	4	MIJARES EMI LATIN	AHORA SE ME VA
19	22	22	4	ALVARO TORRES EMI LATIN	ESTOY ENAMORADO DE TI
20	21	21	6	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO
21	24	29	4	SERGIO DALMA POLYGRAM LATINO/PGD	AVE LUCIA
22	16	12	11	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
23	33	—	2	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
24	23	28	7	BRONCO FONOVISA	TRES HERIDAS
25	32	38	3	JOHNNY VENTURA S.D.I./SONY	PITASTE
26	17	15	12	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
27	18	16	8	MAZZ EMI LATIN	MI TESORO
28	27	33	3	MILTON CORTEZ RODVEN	TRAS UN CRISTAL EMPANADO
29	25	26	15	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
30	38	—	2	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA
31	37	—	2	JOSE LUIS PERALES SONY LATIN/SONY	AMOR SIN LIMITE
32	34	35	3	POCHI Y SU COCOBAND KUBANEY	CANCIONES COCOMANTICAS
33	39	—	2	RICARDO MONTANER RODVEN	HONDA
34	26	23	8	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
35	28	31	4	LOS RODARTE SONY DISCOS/SONY	NO SOY UN CUALQUIERA
				*** HOT SHOT DEBUT ***	
36	NEW ▶	1	1	PANDORA EMI LATIN	PUUEDE SER GENIAL
37	36	32	7	GRUPO VIENTO Y SOL FONOVISA	CENIZAS Y FUEGO
38	NEW ▶	1	1	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO
39	NEW ▶	1	1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
40	35	—	2	LOS TIGRES DEL NORTE FONOVISA	EL CANELO

Records with the greatest airplay gains this week ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

### Nuestro Servicio No Se Puede Comparar

Le ofrecemos 5% descuento en su primera orden y servicio de flete de segundo dia gratis. Llamenos hoy mismo para mas informacion y reciba su catalogo gratis.

- Con Buenos Precios
- Personal Bilingue Para Servirle Mejor
- Especiales Cada Semana
- Amplio Surtido y Mucho Mas

**SOUTHWEST  
WHOLESALE**

Llame Gratis 800-275-4799

Ph 713-681-0629

4240 Lockefield • Houston, Texas 77092 • Fax 681-3037

Servicio Es Nuestra Prioridad Numero Uno.

### MANHATTAN LATIN MUSIC DIST.

DISCOS COMPACTOS • VIDEOS • CASSETTES • ACCESORIOS

¡ LLAMENOS HOY !

Toll Free:-800 745-4509

Member of  
**NAIRD**

FAX -212-563-4847  
TEL -212-563-4508  
MIA -305-591-7684  
FAX -305-477-0789

471 W. 42 ST. NY, NY. 10036

DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA



SONOTONE ☆ MUSICAL PROD. ☆ KUBANEY ☆ FONOVISA ☆ EMILATIN ☆ COMBO

**TODOS!** DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

LO QUE USTED NECESITE

**TOLL FREE: 800-329-7664**  
OR 305-621-0070/FAX: 621-0465  
ASK FOR RAUL

**bassin DISTRIBUTORS**

DISCOS COMPACTOS, VIDEOLASER, CASSETTES, ACCESORIOS, VIDEOS Y MUCHO MAS!

tino Records complements its tropical music distribution deal with PolyGram Latino with a pact for its regional Mexican imprint, WS Mex. Initial albums for release are two banda records: "Cantadas Y Contestadas" by Banda Los Guaraches and "Homenaje Al Mejor... Con Banda" a Juan Gabriel album set to banda by Armando G... Merengue crooner Ravel recently released "Como Tú Lo Querías" on his own New York-based Camino Records. Much-in-demand producer Victor Waill, a Kubaney artist, assisted in the production... Check out "Luis" on Billy Joe Walker's new Liberty album, "Warm Front." The beautiful, breezy instrumental was dedicated by the guitarist virtuoso to ace Cuban percussionist Luis Conté... Elba Ramalho headlines Brazil Day festivities Sept. 5 in New York.

**G**LOBO KEEPS BUSY: The upcoming shipping schedule of Globo/Sony is jammed with catalog packages. Set to ship (Continued on next page)

Latin specialty sets  
San Antonio retailer  
apart from big chains  
... See page 47.

**HL DISTRIBUTORS, INC.**

6940 S. W. 12 Street  
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711, Ask for Gloria  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

**FEBRILE LATINA**

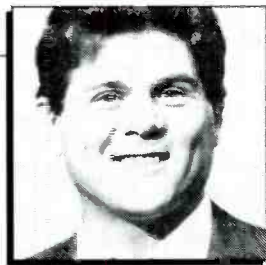
Largest Selection Of Latin Music!

#1 **LATIN MUSIC DISTRIBUTOR**

8963 CARROL WAY • SUITE "C" • SAN DIEGO • CALIFORNIA 92121

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns\* (on recommended products)

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



by Bob Darden

natha! provides music, musicians, training, and sheet music. "We originally started out in 1971 numbering our Praise Series—the first commercially available contemporary Christian music—with numbers 1-15," Ferro says. "Back then, the albums were basically compilations of songs already being sung in the church.

"More than 20 years later, we're releasing 'The Praise Classics.' We looked at written records to see what songs are being sung in the church, took the 65 most-sung songs, and put them on a four-album set. We believe the The Praise Classics could be the hymnal of the '90s."

Maranatha! does have a number of other specialty lines, including Words Of Worship, Hymns And Choruses, Woman To Woman, and others.

"Our company is built around the song," Ferro says. "We help publish, educate, and resource the church in song, whether in video or printed form."

To that end, Maranatha! constantly seeks to develop new artists and writers, "because we continually reinvest back into the church." Ferro says the label also has begun to release music for children, but so far has emphasized video over audio recordings.

"We've also started a new line, Arcade, that's aimed at young teenagers," he says. "Our goal is to develop value-based music that fits any style or taste preference."

Like most religious labels, Maranatha! still sells about 80% of its product through Christian bookstores—a channel that Ferro admits is fairly narrow.

**T**HE ANNUAL COMPETITION for the Billboard Music Video Awards is underway. Letters have been sent to labels requesting submissions for the awards in 10 different genres, including contemporary Christian. If your label has not received a submission form, please contact Melissa Subatch at Billboard, 212-536-5018. The deadline for submissions is Sept. 1. The awards will be presented at the Billboard Music Video Conference, Nov. 3-5 in Los Angeles.

**I**N THE BEGINNING, there was Maranatha! Music. Maranatha! was the first contemporary Christian label when it was founded in 1971. And from the beginning, the label has focused primarily on the church. Styles and personalities may come and go, says Maranatha! VP Bob Ferro, but the basic vision of the company has remained the same.

Maranatha! recently ended its distribution agreement with the Benson label, but isn't moving far: Its new distributor, Zondervan, happens to own Benson. Maranatha! retained its sales and marketing divisions. "Retailers still can call the same numbers as before, so the change was essentially painless, with as little disruption as possible," Ferro says.

Maranatha! once stood alone as a provider of praise and worship music, but many labels have entered the field, most notably Integrity. Still, Ferro says the label's emphasis won't change.

"From the beginning, we recorded music that was being sung in the church, and we're still doing that," he says. "All of our music goes back into the church."

"If a church has a great song, we'll publish it, and other churches will sing it. It's an exchange and resourcing system." As a result, Maranatha! works closely with groups like the giant Harvest Crusade, the Promise-Keepers organization, and its own Praise Alive Concert and Worship Leadership Tour. Attendance at some of these events can average more than 250,000 people over a three-day conference. Mara-

## Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	11	SANDI PATTI WORD 53939/EPIC	3 weeks at No. 1 LEVOYAGE
2	1	37	D.C. TALK FOREFRONT 3002/STARSONG	FREE AT LAST
3	3	15	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
4	6	49	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
5	4	57	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
6	5	21	CARMAN SPARROW 1339	ABSOLUTE BEST
7	10	121	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
8	9	43	4 HIM BENSON 2960	THE BASICS OF LIFE
9	8	11	MARGARET BECKER SPARROW 1343	SOUL
10	7	13	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
11	12	41	NEWSBOYS STARSONG 8251	NOT ASHAMED
12	13	35	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
13	16	9	DEGARMO & KEY BENSON 2088	HEAT IT UP
14	15	17	ACAPPELLA WORD 9393	SET ME FREE
15	11	9	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
16	14	57	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
17	19	5	BOB CARLISLE SPARROW 1370	BOB CARLISLE
18	17	39	BRYAN DUNCAN MYRRH 6953/WORD	MERCY
19	18	57	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
20	21	13	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
21	20	13	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
22	29	31	OUT OF THE GREY SPARROW 1344	THE SHAPE OF GRACE
23	NEW▶		FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
24	33	363	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
25	27	5	WES KING REUNION 0078/WORD	THE ROBE
26	30	95	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
27	24	19	GUARDIAN PAKADERM 2517/WORD	MIRACLE MILE
28	NEW▶		CODE OF ETHICS STARSONG 3009	CODE OF ETHICS
29	39	91	CARMAN ● BENSON 2809	ADDICTED TO JESUS
30	25	3	DAKODA MOTOR CO. MYRRH 6966/WORD	INTO THE SON
31	31	23	PHIL KEAGGY MYRRH 6954/WORD	CRIMSON & BLUE
32	34	11	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
33	28	3	HOSANNA! MUSIC INTEGRITY 051/SPARROW	PROCLAIM HIS POWER
34	22	37	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
35	26	25	PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN
36	NEW▶		DINO BENSON 2081	RHYTHM OF PEACE
37	NEW▶		BILLY & SARAH GAINES BENSON 2859	LOVE'S THE KEY
38	37	39	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
39	38	73	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
40	40	5	THE PRAYER CHAIN REUNION 0080/WORD	SHAWL

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

### LATIN NOTAS

(Continued from preceding page)

Aug. 31 are Xuxa's greatest-hits collection, "Todos Sus Exitos"; Los Originales, a twin compilation featuring the greatest hits of Beny Moré and Celia Cruz; the soundtrack from the Telemundo novela "Felicidades"; and "The Best" from legendary songstress La Lupe.

Next month, the label is due to release a multiartist compendium entitled "Colombia '93," a live album from Emmanuel ("En Vivo"), "The Best" by Johnny Ventura, and a multiartist tribute package called "20 Aniversario De Tito Rodríguez," which is now being recorded with the likes of Gilberto Santa Rosa and Jerry Rivera.

In October Globo is slated to put out "The Best" by Azucar Moreno, yet another multiartist compendium entitled "Merengues De Hoy," and the annual Yuletide album from Garibaldi called "Nochebuena Con Garibaldi." Tentatively scheduled for release that month are "Salsa En Grande, Vol. 3," as well as a greatest-hits records from Gilberto Santa Rosa, Fernandito Villalona, and Danny Rivera.

Gospel All Over.  
R&B All Over.  
Soul All Over.

Helen Baylor  
"Start All Over"  
EK/ET 57463  
A New Beginning.

"Start All Over," the new multi-genre album of ten irresistible songs from Helen Baylor.

Word, Epic

Epic® Reg. U.S. Pat. & Tm. Off. Marca Registrada. ® is a trademark of Sony Music Entertainment Inc. © 1993 Word, Incorporated.

# Artists & Music



by Lisa Collins

**WHATEVER IT TAKES:** That's the approach CGI Records is taking to be the No. 1 label in gospel. Earlier this year, the label purchased Lexicon/Light as well as A&M's fledgling gospel division (acquiring the distribution of Benson Records in the process), and recently (May 25) finalized a distribution deal with PolyGram.

Chairman/CEO Steve Devick sees gospel as a format with a lot of opportunity for growth, and along with remasters of some of the stellar catalog items he acquired in the Light Records buyout (most notably Andrae Crouch masters, vintage Winans, and Vicki Winans), he's got eight new releases from CGI's growing roster, including Donald Malloy's "Goodness & Mercy," Witness' "Stand," and Douglass Miller's "Victory." Says Devick, "We intend to have more charted albums than anybody in gospel this year." And he appears to be right on track. Next month, CGI will release 18 more remastered works, bringing to 85 the total number of releases they currently have in the gospel marketplace.

Twenty-five million dollars in revenues in the next three years—just in gospel—is what his company is projecting. Devick is planning some creative marketing moves for the label, including involvement in the Boston-based House Of Blues. Isaac Tigrett's innovative dining establishments, where Sunday morning gospel brunches do turn-away business, will be moving to the

national level with openings in New Orleans, Los Angeles, and New York. Devick hopes to have his artists showcased (and product sold) in the venues.

"The biggest challenge in gospel music," Devick notes, "is expanding the audience base. Gospel has depended for years on the people who've always bought the music. That's why we're going to do everything we can, from coupling gospel artists with other big-name secular artists, to a possible album of gospel favorites endorsed by a soon-to-be-named black superstar."

**PAYDAY FOR THE WINANS:** Their "best yet" is how Marvin Winans is dubbing their latest album, titled "All Out." The album boasts guest appearances by Kenny Loggins, Ricky Van Shelton, Lalah Hathaway, and R. Kelly. And according to Winans, the title is pretty much what they set out to do. "We cross another barrier with this one," he says. "I really feel strong about it." He admits there were albums he didn't feel so sure about, like "Let My People Go" and "Decisions." "There are some things I wish we'd done differently musically," he adds. "Though I still feel the Winans' best album is ahead of them."

Admittedly, this album marks a departure from some of their more cutting-edge work. "One interviewer," Winans states, "said it was like we went back and captured the old Winans vocals and harmony, updated some things and wrapped it in new packaging. But I never really considered us a real risqué group. Not even controversial."

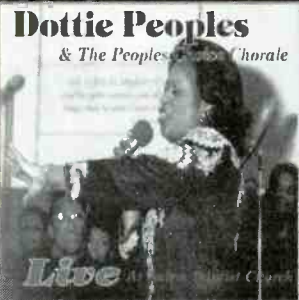
The Winans just renewed their contract with Qwest Records for an undisclosed amount in the multimillion dollar range. Perhaps not so ironically, the title of the first single is "Payday" . . . Speaking of the Winans, as "Different Lifestyles" approaches platinum, Bebe & Cece are recording a Christmas album for release next month. Their next studio album is expected in early '94.

# Top Gospel Albums™

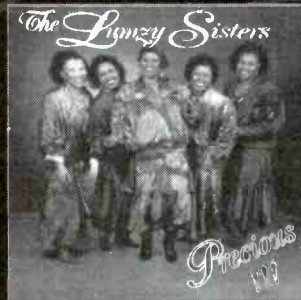
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★				
1	1	9	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 7 weeks at No. 1
2	2	17	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
3	3	33	REV. CLAY EVANS MALACO 6014	I'M GOING THROUGH SAVOY 7106/MALACO
4	4	11	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
5	8	7	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
6	6	43	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH
7	5	41	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
8	9	13	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
9	11	19	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
10	10	21	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
11	7	35	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
12	18	5	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
13	12	27	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
14	14	9	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
15	17	17	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
16	33	3	O'LANDA DRAPER WORD 53597/EPIC	ALL THE BASES
17	15	75	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
18	27	7	DOUGLAS MILLER CGI 0091	VICTORY
19	16	25	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
20	13	51	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
21	21	23	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
22	19	57	DARYL COLEY SPARROW 1324	WHEN THE MUSIC STOPS
23	24	21	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
24	22	5	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
25	28	21	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
26	30	27	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
27	40	3	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
28	23	11	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
29	35	5	DONALD MALLOY CGI 0089	EVERYTHING WILL BE ALRIGHT
30	26	21	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202	A MORE EXCELLENT PRAISE
31	20	19	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
32	32	7	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
33	31	49	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10180*	STAND STILL UNTIL HIS WILL IS CLEAR
34	37	37	RUBY TERRY MALACO 4455	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
35	NEW	▶	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER . . .
36	39	3	VARIOUS ARTISTS CGI 0088	A TRIBUTE TO JAMES CLEVELAND VOL. II
37	NEW	▶	WITNESS CGI 0102	STANDARD
38	29	43	MARVIN WINANS SELAH 7509/SPARROW	PERFECTING CHURCH
39	25	85	SHIRLEY CAESAR WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
40	38	3	CHRIS BYRD & TRUE VICTORY TYSCOT 4035/ATLANTA INT'L	GLORY, GLORY, HALLELUJAH

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

# Gospel Hits



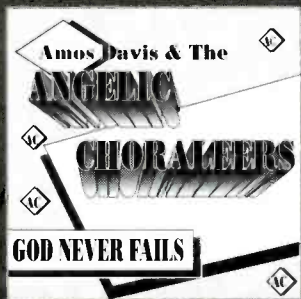
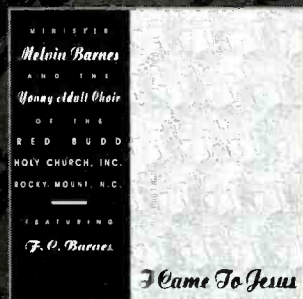
**AIR 10187**  
This debut album is top 10 in Radio all across the country. #37 in Billboard Charts and moving up.



**AIR 10188**  
Best sounding and hardest working female group in the country. Touring nationally. Soon to be charted.

# NEW RELEASES

**AIR 10190**  
Son of Rev. F.C. Barnes and brother of Luther Barnes, he carries on the hit making tradition.



**AIR 10189**  
Live mass choir from Virginia, Choir lovers will rejoice in this debut release.

Available on Chrome Cassette and Compact Disc

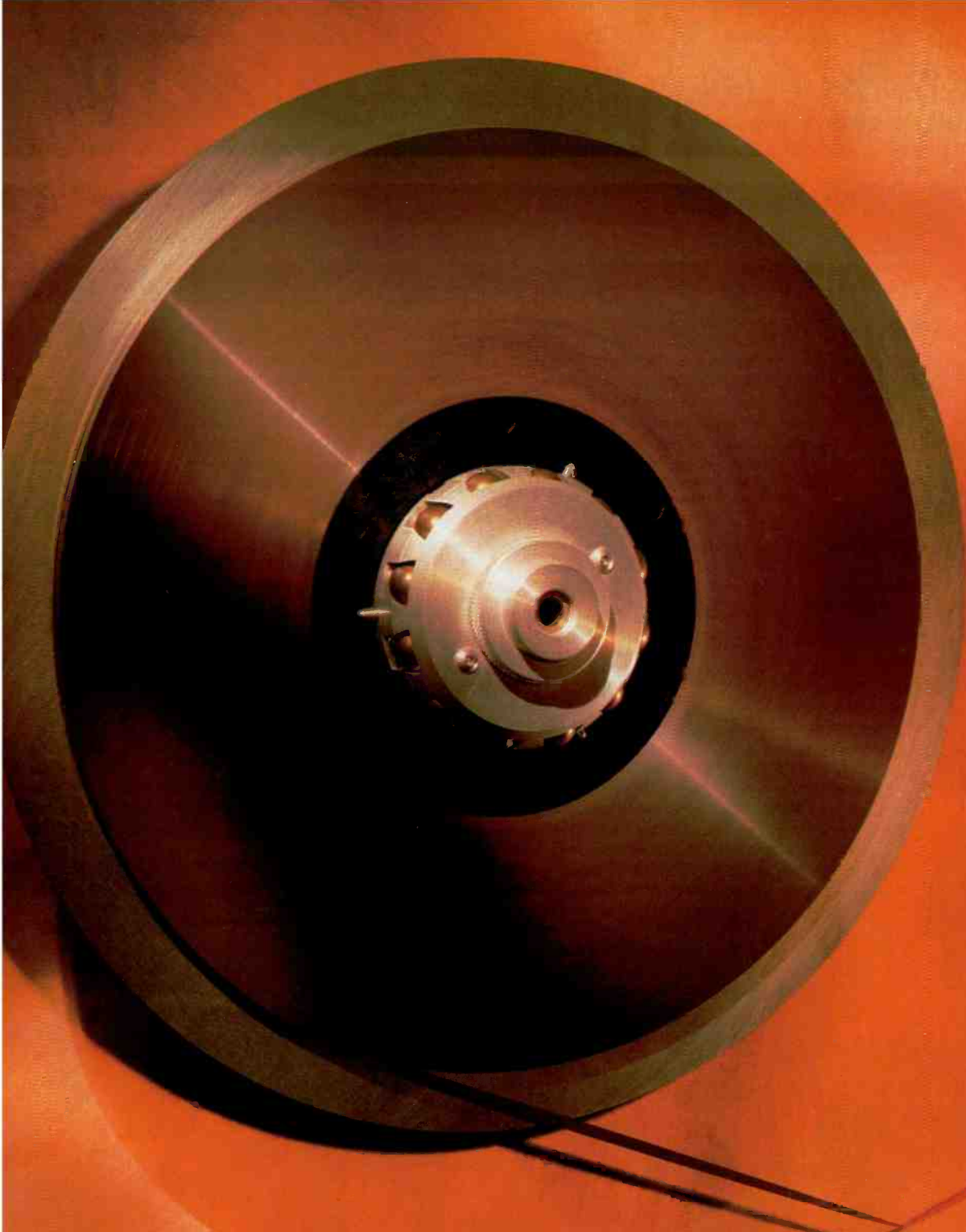
**AIR RECORDS & TAPES** John P. Kee, Hezekiah Walker and all other Tyscot and Sweet Rain Product Available Now!  
For a Free Catalog and a Distributor near you call 1-800-669-9669 and ask for A.I.R.  
ATLANTA INTERNATIONAL RECORDS CO., INC. • 881 Memorial Drive, S.E. • Atlanta, GA 30316

**Frank Williams**  
Sings

**MALACO RECORDS 4461**

The To  
The Lord  
in Loving  
Memory...

**MALACO RECORDS**



*because*  
Quality Sound  
*demands*  
Sound Quality

UCR Chrome HCX Cobalt Type II  
SKX Premium Ferric SH Standard Ferric  
Professional Audio Duplicating Tape

**SUNKYONG**  
PROFESSIONAL PRODUCTS

© 1993 Sunkyong Magnetic/America, Inc., 4041 Via Oro Avenue, Long Beach, CA 90810 1-800-331-5729 Outside CA 1-800-237-8372



# SOUTHEAST ASIA



*Listening  
to a  
different  
drummer*

**THE BILLBOARD SPOTLIGHT**

PHOTO BY BASIL PAO

[www.americanradiohistory.com](http://www.americanradiohistory.com)



BMG  
IS ABOUT TO  
COMPLETE  
THE BOX SET

... AND TAKE THE  
"BOX SEAT"  
IN SOUTH EAST ASIA

CO-ORDINATED MARKETING IN THE WORLD'S MOST CHALLENGING REGION.  
THE RECORDS SPEAK FOR THEMSELVES.

Sales for 'The Bodyguard'  
soundtrack now exceed  
2 million copies.

Sales for Kenny G  
'Breathless' now exceed  
1 million copies.

**BMG**

A Bertelsmann Music Group Company

BMG INTERNATIONAL ASIA PACIFIC, 9/F KAI IT BUILDING, 58 PAK TAI STREET, TOKWAWAN, KOWLOON, HONG KONG TELEPHONE: (852) 713 5202 FAX: (852) 761 4311

\* Subject to Presidential Approval



**The Sony Music International Family**

**Congratulates**



# **Sony Music Taiwan**

新 力 音 樂

**On The Opening of Its New Office**



TEL: 886-2-7668900

FAX: 886-2-7657680

ADDRESS: 6th Floor., No 35, Lane 11, Kwang-Fu North Rd, Taipei, Taiwan.

BY MIKE LEVIN

**market.** For a small music market, Hong Kong sure attracts a lot of attention. Southeast Asia can't wait to get whatever the British colony produces.

Last year's revenues were a mere \$110 million, but between 20 and 25 percent of that was exported to Chinese communities throughout the region. "Hong Kong has this reputation as the center of Chinese culture," says Sandy Lai, head of Warner's Hong Kong operations. "It's always been the first to try new things."

What a pity its music style isn't as trendy. Cantopop's arid, love-starved hold on local consumers remains virtually unchallenged. So much so that while Hong Kong's executives talk of a "mandarin music renaissance," Lai says he is still waiting.

"Mandarin is definitely important because of China and Taiwan, but in Hong Kong I think it is even slowing," he says. Phillip Chan, managing director of Capital Artists, the colony's most powerful independent, says mandarin is getting a lot of exposure but remains an untapped market.

For Douglas Chan, PolyGram's managing director for Hong Kong, mandarin music is an inevitable product for Hong Kong. "There are so many immigrants coming here from China, and their language is mandarin. This will have an effect on producers and artists."

The newest trend is for Cantonese artists to release a mandarin album in Taiwan, often quadrupling their unit sales. This year, these artists are returning home with a different language.

Warner's Alex To has yet to break the 100,000-unit mark in Cantonese (the local benchmark for star status), but sold 400,000 in Taiwan with his first mandarin album. It will be released in Hong Kong later this year.

Capital is also betting on the mandarin trend, signing their first-ever mainland artist, Chang Kwan, with Hong Kong as the target market. "This is a limited market, even for Cantonese, so you have to look past only what is successful today," says Chan. "I think we are heading for a melting pot, with Hong Kong and Taiwan providing the stars and China adding the creativity."

EMI, with much less of a Chinese music presence than PolyGram, Warner or Capital, has picked up on the trend. "We target our new artists at a pan-Chinese audience, not just at Hong Kong, because that's the way music is disseminated here," says Herman Ho, EMI's managing director for Hong Kong.

#### Non-Western Wants

The news is not encouraging for foreign record companies who might expect Hong Kong's multicultural society and increasing prosperity to signal a return to a time when the colony spent over half its music dollar on international repertoire. Local executives feel western pop has topped out at a 30 percent market share. Local youth, they say, is put off by its massive segmentation, and there are fewer and fewer identifiable characteristics that Chinese kids can relate to.

Much of this taste pattern is dictated by local media. During the past year, one of the two local radio stations that play international music was converted to local pop. Except for MTV, music on Hong Kong television is exclusively local.

International ballads and some dance music are the only steady sellers. The colony has a noticeable lack of composers, and new songs are rare; this forces consumers to look overseas for any variety of style. But, with input from Taiwan and the mainland growing, most imports that succeed here are likely to be Chinese. This narrow niche may make targeting easier. But it is also pushing record companies to spend more and more on positioning singers. Hong Kong's market has never been able to absorb more than a dozen stars, and executives know that as few as four successful artists on their label can cover the entire costs of grooming newcomers.

EMI's Ho says most large record companies have had to double their promotion budgets during the past three years to keep pace with the competition. "Now you've got Taiwanese companies, Chinese companies, Japanese companies as well as the majors, in a market where units aren't growing that much." These limits mean the promotion game can reach amazing heights. Earlier this year, Capital's Sandy Lam was on television 12 of 14 nights in four different countries, hitting the variety show circuit while promoting her new album.

Promotions are also vital if the local market is to expand its consumer base. "It is becoming important to introduce popular music to more people," says PolyGram's Chan. "Perhaps the best promotional support for a mass audience we have today is karaoke."

#### Sing-Along Sector

Karaoke has almost doubled in turnover during the past 12 months and holds a higher market share than cassettes, at about 15 percent. For a second straight year, PolyGram and Warner have earned about 30 percent of overall Southeast Asia revenues from the sing-along sector. Companies can cover production costs with record sales as low as 25,000 because of the spin-off income from karaoke. But today, the market has become hit-driven, and local A&R people are being forced to keep that potential in mind, perhaps passing on something unique because it doesn't suit the karaoke market.

At times, Hong Kong's music industry seems like an afternoon caught in Disneyland's "It's A Small World." The amazing thing is that everyone's having a great time, and there's a long line-up at the door. ■

# a billion buyers & bureaucratic obstacles

*Its vast size and limited access to foreign product keep China a "market of the future"*

by Lynne O'Donnell

**b**EIJING—Any music executive arriving in Hong Kong or Taipei learns one thing very quickly. Domestic markets are nice and healthy, but it's mainland China that represents the Holy Grail. Every company has a plan for getting in, but so far success has been all too elusive.

China is a market of 1.2 billion avid listeners and avid buyers. Yet bureaucratic obstacles have been too difficult for foreigners to overcome. The country remains a place to watch and study for clues that will eventually produce multi-million sellers.

For western record companies, it will probably be a long wait. According to Kenny Bloom, head of Dragon Entertainment, the only western music company with a full-time presence in China, western music rarely sells.

"It goes beyond them culturally, which is understandable, just as Peking opera goes beyond us. As soon as anything has a beat, forget it." Bloom adds that his three record outlets, like all music stores in China, do well by selling local pop or the few idols imported from the Chinese music centers of Hong Kong and Taiwan.

The western music that does sell is composed almost totally of icons like Michael Jackson and Madonna or sweet balladeers like French pianist Richard Clayderman, who has toured China and appeared on national television. But even such acts as these are severely limited by import quotas that keep foreign titles down to about 100 each year, including the best-sellers from Hong Kong and Taiwan.

Music tastes mean little when confronted with the size of the piracy problem. Illegal cassettes sell for as little as \$1, and pirate CDs are on the rise from a dozen factories spread around the country.

#### Pirates Roam Free

Executives in Hong Kong say that counterfeiting could account for as much as \$50 million within China, and that does not include counterfeit copies shipped to markets throughout Asia. Industry sources say that until foreign companies come in and challenge the vagaries of China's regulatory system, there is no incentive to clamp down on the pirates.

International music is not the only victim. "Pirating is a very serious problem," says Li Yunxing, deputy manager of China Record Corporation, the state-controlled industry leader. He says it's impossible to estimate the extent to which piracy has cut into the company's annual revenues, which last year reached \$17.5 million. The most hope is being pinned on the IFPI, which is in the process of establishing as many as three offices in the mainland. Yet any serious effect is still years off, say IFPI officials.

Nevertheless, all record companies are scrambling to understand China's huge industry, one far more segmented than its neighbors in the region. Unlike Hong Kong, Taiwan and other Chinese markets, there are exploitable niches for everything from jazz to heavy metal.

Like markets anywhere, consumer age determines music borders, says Hou Jun, an editor at state-owned China Records. "Teenagers like the Taiwan and Hong Kong pop songs." Harder music is popular among college students and young adults, and the classics—both Chinese and foreign—have been big sellers with the "older folks."

There are also physical borders. The southern provinces of Guangdong and Fujian are naturally attracted to the music from Hong Kong and Taiwan, while the north's taste is "a bit more earthy and strenuous," says Hou. "There is more Chinese folk culture in the music that northerners compose or listen to."

#### Beijing Rocks

The urban centers of Shanghai and Beijing have their own unique tastes. Shanghai is the country's traditional door to the world and is open to just about anything, especially foreign music. Beijing is the cradle and center of China's rock movement.

The best example is Beijing native Cui Jian, far and away China's most successful rock musician because of his ability to take western influences and incorporate them into what is essentially Chinese music.

China Records nurtures its own stable of pop singers, such as Lin Ping and Gan Pin. "We've paid a lot of attention to raising our own stars, and we've been quite successful," says deputy manager Li. "It's a huge market, and it's expanding very quickly."

Few mainland companies have yet been willing to take a chance with developing anything other than domestic pop music. They say alternative segments are too new to risk investment. Musicians are also critical.

Cheng Jin, drummer of the rock group 1989, says the market is still immature about western styles, believing that young people like whatever is played because of its uniqueness. "Right now there are a lot of young heavy metal bands because it's new here, and that's what they think is the latest thing," he says.

Change will only come through exposure, and signs for increased imports are not encouraging. Entry remains blocked by bureaucracy which, in effect, wants to retain its Chinese content. Insiders say that rather than engage China's government in a paper war over quotas and licensing, international labels would do well to adopt an entrepreneurial stance and try to develop local talent.

Some have made the effort, most notably Taiwan's Magic Stone



Mainland rockers Tang Dynasty

Culture, a subsidiary of Rock Records. It has invested heavily in promoting mainland rock bands like Tang Dynasty and Black Panther and ballad singer Ai Jin. Although Tang Dynasty has received heavy rotation on MTV and sold 1.5 million cassettes on the mainland, returns have been slow.

Magic Stone's overseas promotion manager Dennis Yang estimates that 40 percent of sales are pirated and the company has barely been able to cover production costs. "In spite of everything, we want to continue [dealing with the mainland]. I think it could [reach] 40 million cassettes a year," he adds.

#### Time For Anyone Who Wants It

Media promotion is also growing in importance. The southern provinces have almost completely forsaken state-run television for easily-available signals from Hong Kong and Taiwan. The rest of the country gets most of its music from radio and several private stations that have recently hit the air.

Beijing Music Radio, which began last January, already claims a 40 percent share of the city's audiences. It broadcasts sponsored programs featuring jazz, blues, rock and pop. Director Jiang Gongmin says, "Anybody who wants to buy time can," adding that pop's overwhelming popularity is a result of this type of programming.

Art Roberts, an American who produces jazz and blues programs for the station, says it is like the U.S. in the 1960s. "You can turn on the radio and hear anything. China is wide open [to music tastes]." Rates, which start at \$50 for 30 seconds, are negotiable, as is the percentage of advertising content. The station also reserves the right to censor.

Another frontier to conquer is karaoke, which appears to be growing even faster in China than the phenomenal rates recorded throughout the rest of the region. But it too will have to go through the same growing pains that are keeping China a market of the future. ■

Knowledgeable,

well-connected

and growing.



**Sony Music International**

**A S I A**

**ASIA**

Sony Music International (Asia) Pte Ltd.  
3 Killiney Road #05-08  
Winsland House  
Singapore 0923

Telephone: (65) 737-3570

Fax: (65) 737-3505

**Affiliates**

Sony Music Entertainment (Hong Kong) Ltd.

Telephone: (852) 2-711-4391

Telex: 44936

Fax: (852) 2-780-3152/781-0319

Sony Music Entertainment (Korea) Inc.

Telephone: (82) 2-525-9011

Fax: (82) 2-597-2301/2-597-2302

Sony Music Entertainment (Malaysia) Sdn Bhd

Telephone: (60) 3-452-3233

Telex: 32630

Fax: (60) 3-452-2236

Sony Music Entertainment (Singapore) Pte Ltd.

Telephone: (65) 745-3355

Telex: 39007 SMESSIN

Fax: (65) 745-7752

Sony Music Entertainment (Taiwan) Ltd.

Telephone: (886) 2-766-8900

Fax: (886) 2-765-7680

Epic Music (Thailand) Ltd.

Telephone: (66) 2-251-3659/253-4542

Telex: 21187

Fax: (66) 2-253-2016

**Licensees**

Business Press Private Ltd. (India)

Telephone: 91-22-636-6492/637-9048

Fax: 91-22-637-9070

P.T. Indo Semar Sakti (Indonesia)

Telephone: (62) 21-6191-748/6190-037

Telex: 63753

Fax: (62) 21-566-4449

Octo Arts International Inc. (Philippines)

Telephone: (63) 2-968-191

Telex: 27825 OCTO PH

Fax: (63) 2-921-1339

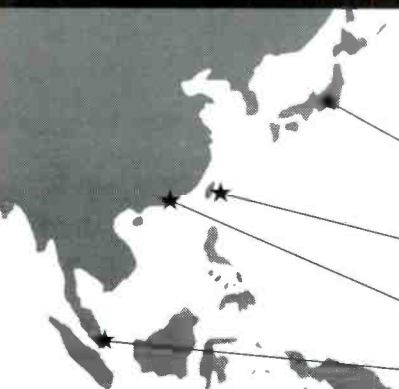
Megastar (Saudi Arabia)

Telephone: 96-62-643-6026

Fax: 96-62-644-1833

# TOWER RECORDS

## タワーレコード 淘兒音樂城



**TOWER RECORDS Japan**, established in 1979, now 15 stores strong (seven stores in the greater Tokyo area plus Sapporo, Sendai, Kyoto, Hiroshima, Niigata, Himeji, Nagoya and Osaka — Asia's largest record store at 20,000+ sq. ft.)

**TOWER RECORDS Taiwan**, established in 1991 now with two locations in Taipei, Hsi Men Ding and Ding Hao.

**TOWER RECORDS Hong Kong**, opening in Causeway Bay's 2,000,000 sq. ft. shopping complex Times Square Sept. 21 '93

**TOWER RECORDS Singapore** coming Dec. '93

**TOWER RECORDS Asian Head Office** 2-15-9 Minami Shinagawa, Shinagawa-ku, Tokyo Phone (03)5479-8620 Fax (03)5479-7087

southeast asia

## Taiwan

*Small, crowded island sprouts pre-fab idols and occasional experimentalists*

by Sally Yeh



## THE WORLD OF FRAGRANT MUSIC ORANGE —

### THE FRAGRANCE OF ORANGE MUSIC SPREAD OUT ALL OVER THE WORLD

#### Fresh attempts to introduce international music to Korea

ORANGE MUSIC vigorously leads the trend of introducing diverse international music to Korea otherwise known as a global village of music. ORANGE especially represents European music labels through licensing arrangement.



#### Fresh challenges to introduce Korean music to the international music market

ORANGE MUSIC produces the creative sound of Korea appealing to the international taste of music, co-ordinated by the music marketing, promotion & sales, and its own creative strategy.

**CHEIL**communications

Cheil Communications Inc.  
AudioSoft Team TEL: (02) 724-0710-7 FAX: (02) 724-0718-9

■ CHEIL COMMUNICATIONS AudioSoft Team: Samsung Bldg. 50-1, Ulchiro 1 ga, Chung-gu, Seoul, Korea

**music.** TAIPEI—You can't run away from pop music in Taiwan. You can disguise it in three languages, create a new set of singing stars every year or blame the media for the lack of creativity.

But the genre that was imported from the West during the 1970s is here to stay. Local executives like Daniel Chen, vice president and executive producer of UFO Records, may prefer jazz themselves, but they know how their bread is buttered.

Chen, in fact, has written hits for successful teen idols Little Tigers, Aaron Kwok, Jimmy Lin—among others—whose music is all bubblegum. Says Chen, "The survival of a performer depends on his or her own inner drive. If the artist has the looks and can hold a note, we can package them to success with lyrics, marketing strategy and songs."

Wa Wa, whose 11th album with Rock Records was released this month, describes Taiwan pop as mildly experimental and lacking originality, due to the country's educational system. "There's limited creativity," he explains, because kids attend school with a lot of pressure on them to pass their examinations. They're not brought up in a creative environment at all. The school system doesn't stress the arts or physical fitness in the curriculum. So we grow up having little imagination."

#### Females Dominate Market

Record companies use the same "teacher-student" strategy with their artists in Taiwan. They determine what the market likes and find singers that slot into the formula, then even teaching them to perform and sing. According to UFO's Chen, "The main buyers are the teen market, and the vast majority is female. We try to broaden our target audience—Wang Chieh is the healthiest example of that, with a 40 percent male audience. But the buyers don't care if he is himself a composer—he's had hits with his own as well as other writers' compositions and also sold well with Japanese cover songs."

Like Wang Chieh, Decca Records' Yu Chen Ching has maintained his teen-idol image while at the same time broadening the age range of his audience. His latest all-English language cover album sold better than the original recordings of these songs by Bryan Adams, Dr. Hook, Journey and the others. Yu, acknowledged as Taiwan's first rapper, injects an R&B flair to his own recordings. However, his songs are all still mainly in the ballad genre—and are highly commercial.

Says Yu, "Taiwan pop music has no staying power because—inside 10 days—you can see all the new artists on TV and hear on radio all the current songs and all the stuff that's to be released for the rest of the month. This island is so small that, in just three weeks, any new artists can be acclaimed and recognized all over the country."

"Artists go out and promote an album for only three months. If it hasn't sold in that short period of time, it never will," says Yu. As with most successful artists who stay in the mainstream ballad scene, he adds slight melodic differences to his music in order to stay ahead of rival product that's too simple and, therefore, too easy to forget.

#### Alternative Bagpipes

There are very few risk-takers within Taiwan's music scene—meaning artists ready to gamble with the security blanket of current popularity. Experimentation in, say, instrumentation is therefore very slight, particularly where ballad-oriented music focuses on that simplicity of melody and vocal style.

Jerry Huang, a Decca roster star nominated for this year's MTV-Asia Music Video Award for his "Love March," cites musical influences as diverse as Billy Joel, the Waterboys and Lou Reed. He recorded his previous two albums in the U.S., U.K. and Hong Kong, adding bagpipes and flute to his usual music. But for this next album, he'll be recording in Taiwan and putting extra emphasis on his lyrics rather than the basic instrumentation.

Says Huang, "Taiwan people like to sing, but they don't like music. In this small but crowded island, there are very limited forms of recreation and KTVs [karaoke rooms] are very popular. However, no-one here really has a deep appreciation of music. Nowadays, I'm requested by fans to write simpler songs—just so they'd be easier for them to sing."

So very little change is predicted to take place in the Taiwan music scene. However, copies and cover versions of Japanese and western music will continue to prevail. MTV-Asia serves as an impetus point for

Continued on page SE-12





WARNER MUSIC  
INTERNATIONAL

AN ASSOCIATION WORTH CELEBRATING



UFO GROUP  
飛碟唱片

Warner Music International. A Family of Artists In A World of Music.

© 1993 Warner Music International, A Division of Warner Communications Inc. All Rights Reserved.



Most likely,  
in Indonesia, if it's a Hit,  
it's on BASF.

A country of 187 million people uses BASF for recording mainly imported western and in part, local home grown hits. Incidentally, it's the leading brand for blanks, too. So, if you're looking into getting on the charts here, you know who holds the records.



**BASF**

You've got the music, we've got the tape.

# WHEN IT COMES TO MUSIC, BASF HAS GOT IT TAPED.

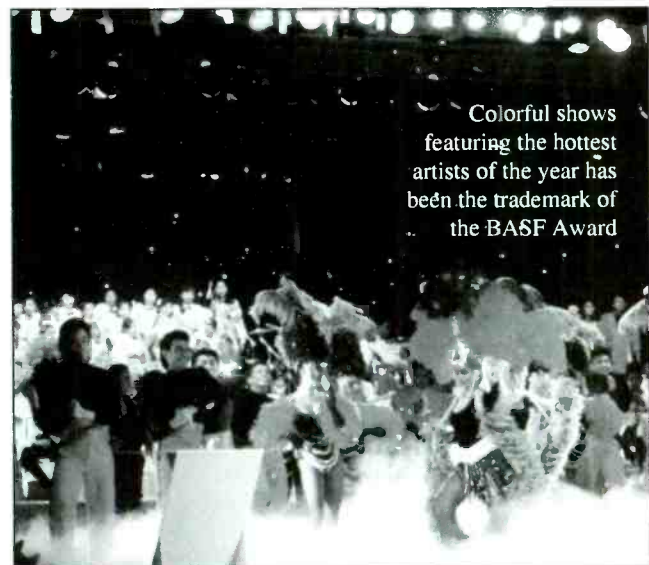
Total is the only way to describe BASF'S commitment to music .

From production of actual tapes to industry support.

Worldwide the company has been a constant supporter of events rewarding the music industry infrastructure. In Indonesia we also hold the annual BASF Award to recognize excellence in music.

This approach recognizes music is a truly international language that recognizes no borders. And of course, had made BASF virtually synonymous with music in Indonesia.

Whether listening to local stars or international personalities, BASF is the tape of choice.



Colorful shows featuring the hottest artists of the year has been the trademark of the BASF Award



◀ **GONG 2.000**, Indonesian Group comprising of Indonesian rock veterans received their first BASF Award in 1992.

**Trio Libels**, Indonesia's best selling Trio received BASF Award in 1989 for their successful album "GADISKU" ▼



With the BASF Award, the company has created Indonesia's own "Grammy" Award and this is particularly important in fostering the development of the professional music industry.

The Award also recognizes commercial success in the same manner as Platinum and Gold records do in the States. It also recognizes lifetime achievement providing a thread between Indonesia's musical heritage and its present and future.

All in all it sets the tenor for BASF's involvement in the music industry.

## BASF IN INDONESIA

- INITIAL INVOLVEMENT IN 1976. ONE OF BASF'S FIVE PLANTS WORLDWIDE AND THE FIRST IN ASIA.
- PRODUCES TAPES, COMPACT CASSETTES AND A WIDE VARIETY OF CHEMICALS AND ALLIED PRODUCTS.
- THE FACTORY OPERATES WITH EQUIPMENT AND MACHINERY ACCORDING TO THE HIGH BASF TECHNOLOGICAL STANDARD.
- EMPLOYS APPROXIMATELY 1000 PEOPLE.



*We work for you*

# BASF

For further info please contact: \*PT BASF Indonesia, Market Div. Gedung Tira 5Th Fl. JL.H.R. Rasuna Said Kav. B3, Jakarta 10024, Indonesia, Phone: (62-21) 513185 / 513483. FAX: (62-21) 513465, TELEX: 62619 BASF IA \* For Asean (excl.Indonesia) and some other countries marketing: BASF Magnetics Singapore LTD., 450/452 Alexander Road, #06/00 Inchape House, Singapore 0511 Phone: (0065) 4797077, FAX: (0065) 4799783.

# LOOK NO FURTHER!

— We are your key to the Far East —

## Asia's largest independent distributor

- ▶ SINGAPORE
- ▶ MALAYSIA
- ▶ HONG KONG
- ▶ INDONESIA
- ▶ CHINA
- ▶ THAILAND

Your **No. 1** Asian partner!

- Widest distribution network
- Exclusive licensees & distributors
- Full publishing abilities
- Export/Import
- State-of-the-art recording facilities
- Experienced staff

We've been in the music business in this part of the world for more than 15 years. We know what you want.

Call: Mr Holly Tan. Tel: 2936112



**FORM PRIVATE LIMITED**

BLOCK 994, BENDEMER ROAD #02-01 SINGAPORE 1233. TEL: 2936112 FAX: 2980667

## TOMORROW STYLING ... YESTERDAY PRICE! HOW?

- \* High International Specifications
  - \* Precision Made
  - \* World Best Components Sources
  - \* G.I.M.A. Fully Auto Assembly System/Semi-Auto Assembly System Also Available
  - \* Large Production Capacity
  - \* Efficient Quotation
  - \* Delivery On Time
- Other Product - Compact Disc \* CD Jewel Box



**WAXXON**  
Int'l Development (USA) Inc.  
#246 Clary Avenue, San Gabriel,  
CA 91776, U.S.A.  
Tel: 818-285-6883  
Fax: 818-285-2363

**Lannico Industrial Ltd.**  
Unit 4, 5/F, Winful Centre,  
30 Shing Yip Street,  
Kwun Tong, Kowloon, Hong Kong.  
Tel: 852-357-5553  
Fax: 852-357-5895

MOVING ENTERTAINMENT AROUND THE GLOBE

# JIM... the New Sensation!



**JARDINE INTERNATIONAL MOVERS**  
INTERNATIONAL FREIGHT FORWARDERS AND CUSTOMS BROKERS

USA/MARK BILLES - ISA TAIRA  
5510 W. 102nd STREET  
LOS ANGELES, CA 90045  
TEL/ 310.338.2400 FAX/ 310.641.6827

SOUTHEAST ASIA/JOE PILLAI  
TEL/652206335  
FAX/652272425

UK+EUROPE/GEORGE STONE  
TEL/440818937099  
FAX/440817511867



southeast asia

## Taiwan

Continued from page SE-8

the few artist-composers who are striving for self-improvement and something different. And additional international collaborations, such as Sally Yeh's "I Believe In Love" duet with James Ingram on UFO, which was produced by Keith Thomas, could prove prophetic about future developments in Taiwan's musical mainstream...as long as they're all ballads. ■

by Mike Levin

**market.** TAIPEI—Taiwan's record executives say international music sales have gone up; the local IFPI says they've dropped. The country's top 17 record companies claim a market share totaling 120 percent; there are as many as 180 smaller firms that could account for another 10 percent. And a dozen charts come out each week for Mandarin's Top 10.

Is it any wonder this industry confuses the rest of the world?

Taiwan often confuses itself as well. There was no intermediate stage of development in music here, much the same as there was no middle stage of economic development—one day people were farming, the next they were making computers.

As a result, whatever music was played on the radio, and later on television, became instantly popular. Taiwan was under martial law until the late 1980s and safe, sweet pop music was always the choice of government-controlled media.

As control loosened, the industry grew not linearly but geometrically. It is usually called a traditional market, yet music executives won't predict what will happen next month, let alone next year.

"In my opinion, no one understands music consumer tastes. That's why promotions on TV and radio are so important," says Robin Lee, head of the local IFPI. "The record companies understand this well. But the system is limited, and there are some changes that have to occur for them to grow much bigger."

Rock Records' hip vice president Landy Chang blames the record companies themselves for "not trying anything new at a time when the market is crying out for it. No one is adding value, there's no new composers. All we do is market the hell out of [an album] in the media so [consumers] can't run away. This can't last as the market becomes more internationalized."

### Highest Per-Capita Consumers

From the outside, Taiwan's record industry seems the picture of health. The legitimate market was worth \$257.2 million at wholesale prices in 1992 (IFPI); add another \$29 million for pirated sales. General estimates are for 10 percent growth this year.

"It's the highest per-capita consumer of albums in the world," says Daniel Chen, vice president of the UFO Group, Taiwan's largest record company, and Warner licensee. "But nothing is certain, because for Taiwanese kids, artists are only as good as their most recent album."

One thing's for sure: market segmentation remains a triangle of local Hokkien-dialect pop, Mandarin pop and all foreign repertoire. The IFPI says Mandarin has the lion's share at 65 percent and international music has slipped to about 25 percent.

The vast majority of units sold are low-end cassettes. The market is mostly teenagers (35 percent of the country's population is under the age of 20), and their bottom line is price. Consumers are certainly not poor; a survey by Rock Records shows an average \$120 a month disposable income for 14-29 year-old record buyers.

These trends have kept profit margins between 10 percent and 15 percent, low compared to the rest of the region. Executives will admit off the record that they are worried about local cassettes reaching saturation. Some feel increased CD sales is the only way to keep incomes up—others want to release more and different albums.

"Don't worry about the numbers too much," says Rock's Chang. "Right now, Taiwan thinks one way: get a good love song and a pretty face to sing it. Sell enough units locally to cover your costs, and then save it for the mainland."

This traditionalist camp, content to ride local sales until China controls its piracy and becomes a billion-dollar market for mandarin repertoire. UFO's stable of 30 Chinese artists accounted for unit sales between 8 and 9 million and turnover of \$48 million last year. It also claims the two biggest [Taiwanese] sellers in China.

### Hases And Have-Nots

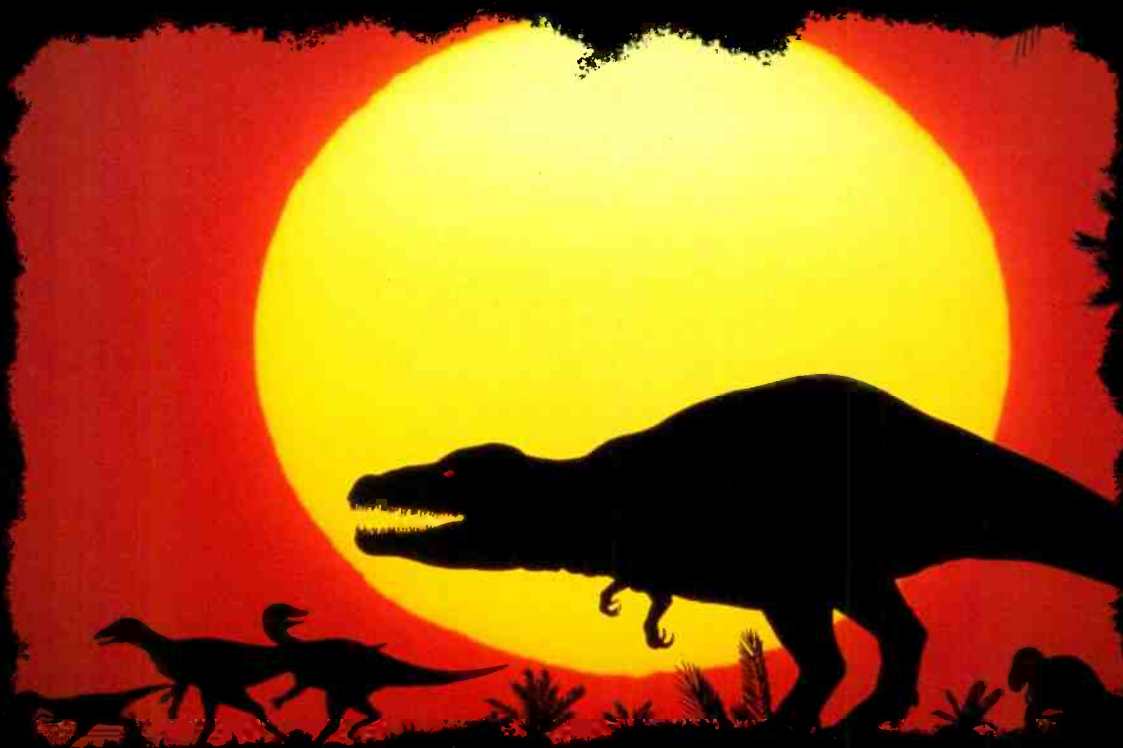
Locally focused Dieng Jung earned \$14 million from 12 artists' sales of 2.5 million units. "China is definitely a target, but for now I think people are content with local pop music because there is a great deal of [political] uncertainty for the country in the future," says president Charles Kuei.

Ironically, Rock, Taiwan's number two label (1992 unit sales of 4.7 million; turnover of \$43 million), falls into another camp, one which thinks the local market is stagnating and must expand on its current core of Mandarin pop by signing regional artists.

In reality, both need the same thing. Record companies and artists in

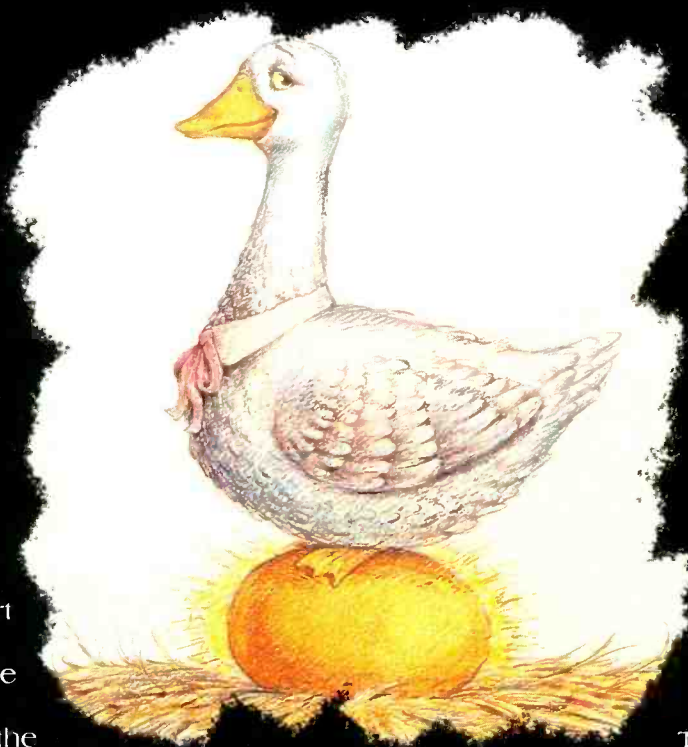
Continued on page SE-18

And now, a few words as to  
why one recording company  
continues to make a bigger impact  
on the region than the others.



PolyGram

While the others didn't want to know about it, we saw gold in a Japanese pastime called karaoke.



Let's face it, three short years ago, most people wouldn't have known the difference between sushi and karaoke. But today, karaoke, the not-so-ancient Japanese art of getting up in a room full of strangers, grabbing hold of a microphone, watching the lyrics on a television monitor and making one's self heard by singing along to the backtrack of a song has become the ice-breaker when it comes to home and outside entertainment in Southeast Asia. And while other recording companies adopted a shy and retiring wait-and-see attitude, we were the first to see

(and hear) the business potential of karaoke. The result? *Ka-ching*.

(That's the sound of cash registers ringing.) Following our launch of karaoke - and with it, a spate of closet lounge singers - PolyGram is today looked at (and heard of) as being the leader of this entertainment phenomenon throughout the region. And as we keep saying, if you're the first in anything, then everyone else is forced to play follow the leader. And that's no ancient Oriental proverb. That's sound business chutzpah. *Ka-ching*. \$

PolyGram

# While the others believe in staying put, we've been bitten by the travel bug.

Staying at home is nice. But, from a long-term point-of-view, there comes a time to expand one's horizons. Which is why, we enroll our artists on what could be termed foreign exchange programmes. And just check out these returns... 🎵 There's **Jacky Cheung**,

Hong Kong's most popular Cantonese singer. In only 45 days, his latest Mandarin release sold over 700,000 units in Taiwan. (The same album has sold in excess of 100,000 units in Hong Kong, Singapore and Malaysia plus over one million copies in Mainland China.) 🎵 Of course, we've helped other home-grown artists taste success overseas. Like

like **Vivian Chow**, named by NHK, Japan as The Most Popular Foreign Female Artist. There's **Grasshopper**, whose latest album has sold over one million units in the region.

Meanwhile, the popularity of **Leon Lai** in the region grows from strength to strength. 🎵 And by utilising the drawing power of MTV Asia like no

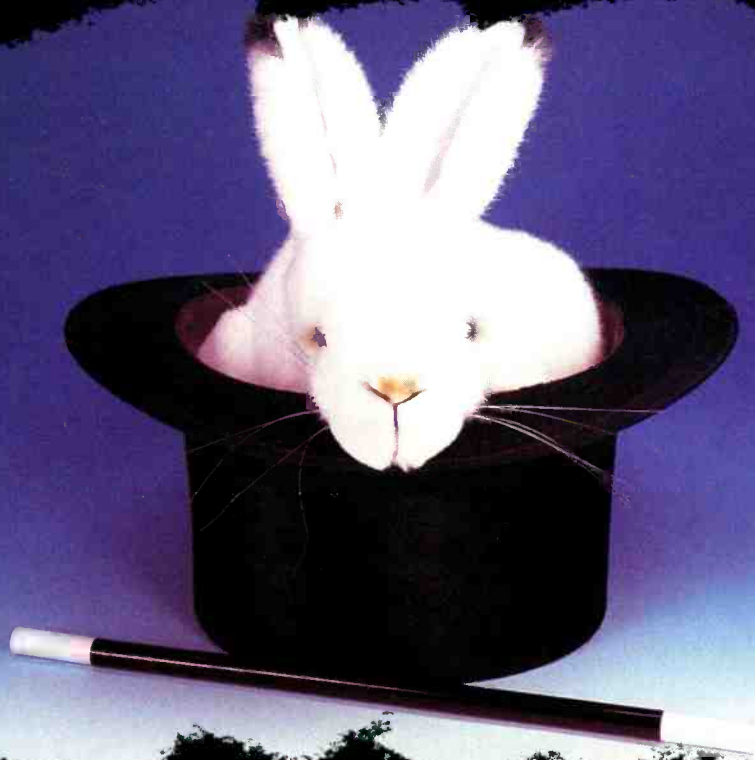
other advertiser in the recording industry, we've also introduced names such as **Harlem Yu**

and **Angus Tung**, Taiwan's most popular singer-songwriters, to a far greater audience in Asia. 🎵 This year, most of Southeast Asia were also treated to promotional visits and concert dates by international acts as diverse as **Bryan Adams, Def Leppard, Cathy Dennis, Bon Jovi, Stevie Wonder, Metallica, Glenn Medeiros, Aaron Neville, East 17 and Elton John.** 🎵 As for our classical repertoire, we've scored heavily with the Karajan Gold Series, Pavarotti & Friends and the Gate To Classics Series. But perhaps even more pleasing was breaking new ground in markets such as South Korea and Taiwan. 🎵 As you can see, our foreign exchange programme has no boundaries. And that's simply because *music* has no boundaries.

**PolyGram**



While the others are busy patting themselves on their backs, we've probably pulled another rabbit out of our hat.



PolyGram

Operating in: Hong Kong • Singapore • Malaysia • Taiwan • Korea • Indonesia • Philippines • Thailand • China



# Indonesia

Even piracy, luxury tax can't dent appeal of  
186 million potential consumers

by Margot Cohen

**music.** JAKARTA—In the rich kingdom of Indonesian music, dangdut is indisputably king. From neon-flashing dance halls to remote village gatherings, its throbbing rhythms get hips moving across the archipelago. Developed in the early 1970s, this hybrid of Indian movie music, Western rock and Indonesian lyrics is still the nation's best-seller.

Top labels are following the multitude of small, indie producers who have already cashed in on the genre. Says Chandra Widjaja, label manager for PT Musica Studios, an Indonesian pop leader, "We've moved intensively into dangdut in the last couple of years."

Top local pop singers are making the transition, too, from their scene long dominated by such names as Rhoma Irama, Elvi Sukaesih and Camelia Malik. Most songs feed on love and heartbreak, but today's Islamic revival has also boosted religious themes.

Dangdut, once considered the music of the lower classes, is developing middle-class appeal. "Dangdut Night" is a regular feature at Jakarta night clubs, while overseas promotion has been adding to its local status. It launched in Japan with the Indonesian recording "Kopi Dangdut" and a string of live gigs there. Dangdut also landed on Germany's World Beat chart through an album in the Smithsonian/Folkways Recordings series on Indonesian music. Given the right producer, say locals, dangdut could now be picked up by North American audiences.

Indonesia's enormous youth market is nurturing stars of its own. Shaggy-haired Iwan Fals is a cult figure, with his lyrics criticizing social inequities and charting teen restlessness. Experimenting with country music, folk and rock over 10 albums, Fals created a sensation with two recent albums by his band Swami. Now reassembled under the name

Dalbo, his band has an independent release out this fall and it's heavy on percussion and flavored by the musical traditions of East and West Java. The group is negotiating an overseas launch—particularly in Australia and Singapore. Though he doesn't perform in English, he says he's confident people will "appreciate the essential honesty of our music."

From the heart of teenage angst comes Slank, a five-strong Jakarta band that surges from metal to rock and into reggae. Their lyrics, written in a slang style known as "prokem," run a gamut of powerful subjects like illegal abortion, urban migration, conservation and political apathy—with a few love songs thrown in for good measure. In fact the love songs were the only tracks deemed acceptable as videoclips on government television station TVRI.

Slank is hot. The band sold 350,000 copies of the 1990 debut album, and the follow-up sold 400,000. The third, released last month, has a more ethnic flavor—the band is experimenting with English versions in the hope of breaking into the U.S. market.

On a lighter side, roly-poly pop singer Doel Sumbang keeps fans happy with his racy lyrics and lilting rhythms. His roots were in Bandung, West Java, and since 1980, he's recorded 40 solo albums and collaborated on 15 others. In a market that tends to treat composers like yesterday's newspapers, he commands a 40 million rupiah (some \$20,000) fee per song.

Sumbang's songs used to be loaded with social protests, but no more. A veteran of 12 "clashes" with the authorities (he was arrested four times in 1984 alone), he's now resting on the safer shores of romantic comedy. He says, "Strangely, though the government is more open now, I felt more free before. The government sees my fan following growing, so the censorship gets heavier."

Harry Roseli, another Bandung product, has a reputation for bridging the worlds of pop and experimental music. Propelled to fame by the rock opera "Ken Arok," he favors an unorthodox mix of jazz, rock, ethnic and New Age idioms.

But it's not easy for Roseli and the other experimental artists to survive in an industry geared to mainstream tastes. A restricted selection of imports has narrowed local consumption patterns, he argues. "Frank Zappa has never been marketed in Indonesia. You only see people like Michael Jackson or Prince. There's a lack of alternatives, and it's not healthy."

Mainstream pop singers do well, though, including Hetty Koes Endang, Nicky Astria, Poppy Mercury and Nike Ardila. Ruth Sahanaya, a "creative pop" diva, played recent concerts in New York and Los Angeles. This fall, Cakrawire Sisktama PT plans the first in a series of CDs introducing 10 Indonesian pop artists to the international market. Cakrawire president/director Adilwan Astrawinata says some songs will be English versions of Indonesian hits and others will be from previously unrecorded archives of American composers. First up in the series is the Bimbo Group,



Singer Nike Ardila

a versatile and prolific team whose Islamic lyrics have found a solid domestic audience.

Meanwhile, the music known as "kronoong" is making a comeback. It combines quavering melodies with sentimental lyrics, backed by acoustic string instruments. It dates back to the arrival of Portuguese sailors in the 17th century. This genre used to score best with the over-40s, but nowadays young fans are joining kronoong orchestras and singalongs. It won't replace heavy metal, but at least a new

generation can bask in an aura of gentility.

These listed riches don't begin to cover the diverse sounds embedded in an archipelago of 13,700 islands. Much of Indonesia's traditional music finds its home with small provincial labels, if it's recorded at all.

Americans who attended the 1990/91 Festival of Indonesia may recall the stirring vocals of the Dani tribe from Irian Jaya; the stomach-slapping percussion from Aceh, or the more familiar gamelan compositions wafting in from Java. As a growing library of world music finds its way into the market, Indonesia may finally win the recognition it deserves. ■

by Mike Levin

**market.** JAKARTA—The waiting game continues in Indonesia. Local record companies are awaiting copyright protection for domestic music. Artists are waiting for multi-album contracts. But most of all, the entire industry is waiting to see which of the majors will be the first to set up its own office in the capital of Jakarta. BMG International is the likely candidate.

It is time for foreign firms to get in, say executives. The market passed the \$100 million mark (at list price) with 20 percent growth in 1992, and a big part came from international repertoire. In the past, local companies guarded their turf jealously, even asking for government protection. Today, those same firms are looking at the bigger picture.

They may welcome the majors' presence as a step toward maturity, but they need it desperately as a passage to controlling piracy, which rose to above 40 percent last year, most of it in domestic and other Asian music.

Continued on page SE-18

National Music Publishers' Association, Inc.  
and The Harry Fox Agency, Inc. are pleased to  
announce the opening of their Singapore office

**THE FOX AGENCY INTERNATIONAL, INC.**

Fabian Lek, Regional Director

音樂出版者權益之保護與實施

Protection and Enforcement of Music Publisher Rights



NMPA/HFA • 205 East 42 Street, New York, NY 10017 • 212-370-5330

## Indonesia

Continued from page SE-17

"Going into shops and taking away from the shelves, I don't think that is effective," says Adilwan Astrawinata, head of independent Cakrawira Diskrama, about the standard way of controlling piracy that many realize no longer works. "We have to work with the makers of blank cassettes to find out who is buying them."

By and large, the government has worked hard this year with help from the IFPI to cut down on illegal music, says J.C. Giouw, IFPI regional chief in Singapore. Two high-profile raids netted 4,500 pirate CDs in Surabaya, the country's second-largest city, and a five-month jail term for a Jakarta store owner.

### Precarious Positions

But an increase in piracy, despite the effort, has people worried, both inside and outside the country. Alex Chan, PolyGram's regional marketing manager in Hong Kong, says the situation is still "pretty chaotic" and that all PolyGram's Cantonese and mandarin repertoire in Indonesia is counterfeit.

William Darusao, an independent record producer in Jakarta, says the problem is at the root of 20 record company bankruptcies during the past 18 months. This represents about one-third of ASIRI's [the local recording industry association] membership. Another reason is a luxury tax imposed on cassettes two years ago that has forced companies without a steady flow of hits into precarious positions.

Once the problem is controlled locally, the Indonesian market could post the highest growth in the region—until China takes off. As in the rest of Southeast Asia, domestic music is growing faster than foreign, which holds only about a 25 percent market share. "Indonesia is so big, with so many styles of music, that it is inevitable that people will accept a broader variety of music," says Darusao. With 186 million potential consumers, segmentation is getting a closer look.

Aquarius Musikindo, currently the licensee for Warner Music International and EMI Music, is guarding against the day when it loses those licenses, by starting labels for Indonesian jazz and rock. As the country's most internationally oriented music company, it hopes to market those labels throughout the region, especially in Malaysia and Singapore, where a version of Indonesia's Bahasa language is spoken.

### Sharing The Wealth

But optimism is guarded for success in the near future. "We cannot

expect too much," says Arie S. Widjaja, Aquarius marketing manager. "We're only hoping that local artists can win appreciation." Many executives feel that to sell outside Indonesia, local artists must release in English. Some are bringing in U.S. consultants as coaches.

Cakrawira is becoming even more adventurous with a plan to produce 10 CDs featuring local artists singing hits in English or performing previously unrecorded songs by U.S. composers. Because CD sales make up a tiny portion of the Indonesian market, the company feels this series could also promote a move upmarket for music revenues. The country's first CD factory started production last year in Jakarta.

Artists are hoping that current changes toward international practices will also reach into their lives. Currently, singers are paid a flat fee for each album; most deals include a bonus for passing target figures. This system allows record companies to use artists as sub-contractors and restricts non-mainstream music. Last year, however, Aquarius and Music Studios, licensees for BMG and Pony Canyon, agreed to pay mechanical royalties,

## Local companies need the majors' presence desperately as a passage to controlling piracy, which rose to above 40 percent last year.

which will allow the industry to take a longer view.

Sharing the wealth could also have a strong effect on production and promotion costs. This year, five new television stations are increasing the demand for music videos. Most stations produce in-house at a cost of about \$3,500 each, almost as much as an artist earns for an album. Wider opportunities throughout the industry are helping independent production houses get into the music video game. The majors will undoubtedly follow when they set up shop and as competition cuts the monopoly pricing structure and raises production values.

### Slow-Growth Policy

There is still censorship and the local version of "political correctness" to deal with. Groups like Sblank include sensitive issues in their music. But their songs about teenage problems and the income gap between rich and poor remains too contentious for public broadcast.

No one wants the local market to grow too fast. This would restrict its maturity by increasing the kind of reliance on pop hits that plagues Taiwan and Hong Kong. Yet with giant competitors on the doorstep, patience can be tough to find. If the coming changes can contain piracy and open the industry to wider influences, then the wait will have been worthwhile. ■

## Taiwan

Continued from page SE-12

Taiwan make all their money only from record sales. There are no concert promotions or movie deals to diversify incomes—as happens in Hong Kong. The break-even point for an album is between 40,000 and 80,000 units, depending on production and promotion expenses.

Well-known singers will sell between 200,000 and 400,000, while top names can get into the 800,000 range. But these are very rare. The haves are separated from the have-nots by the number of local releases that reach the 200,000-unit stage.

"UFO can hit six or seven out of 10 and easily cover costs all their other artists. That's why they are the biggest local company," says one of Taiwan's few music analysts, who asked not to be named. "Rock gets less; that's why they are segmenting."

Rock is the most adventurous player in an industry many feel is ripe for change. It has signed Hong Kong artists to sing in mandarin, Taiwanese artists to sing in English and mainland artists to appeal to the world's Chinese communities. It also has created domestic labels to sell classical, jazz, blues and Chinese rock.

Insiders say Taiwan alone in Southeast Asia has the potential to look past its own border. David Loiterton, boss of Hong Kong-based Australian indie MMA, calls Taiwan a "real music industry. They see something happening and want to get into it before someone else, like China, does," he says.

### Janet Outsold

Most overseas sales of non-pirated Taiwanese music are in Malaysia, Hong Kong and Singapore, markets that are also developing economically and could provide breeding grounds for future artists. "Taiwan may have a limited style, but keeping an advantage in the future means creating new things," says UFO's Chen.

Buck Nosaka, manager of Pony Canyon's Taiwan affiliate, says aggressive moves by the majors in Taiwan will change the market forever, making it more open to competition and possibly diversifying music tastes. Already their influence has made piracy "manageable," except on Japanese products.

"Japanese music has become very popular here because young Taiwanese [are inundated] by Japanese culture in the media. But these products are still restricted [unless they are made in Taiwan] and open to piracy abuse," says Nosaka, who has released 70 Japanese catalogs so far.

Tower Records reports that MCA's Mari Hamada has outsold Janet Jackson so far this year. And mandarin covers of Japanese songs are a big part of the 40 percent growth in karaoke in the country.

Even the majors are seriously talking about paying mechanical royalties this year for the first time. At this pace, the only confusion in Taiwan's industry is about how soon it will write the rules for China. ■

# Leader of CD/CD-ROM in Taiwan

*The most complete facility in TAIWAN,  
monthly capacity: 1,000,000 CDs  
monthly stamper capacity: 500 pieces*

## Quality Service Price.

**PRODISC** can provide CD-A, CD-ROM & CD+G stamper service.

**PRODISC** has online PRE-MASTERING, CD-ROM DATA FORMATING, MASTERING and REPLICATION at its TAIPEI/TAIWAN plant.

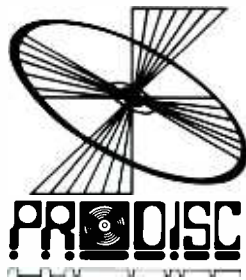
**PRODISC** is the largest manufacturer of Compact Disc in TAIWAN. Established in 1990, PRODISC has been the leader in Technology, Quality and Services.

**PRODISC** now has expanded CD-ROM services to meet the increasing demand for CD-ROM.

**PRODISC** standard and services are unique, offering drop shipment, fulfillment for any order even if small quantity.

CALL US FOR MORE INFORMATION:

International **FAX: 886-2-2992366 FAX in U.S.A.: 1-818-288-7461**



精碟科技股份有限公司

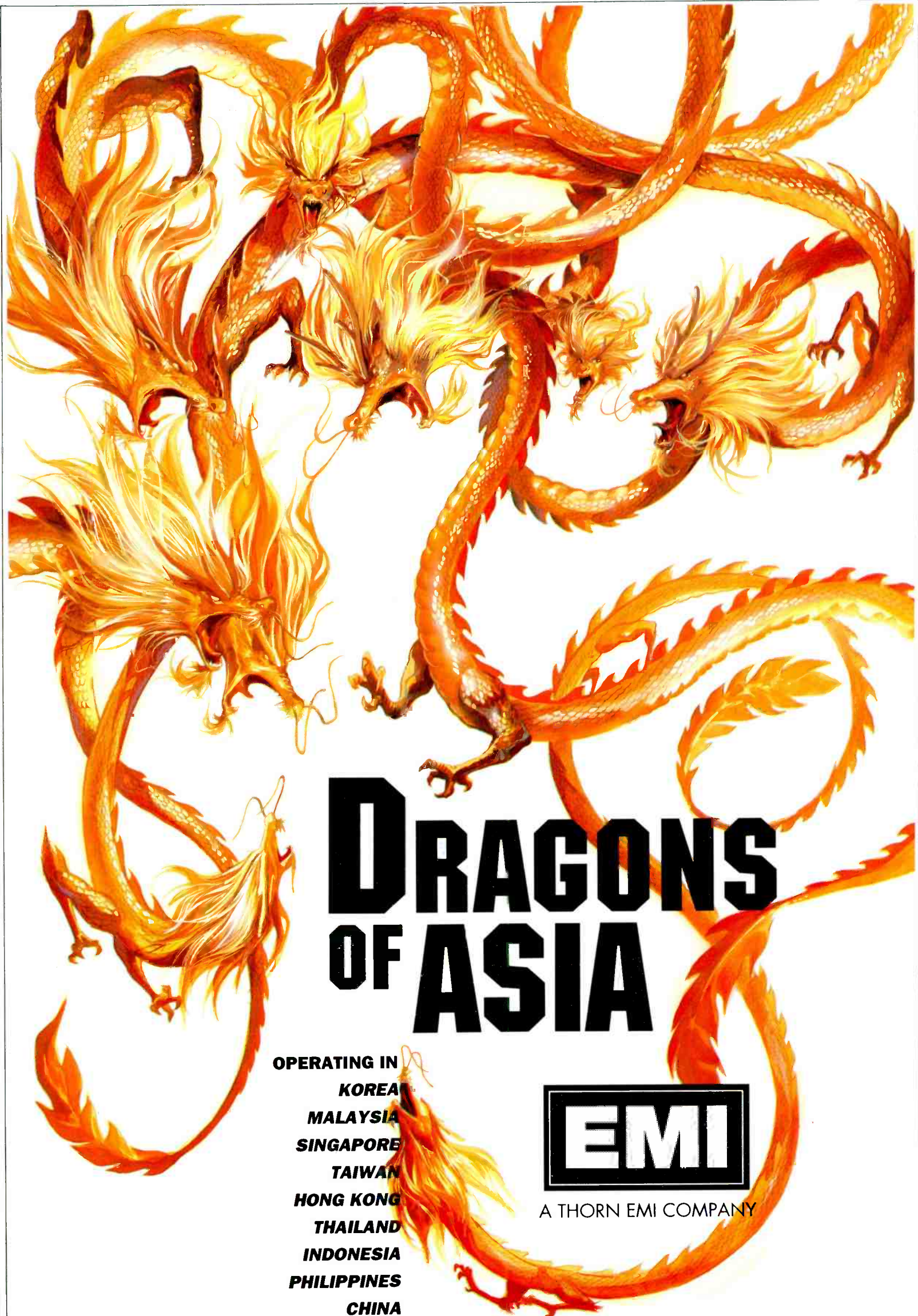
**Prodisc Technology Inc.**

RM 801, 8F-5 NO. 1 WU-CHUNG 1ST RD., SHIN-CHUANG TAIPEI SHIEN TAIWAN, R.O.C.

TEL: (02) 886-2-2992255 FAX: 886-2-2992366 ATTN: MR. M.F. LIN

U.S.A. OFFICE: TEL: 818-288-2112 FAX: 818-288-7461





# DRAGONS OF ASIA

OPERATING IN  
KOREA  
MALAYSIA  
SINGAPORE  
TAIWAN  
HONG KONG  
THAILAND  
INDONESIA  
PHILIPPINES  
CHINA



A THORN EMI COMPANY

# Malaysia

*A taste for local rap, megastores and measured locks*

by Philip Cheah

**music.** Malay-language rap music is taking Malaysia by storm. More than 15 rap bands have been signed to recording deals, with acts like 4U2C selling over 100,000 units.

Ironically, last year's ban on long hair and its negative effect on rock music paved the way for rap. Daniel Chan, entertainment writer, says, "When it became so difficult for long-haired rock musicians to be heard on radio or seen on stage or television, rap was the alternative."

"In contrast, these were mainly young, clean-cut kids. But Malaysians who have always enjoyed black soul music identified easily with rap. And the fact that both Hammer and Vanilla Ice performed in Malaysia in 1991 helped as well."

But rap started being recorded as early as 1989 with Krash Kozz, the first Malaysian rap act to perform in English. After three albums, the band's records are also being released in Korea, the Philippines and Singapore. The future of rap as a long-term trend, however, is uncertain. Chan notes that while it's easy for a first release to hit platinum sales of 50,000, the second and third recordings will not sell if the artist lacks credibility.

As music writer and punk musician Joe Kidd notes, "You pick up a couple of school kids. Maybe five of them. Dress them up in rap gear, give them songs and sell them. And they get 2,000 letters. They are really big, but it's like we're back in the 1950s. Frankie Avalon and all that. Teenybopper stuff."

#### Malay Grindcore

Kidd is part of an alternative music scene which first gained prominence after the independent release of Cromok, the first Malaysia thrash metal act, who sold 30,000 units. Cromok has since joined major label EMI, opening the door for other alternative acts.

Today, death metal, grindcore and punk music groups are being released with average sales of 12,000 units, mostly on cassette. The Pilgrims became one of the first Malaysian punk bands to be played on radio. Strangely, this was due to their cover of an old Malaysian pop classic, "Sua Sue Good Morning."

Pilgrims singer Lee says, "I think radio picked it up because we sang it in the Malay language. The song is played almost every day on some of the stations here in Malaysia." Unlike the mainstream, the Malaysian alternative scene records almost exclusively in the English language.

Indie label VSP's promotion manager Joe Siva claims, "The alternative scene is very specialized. We keep it going by maintaining low overhead. For instance, major labels can spend hundreds of hours in the studio but we keep it between 40 and 50 hours to control costs."

Sujesh Pavithran, musician and critic, agrees: "There were at least 12 alternative releases last year featuring thrash, death or alternative rock. They all spent little on production—say \$2,000—and sell maybe 10,000 copies. They don't even need radio or television exposure. They have their own networks for getting into the shops, and they have their own fanzines to keep the fans in touch."

#### Veterans' Clubland

Malaysia still doesn't have an active club circuit where new bands can perform their own material and be discovered. One musician says, "It's still veteran musicians dominating the clubs and playing what they think the audience wants to hear."

Amy (Suhaimi Abdul Rahman), lead singer of Malaysia's premier rock band, Search, says, "The new style is definitely thrash. They just believe in playing what they want without caring about radio or television exposure. After all, music is passion." Search paid for their passion. Threatened with TV, radio and concert bans because of their long hair, the group finally agreed to cut their tresses last year.

"We didn't have a choice," says Amy. "We agreed because we were promised that the ban would be lifted. But nothing really changed. And if we were supposed to have shown a bad example by growing long hair, who is showing a bad example now by not living up to promises made?" Even so, their album "Rampage" managed to sell 100,000 units without any promotional exposure. This is half the projected target, but still qualifies as a mega-seller. Search, through its company Search Pte Ltd., has become the first Malaysian production company to sign up a Japanese rock band, Twiggy, for regional release.

"It's always been the Japanese who sign up the other Asian bands," says Amy. "We want to turn that around. Besides, the Asian rock market is a growing one."

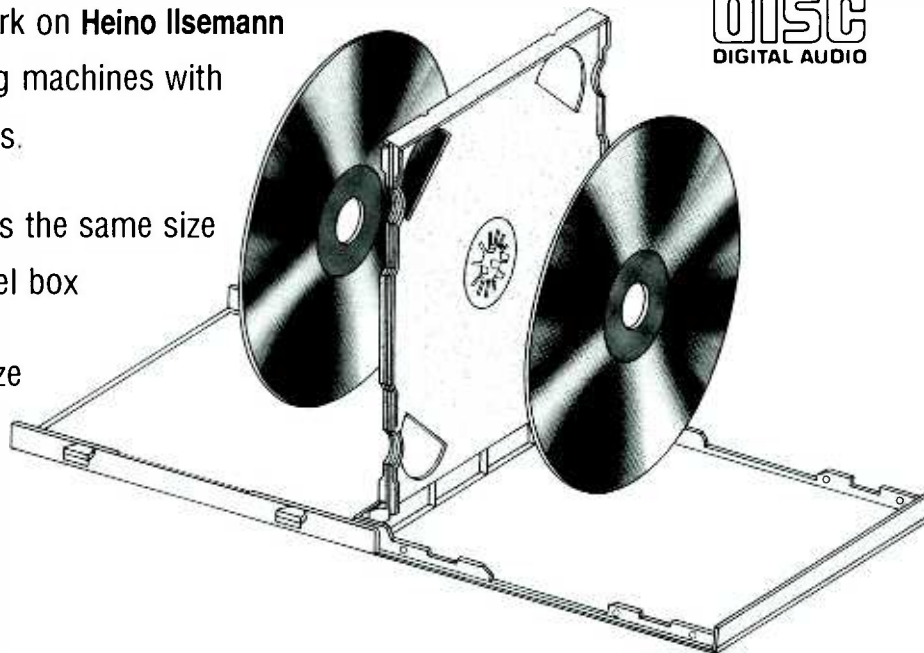
But, while rap is this year's flavor, rock is expected to remain the staple musical diet. As Search's Amy puts it, "Rock has been established since the 1960s. People here grew up on it. We have seen phases like breakdance—but they never lasted. It's a cycle."

Continued on page SE-24

## DOUBLE SLIMPACK 2CD BOX

EXCELLENCE IN: DESIGN – PERFORMANCE – SAVINGS

COMPACT  
disc  
DIGITAL AUDIO



- Automated to work on Heino Ilsemann and other packing machines with special format kits.
- Holds 2CD's yet is the same size as the single jewel box
- Uses standard size booklets and inlays

MANUFACTURER:

**VIVA MAGNETICS LIMITED**

16th FL., E ON FTY. BLDG., 14 WONG CHUK HANG ROAD,  
HONG KONG

TEL: (852)870 0119 FAX: (852)873 1041

USA REPRESENTATIVES: **MATRIX ASSOCIATES INC.**

1425 MONTE GRANDE PLACE, PACIFIC PALISADES,  
CA 90272-1913, U.S.A.

TEL: (310)459 6913 FAX: (310)459 6416

SHO CORP

INTERNATIONAL

### SPECIAL EVENTS

WORLDWIDE EVENT PLANNING  
SPONSORSHIP DEVELOPMENT  
EVENT CO-ORDINATION  
FULL PRODUCTION  
TALENT AQUISITION  
PRODUCT LAUNCH  
CONCERT-TOURING SERVICES

AFFILIATE OFFICES

HONG KONG

SYDNEY

TOKYO

MEXICO CITY

GLASGOW

11684 VENTURA BLVD. #899  
STUDIO CITY, CA. 91604 USA  
TEL# 818-762-5660  
FAX# 818-762-6845



## YOUR ASIA MUSIC PARTNER

Tap into our Asian-wide distribution network. We have over ten years of experience working with music specialists, music suppliers and music retailers.

- Manage all your recording needs - dance labels, master deals, publishing
- Provide licensing arrangements
- Import and export of CD's, records, tapes

**VALENTINE  
MUSIC CENTRE**

Contact Steven C. H. Goh at:-  
No 1 Selegie Road 01-30/31 Paradiz Centre  
Singapore 0718 Tel: (65) 3387890, (65) 3391232  
Telex: RS 42304 VMC. Fax: (65) 3381605,  
(65) 3393084 (65) 3394558.  
Raffles City P.O. Box 1506 Singapore 9117

# ALL FIRED UP!

A STRONG  
ASIAN  
MUSIC GROUP  
FOR A  
GROWING  
ASIA



**PONY CANYON**

A Fujisankei Communications Group

**JAPAN**

PONY CANYON INC. 3-3-5 KUDAN KITA, CHIYODA-KU, TOKYO 102, JAPAN. TEL: 32213120 FAX: 32213068.

**HONG KONG**

GOLDEN PONY RECORDS LIMITED. 57-59 2nd FLOOR, WATERLOO ROAD, KOWLOON, HONG KONG. TEL: 3884646 FAX: 7802396.

**TAIWAN**

PONY CANYON TAIWAN CO LTD. 8F, 209, SECTION 1, FU-SHING SOUTH ROAD, TAIPEI, TAIWAN R.O.C. TEL: 7523290 FAX: 7523295.

**S. KOREA**

SAMPONY DISTRIBUTION INC. INSUNG B/D, 4F, 88-37, CHUNG DAM-DONG, KANGNAM-KU, SEOUL, KOREA. TEL: 5143341-3 FAX: 5143777.

**SINGAPORE**

PONYCANYON ENTERTAINMENT (S) PTE LTD. 11 STAMFORD ROAD, #02-05 THE CAPITOL BUILDING, SINGAPORE 0617. TEL: 3384855 FAX: 3380905.

**MALAYSIA**

PONYCANYON ENTERTAINMENT (M) SDN BHD. NO. 6 LORONG RAJA CHULAN, 50250 KUALA LUMPUR, MALAYSIA. TEL: 2302388 FAX: 2327259

LICENSEES: INDONESIA- P.T. MUSICA STUDIO'S & P.T. AQUARIUS MUSIKINDO. THAILAND- MGA RECORDS CO LTD. PHILIPPINES - UNIVERSAL RECORDS.

# Korea

Radio de-hibernates, karaoke skyrockets,  
congloms rally

by Byung Hoo Suh

**music.** SEOUL—KBS, one of the three major TV/radio stations in South Korea, slapped an appearance ban on Seo Tae Ji & Boys starting June 26 of this year, adding the leading rap group to six top music names blacklisted three months earlier. According to the state-run broadcaster, the act was guilty of “wearing the dreadlock hairstyle and wierd-looking [sic] stage costumes.”

The Rastafarian hair fashion first stunned Korean television viewers last December when SBS-TV in Seoul screened a rap show by Tiger J.K., a U.S.-based Korean rapper who was representing his country at the “One World Hip-Hop Nation” international rap festival in Los Angeles. Tiger’s flowing locks were copied by local acts, including Seo Tae Ji, fuelling establishment outrage and the subsequent bans.

Public condemnation of a particular hairstyle in the same context as public performance or musical creativity is nothing new in South Korea. During strong-man Park Chung Hee’s tenure in government, literally hundreds of active singers were banished from TV, concert halls or nightclubs simply because they had smoked marijuana.

Long hair and miniskirts, rock and psychedelic music, protest folk songs and even disco dancing were all banned at some point or other in the Park Chung Hee regime. Under threat this year is the predominant rap craze, along with the “wierd” accessories of its performers.

Suk Kwang In is an A&R man turned music writer on the *Sports Chosun* daily newspaper. He believes the pendulum is swinging back to the “New Right.” And he adds, “It’s so unexpected, particularly as we’ve just ushered in the new civilian government of president Kim Young Sam as replacement for the military-backed authoritarian governments of the last three decades. Over those years, music creativity fluctuated according to the degrees for intervention from governments,

public organizations or pressure groups.”

## New Kids Banned

Former president Roh Tae Woo’s government prohibited concerts in Korea by foreign superstar acts after a New Kids On The Block show in Seoul two years ago when a high school girl was trampled to death by excited fans surging forward to get closer to the stage. Michael Jackson’s “Dangerous” tour visit to Korea was, at press time, still awaiting a possible reversal by the new government of its inherited policy.

All three major TV/radio stations joined forces earlier this year to ban from screen or playlist such top singers as Shin Hae Chul, Lee Hyun Woo, Kim Joon Won, Yim Jae Bum, Byun Woo Min and Yoo Yun Shil. All stood indicted for “unforgivable sins,” of tampering with traditional public moral standards, of acts harmful to the preservation of social order—and were banned indefinitely from the broadcasting media.

Their alleged offenses include smoking marijuana, cocaine addiction, draft-dodging, gambling, assault and battery—while one posed nude for her autobiographical tell-all photo-book.

## Confucianism Reconsidered

Music critic Chae Joong Hyun says, “Confucianism played an important part in forming Korean national characteristics for more than 500 years—with loyalty to the ruling elite and obedience to elders regarded as prime virtues. Today’s clear infringement of artists’ rights and freedom to choose their songs, clothes or hairstyles is of no concern even to respected editorial writers in daily newspapers. The *Hankook Ilbo*, in fact, applauded the KBS network decision to ban dreadlocks.

“Faced with intimidation from the ruling elite,” Hyun continues, “including those in the media, the safe and easy way for the music business now—and in the future—is to stick to the well-trodden paths—and steer clear of anything dangerously inventive. The latest name of the game is ‘unplugged sound,’ something which doesn’t antagonize the 30-50 year-olds of the establishment nor alienate young music consumers in their teens or 20s.”

While “unplugged” albums by new faces like Han Dong Joon (“I Love You”), Yemin (“What The Flowers Say To The Wind”) and Nam Wha Yong (“The Way I Walk Alone”) are flowing into the marketplace, rising rap acts such as Noise, Zam, Deux, E.O.S. and Kim Joon Suns are purposefully dubbing their music “techno-dance.”

Cho Sung Kok, a veteran manager in the Korean entertainment world, currently looks after Kan Seung Mo, a Korean version of Boy George. He says, “Whenever the music business is faced with a challenge from outside, the industry is easily divided and ruled. That’s because of all the rivalry and jealousy in what’s obviously an over-competitive business. We don’t need this negative state of mind—but the fact is people still think another man’s gain has to be their loss.”

Kim Chong Min, president of the Korean Producers Assn., founded

last year by a majority of Korean independent record producers and artist managers, outlines a plan for the future. “We have to recapture that respect we’ve long lost in society. We have to promote friendship and protect our image and interests.”

Already planned is the production of annual KPA “Omnibus” albums on which star artists will record—without payment—songs with environmental themes, calculated to do the recording industry no harm at all. ■

**market.** SEOUL—There are great changes taking place in the South Korean music industry, heralding a market expansion and diversification of music styles which are already meeting shifts in consumer taste.

Leading the way is the entry of Korea’s key business conglomerates into a national record business that previously had been the preserve of medium and small operators.

Samsung, known worldwide for making and exporting TV sets, audio and karaoke equipment, has jumped in forcefully by releasing dozens of LP titles. Hundair has brought in CD manufacturing equipment from Germany, as SKC had done before. Others are joining in, convinced that only the local conglomerates can effectively counterbalance the incoming multinationals.

Kooja Ryong, publisher of Korean trade weekly *Music Market*, says, “Samsung is cautiously relying on existing record companies to distribute its record product at this stage, rather than run the risk of complaints from the

**For more than a decade, major radio stations have**

**refused to meet listener demand for pop music and**

**stuck to a policy of restricted airplay for each record of**

**just one play a week per music show.**

local trade. But labels like Orange and Nices indicate on their release schedules they’re Samsung product—and already have a 15 percent share of the local Top 30 chart.” Artists on the Samsung roster include Churi & Miae, Lee Sang Woo, Kim Won Joon, Kim Seung Ki and Lee Mickey.

There’s substantial market growth in the domestic karaoke business. In addition to karaoke clubs where drinks are expensive, and Noraebangs, where customers can sing but not drink, there’s a mushrooming of Danran Joojoms. These are best described as “cozy pubs,” in which an evening of singalong, plus food and drink, comes reasonably priced. There are thousands in Seoul alone, according to Kim Yong Doo, president of the Korea Nightclub Owners’ Central Council, who predicts skyrocketing demand for karaoke software for these venues.

Also poised for launch by late 1994 are the cable TV networks, triggering entrepreneurial initiatives in such areas as music video.

## Payola Scandals

In this new high-energy setting, the major radio and FM stations are awakening from what’s virtually been a 12-year hibernation. For more than a decade, they’ve refused to meet listener demand for pop music and stuck to a policy of restricted airplay for each record of just one play a week per music show. This move was an act of retaliation against music industry complaints about excessive demands for payola. The 1980 payola scandals involved many radio stations and resulted in dismissal or arrest for many radio employees.

One record executive who asks not to be named says, “I still shudder at the memory of physical torture by interrogators demanding confessions about how much money I gave to whom, and when.” Many radio personalities received similar treatment—and there were similar scandals in 1990 when many record pluggers, along with radio/TV programmers, fled the country to avoid arrest.

Music critic Yoon Ik Sam says, “The music industry was hardest hit. Pathetic on-air exposure made it difficult to create hits. We had to concentrate on TV shows, which were soon saturated with non-stop pretty faces singing, complete with lipsync—basically just blatant copying of Japanese ‘idol’ singers. In the face of all that, Korean pop music inevitably deteriorated.”

Kim Young, producer for Donga Productions, of successful jazz fusion outfit Spring, Summer, Autumn and Winter, says, “Most of the commercially successful records have been so-called underground hits, hardly featured on TV or radio, and some musicians never even bother about TV exposure.” Now record producers are pleased that radio programmers are starting to play their perceived true part in the music scene where previously they’d insisted public radio’s function had nothing to do with selling music.

## Unplugged Packages

Park Byung Shick, president of the Korea DJ Assn, which publishes a weekly popularity chart, says, “Now folk, soft-rock ballads and jazz fusions are coming in strongly again, packaged as ‘unplugged,’ or non-amplified, music, and world rhythms from Jamaica, the Middle East and elsewhere are infiltrating into local tunes. So we’re now experimenting again in our music. Star radio performers are on the way back, replacing those Japanese-style video idol acts.”

Today, material like techno-dance number “Arabian Night,” by Kim Joon Sun on Seoul Records, or Kim Tae Woo’s “Unknown Arabian Night,” make the hit list. For a ballad to score in Korea, it has to be both good and sad, like Shin Seung Hoon’s million-selling albums, says Sa Maeng Seok, a producer with More Productions. Otherwise the younger fans go for techno-dance material like Noise’s “What I Want From You” or “Excuses.” Love ballads (Shin) or techno-dance (Noise, Zam, Deux) are helping the recession-stricken Korean market to pick up again. ■

# Haldanes

## LAWYERS

- BROADCASTING
- LICENCING
- EMPLOYMENT
- RECORDING
- CONCERTS
- EVENTS
- PRODUCTION
- PUBLISHING
- COPYRIGHT PROTECTION

- 廣播
- 知識產權許可証貿易
- 僱傭合約
- 錄音及錄影合約
- 演唱會
- 演出
- 製作
- 發行
- 版權保障

With experience throughout the Far East

8th FLOOR RUTTONJEE HOUSE, 11 DUDELL STREET, HONG KONG. TEL: 8681234 FAX: 8451637  
SOLICITORS AND NOTARIES

CONTACT RESIDENT LAWYERS: JOHN McLELLAN, STEPHEN TERRY, JEFFREY IP KA TUNG.

# **CAKRAWIRA MUSIC GROUP INTERNATIONAL**

Subsidiary of CMG INDONESIA

Music Publishing

Music Production

Video Music Production

Artist & Concert Management

CD Manufacturing

## **Associates**

Lokananta Indonesia Record Company

Borobudur Vision

Publi Q-Star BV

## **Contact:**

Prince Centre Building

Versadella Nusantara

7th Floor Room 2107

JL. Jenderal Sudirman, Jakarta Pusat, Indonesia

Telephone: 62-21-573-8809

Fax : 62-21-829-4676

Attention: Mr. Adilwan Astrawinata

Malaysia

Continued from page SE-20

**market.** Despite cutting their hair on television following a long-hair ban, Malaysia's premier rock band Search still finds it hard to get small-screen or radio airplay exposure.

Their compromise, however, did mean that concerts could again be staged in Malaysia. Other rock acts such as Mega or Exist, with their pop-metal sound, didn't suffer the same fate as Search.

This country's fears about what it calls "yellow culture" also affect the emergent rap boom. According to Aziz Bakar, BMG A&R director, "There's been a slowdown of TV exposure even for rap artists. Several rap acts are in fact switching over to pop."

PolyGram hopes to sign a rap act, but managing director Eric Yeo says, "It's not likely to become a long-term genre. Because it's basically street music, it's difficult to perform it faithfully—and followers of American rap won't accept local rap. The culture just isn't there."

However, the Malaysian music market as a whole did grow last year by 14 percent to a value of \$49 million. Sales of domestic product accounted for 40 percent of that, up 5 percent on the previous year.

"We're a young country, and the demographics are suited to a music market," says Tony Fernandes, Warner Music director. "Malaysia's changing lifestyle also makes entertainment more important. Without the ban on long hair, music sales would have been even better."

In the wake of successful BMG signing 4U2C have come over 15 rap bands, including KRU and City Kids.

Music As Lifestyle

The Salem Power Station, Malaysia's first megastore, with two venues so far, is planning more retail outlets. "That's a good sign," says PolyGram's Yeo, "because it confirms that music buying really is part of our lifestyle."

But concert promoters face a tough time because of government restrictions. Barry Manilow, for example, wasn't allowed to perform because of his long hair. The ban has affected many acts—even Elton John didn't make it to Malaysia. When rock band Foreigner played, it drew an audience of less than 8,000, while Engelbert Humperdinck, who played at the Singapore



In their wake, a wave of rappers: BMG's 4U2C.

Indoor Stadium, performed in Malaysia only at a hotel.

The trend instead is for major labels to bring their acts in for short promotional visits with a one-off club gig showcase. "We did that for Timmy Thomas at the Hard Rock Cafe," says PolyGram's Yeo, "and we'll do the same thing for Robert Plant. It's a good way to expose artists in a live context."

Haircut 15,000

Governmental long-hair restrictions also affect the sales of Malaysian rock bands. Ramli Sarip, who has sold 70,000 units of an album title, moved only 15,000 with his last album. There

**Companies are now considering CD price reductions.**

**Currently selling at M\$30-M\$40 (\$7.90-\$10.50, at an exchange rate of 3.85 Malay dollars to the American dollar), CDs could be cut back to around \$5.20.**

were simply no publicity avenues because of his long hair.

Mega-artists who used to sell 150,000 units now sell maybe 100,000, while mid-range acts who previously could average 40,000 now sell half that. "There are more players in the market now," says Warner's Fernandes. "There are a dozen independent companies recording Malay artists. Because of this, only a handful of acts ever hit the 200,000 sales market."

One industry observer notes, "For a long time, the emphasis was on quantity over quality. Too many bands jumped on the bandwagon when Malay rock became big in the mid-1980s. Quality suffered—and that didn't help sales."

In the face of all this, record companies are now considering CD price reductions. Currently selling at M\$30-M\$40 (\$7.90-\$10.50, at an exchange rate of 3.85 Malay dollars to the American dollar), CDs could be cut back to around \$5.20. That should improve sales in a country where CD has only 20 percent of the market.

Today, mainstream Malaysian pop tastes mimic those of Singapore. Artists such as Kenny G, Whitney Houston, Eric Clapton, Phil Collins, Def Leppard and the Scorpions are mega-sellers, consistently hitting 80,000-100,000 sales.

But signs are that alternative rock is making its presence felt. Warner's Tony Fernandes says, "Kids are more informed these days, and they have a real desire to be hip." For an obscure industrial act such as Nine Inch Nails, Warner's achieved sales of 1,500 with no publicity back-up. Other acts, like the Red Hot Chili Peppers, can sell 10,000. Generally, indie sales are in the region of 3,000-4,000.

Local companies report an upward trend for Chinese repertoire from Hong Kong and Taiwan. PolyGram, for example, gets 55 percent of total sales from its Chinese catalog. But, as in Singapore, domestic Chinese acts are suffering a downturn, and one local executive says, "If they can hit sales of 25,000, they're plain lucky." ■

**INDEPENDENT**

**DEPENDABLE**

**EXPERIENCED**

**BEST MUSIC IS OUR VISION**



We represent and distribute your product in the South-East Asia.

**SHUN CHEONG RECORD CO., LTD.**  
Rm 802-4, Bank Centre, 636 Nathan Rd., Kowloon, Hong Kong.  
Tel: (852) 332-2397, 385-3007 Fax (852) 388-4070

# Your Business Partner In Indonesia

## Bulletin INTERNATIONAL

Jl. Jelambar Ilir No. 2 Jakarta 11460 - INDONESIA  
Phone: (021) 6191748, 6190037, 5675994, 5676254  
Fax.: (021) 5664449, 5668620

**INDONESIAN MOST EXPERIENCED DISTRIBUTOR FOR INDEPENDENT LABEL.  
MANUFACTURING AND DISTRIBUTING INDEPENDENT LABEL CASSETTES AND  
COMPACT DISCS FOR INDONESIAN MARKET BASED ON LICENSING DEAL.**



# Thailand

*In a market where multinationals lose \$25 million a year, finally a piracy clampdown and copyright update*

by Philip Pennington

**market.** BANGKOK—The roller of government intervention is smoothing the uneven playing field for foreign music labels in Thailand. However, the pitch—even if the pirates can be kept off it—remains tilted acutely in favor of domestic producers in one of Southeast Asia's biggest music markets.

Thai authorities, under threat of severe trade sanctions in April this year, launched their most concerted clampdown yet on music and video piracy. A new copyright law with stiffer penalties and greater protection for creative rights was set for this summer.

Peter Gan, managing director of Epic, Sony Music's representative in Thailand, and chairman of the Thai IFPI group, says the law changes could "alter the whole industry."

For now, pirated tapes remain widely available from an estimated 3,000 music hawkers nationwide; police sporadically clear some out. But with tougher laws, there's more optimism and hope now among the multinationals than ever before.

"There is serious potential," says Jerry Sim, local representative for PolyGram. "We have to get our act together to boost sales." And Anchana Panyarachoon, of BMG, says proper marketing plans will now "help our sales—not the pirates."

The immediate clampdown impact is encouraging. In May this year, combined sales of foreign music reached 180,000 units, 80 percent up on the same month last year. Pirates had enjoyed a 95 percent market share of western music, selling 22.5 million units at \$1 a pop, compared to 1.2 million legitimate recordings at \$3.50 each in 1992. The multinationals have been losing an estimated \$25 million a year.

## Cassettes Dominate

The domestic music market is put at 90 million units a year, growing at anywhere from 10 percent to 20 percent. Cassettes make up more than 99 percent of recorded music sales here.

Sony's Gan foresees western music growing from a 20 percent market share to 40 percent in a few years, with a sharp increase in 1994. "Then we'll plough money back into the local industry through promotion of international tapes and developing local artists."

Epic has half-a-dozen local artists and looks for big sales—total home-and-foreign sales of 80,000 for jazz-pop band Infinity's new album as an example. BMG's first local release is the third album by iconoclast Parhomporn "Pry" Pathomporn.

On the flipside, industry leader Grammy Entertainment is talking with WEA about co-producing Thai acts for export and already has pan-region deals for such acts as Christina Aguilera and ex-movie star Mai Charoenbura.

Grammy rival RS Promotion is looking to co-produce Thai artists with Warner, says managing director Surachai Chetchotisak, "but that's for the domestic market which will be top priority in the foreseeable future."

## Dangerous Trends

Since the Thai government opened up bidding for stations in December 1991, the record companies have moved in. Grammy programs three-and-a-half stations in Bangkok and seven in the provinces. RS owns three stations in Bangkok and more upcountry, while others have wide influence. Vanida Taksinapimunt, managing director of leading radio programmer Media Plus, says labels now control 30 percent of airtime and could control half of it nationwide within a year—"a critical and dangerous trend," he opines.

Local companies primarily have faith in pop and pop crossovers into dance and jazz, less so soft rock. In these self-imposed confines, new and established acts regularly sell upwards of 1 million album units. Older folk opt for Thai country and traditional music.

Outside the small metal market, there's deep-seated cultural aversion to anything outrageous, angry, obscene, kinky—the attributes of many of the most exciting western acts today. In Bangkok, where social change is fastest, Bananarama or its local equivalent Girl Girl Girl (now defunct) will sell, P.J. Harvey won't.

Big foreign artists like Michael Jackson (840,000 "Dangerous" sales, 800,000 of them pirated) cross the gulf. Hit compilations do well. "It's hard to market anything that's not in the Billboard charts," says BMG's Anchana.

## Thai Country

There is less western music on Thai radio than a year ago, says Vanida of Media Plus, though it's more diverse. "People just dance to the

rhythm—they don't care about the rest," says respected DJ Wasana Wirachartplee, host of the only modern western rock show on any of Thailand's 450 radio stations. Her gripe is that foreign labels know how to market Whitney Houston-type pop, but have no idea about alternative music—"nor the guts to try."

"Thai people are not trained musically to western sounds and can only receive so much," says Paiboon Damrongchaitam, president of Grammy. Rap, for instance, arrived only in 1993 in the form of the sanitized pop-rap of Jetrin "Jay" Wattanasin.

Grammy, RS Promotion and other labels expect sentimental pop, pop-dance and, to a lesser extent, rock to sell best through 1994. Nittirat presses on with its dominance of "luk thung," or Thai country. Grammy looks to pop-jazz through Punn & Maliwan, whose new album sold 400,000-plus. RS has strength in rock with the likes of Stone Metal Fire, Rang Rockestra, and HiRock. Whatever companies hit on, they promote heavily—spending between \$160,000 to \$400,000 per album.

Sony's Gan reckons this formula of controlled production and intensive promotion "force feeds" listeners—distending demand and damping creativity. More revenue under new copyright law could mean more money spent on product quality, less on promotion.

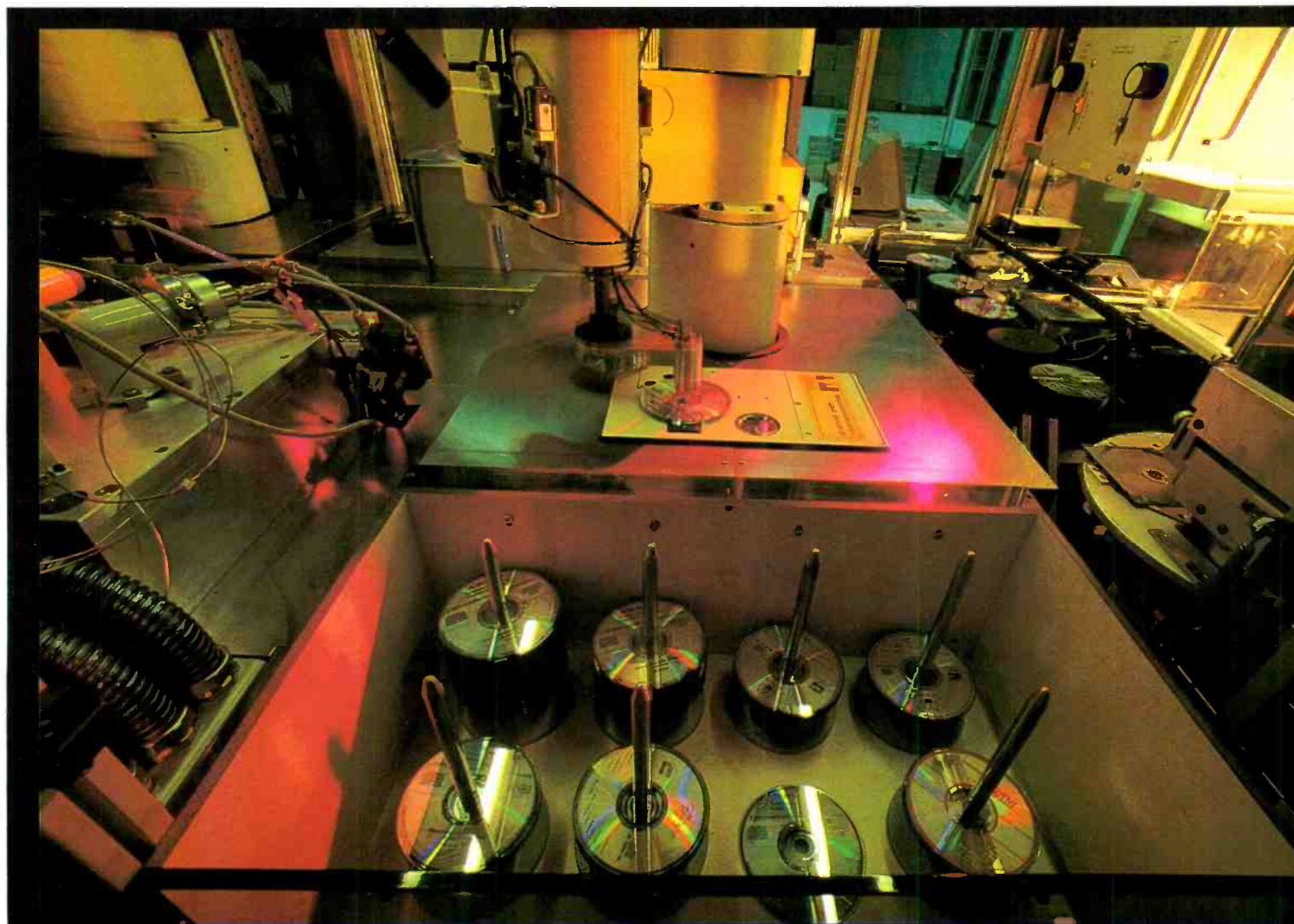
Says Theinchai Pinvises, IFPI director for Thailand, "We'll enforce the law and educate writers as to the kind of rights they have and what they should get."

Meantime, foreign majors will be hard pressed to crack the domestic domination—though they'll try. Warner Music International chief Ramon Lopez is set to visit Bangkok this year; Michael Schullhof, president of Sony Software Corp., has already been, talking of "significant" opportunities in Thai music—once that copyright law is in place.

Under duress from the U.S. and the European Community, the Thai government opted to update copyright law to international standards. It doubles penalties for violations to fines of between \$1,600 and \$16,000 and up to two years in prison. Crucially, violations are now a state offense which the police can investigate without receiving a complaint from an offended party. Previously, charges against pirates had to be brought to court personally by representatives of the company laying the charge.

Political will to maintain the mid-year clampdown has yet to be tested, but certainly public opinion has swung to being anti-pirate: almost 80 percent of Thais surveyed by Ku-Kang Thurakit newspaper in April this year agreed that piracy should be suppressed.

Wily pirates are seeking new markets, like selling into Cambodia. There's increasing concern that they will turn to pirating CDs, following the lead of Taiwan. Seven CD factories have recently been established in Thailand by five companies, only one of which is a member of IFPI. The CD mono-lines have a total estimated capacity of 17.5 million units a year. Local demand? While growing at anything up to 400 percent annually, it was just 200,000 CDs in 1992. ■

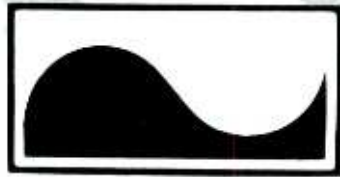


**FOR OVERALL EXCELLENCE**

**GENERAL CD PTE LTD** formerly known as P+O Compact Disc (S) Pte Ltd is now poised to serve you better. Fully equipped with highly sophisticated state-of-the-art facilities and production lines, you are constantly assured of our highest quality. For overall excellence, let us take your CDs one step further... Our services include:

- CD Audio Pre-mastering including PQ-coding
- CD Audio Replication
- CD-ROM Replication
- Maximum 5-colour label printing on CD
- Half-tone "Picture" printing on CD
- "Gold" CD

Parent Company : GENERAL MAGNETICS LTD 625 Lorong 4, Toa Payoh, Singapore 1231, Republic of Singapore. Tel: (65) 2595511, Fax: (65) 2593723, Tlx: RS 23252 Genmag  
 Subsidiary : GENERAL CD PTE LTD 625 Lorong 4, Toa Payoh, Singapore 1231, Republic of Singapore. Tel: (65) 3535122, Fax: (65) 2581664, Tlx: RS 23252 Genmag



# P.T. AQUARIUS MUSIKINDO

*A touch to the Indonesian market*

Address :  
Jl. Batutulis XIII/17  
Jakarta 10120 – Indonesia  
Phone : (021) 380-7209, 380-7235  
380-7236, 367-238  
Fax : (021) 370934

- ▶ 25 YEARS IN THE MUSIC BUSINESS.
- ▶ REPRESENT THE INTERNATIONAL MAJOR AND INDEPENDENT RECORD COMPANIES THROUGH LICENSING.
- ▶ MAJOR DISTRIBUTION FOR POP, ROCK, DANCE, JAZZ 'N FUSION, ALTERNATIVE.

## SWISSTEO HOLDINGS (S) PTE LTD

BLK 37, DEFU LANE 10, #03-45, SINGAPORE 1953

**Music Is Our Business...  
We are Your Asia Music  
Connection.**

**IMPORT · EXPORT · DISTRIBUTION  
LICENSING · PRODUCTION  
RECORDING · PROMOTION**

- Distributor, Importer And Exporter Of Compact Discs, Cassettes, 12" Singles, Albums & All Independent And Major Labels.
- Manufacturer - Compact Discs & Jewel Box (Normal & Unbreakable)
- Licensing - Back Catalogue/Dance Label/Heavy Metal/Pop/Rock etc. (Covered The Far East Region)
- Trading - Other Types Of Products And Services

**CALL : 65-280 9033  
FAX : 65-382 1733 / 65-281 2564**

**Leila K.**  
**CAPTAIN  
HOLLYWOOD  
PROJECT**

Exclusive licensee for S. E. Asia and Japan

**B**  
**BEAVER  
MUSIC**

B2 10th Floor  
Hong Yuen Court  
No 1 Tak Shing Street  
Tsimshatsui  
Kowloon  
Hong Kong  
Tel: 852-721 3874  
852-739 0109  
Fax: 852-724 0609

## Singapore

*A big stopover for touring westerners, but less hospitable to home talent*

by Philip Cheah

**market.** SINGAPORE—Just when it was thought that Singapore music market sales had hit saturation point, the business increased by 13 percent, to \$63 million in terms of recorded music turnover.

While BMG Singapore became the most profitable BMG company worldwide, PolyGram aggressively maintained its No. 1 market position in the territory by being the first to venture into television advertising. The result? Sales of 80,000 units of "Abba Gold" in Singapore.

Pop and rock are still favored in a market of 55 percent English-language sales. Artists who topped the 70,000 sales mark last year were Kenny G, Whitney Houston and Eric Clapton. But success created problems with imported counterfeit copies of Kenny G and Clapton. Even so, the IFPI figures give the pirates just a 3 percent share of the total market.

Since the city opening of MPH Books' music megastore last year, a second followed in the suburbs—while Popular Books also opened two. With the news that Tower is definitely setting up here by year's end, local chain Supreme Records plans to add its own megastore in the city.

Industry chiefs say the CD has a 65 percent share of total sales and they're predicting a further fall for cassettes.

### Media Meetings

Singapore is now an active concert market. Acts as diverse as Metallica, Tom Jones and Elton John have sold out at the Singapore Indoor Stadium. Michael Jackson plays this month to 60,000 at the National Stadium. Trustworthy promoters, along with good crowd and security control, are cited by artist managers as reasons they like Singapore as a tour date. Eric Yeo, managing director of PolyGram, adds, "The Far East is now a focal point for touring acts, who also appreciate the fluency in English and local appreciation of Western pop."

Promotional tours are also commonplace, with Nirvana, Sonic Youth and Def Leppard flying in for short-stay media meetings. Since the breakthrough phenomenon of Nirvana's "Nevermind" album, which sold 35,000 units, seven of the major labels (who together have 85 percent of the market) have been pushing extra hard for their indie acts. Among the best sellers: Pearl Jam, Alice In Chains and Soul Asylum.

Label chiefs say that with proper promotion, an indie act stands to sell 1,000-3,000 on the low end and 4,000-10,000 on the high end. Sony and BMG have done particularly well in this sector.

"The indie market is growing," says Jimmy Wee, managing director of Pony Canyon, which distributes indies Tommy Boy and Mammoth. "Young fans are better informed about it. With the music media aggressively promoting it. It won't be a big thing, but it'll grow." Yet there's still a mystery over domestic artists, such as the Oddfellows, who average sales of 2,000. Steven Tan, BMG managing director, says, "Actually, that's a proportionate sale in terms of population, considering a Malaysian independent act sells about 10,000 units to a population of 18 million. Our majors just don't get together to develop the local talent sector."

### Region-Wide Market

Of the five majors, in fact, two don't have domestic artists. Ironically, Japanese independent label Pony Canyon has 15 Singapore acts on its roster. With acts like Douglas O selling about 2,000 units, the company looks to the full region as its market and has sold 35,000 units of girl singer Maizurah in Japan and 70,000 in Korea.

Says managing director Jimmy Wee, "In the past, local artists put out too many cover versions, and it created a bad market image. The resistance to local releases is motivated by a feeling that Singapore pop is inferior. We are changing this by investing in good quality recording and packaging. We're also marketing Singapore artists regionally and internationally. We want to open the eyes of people here and the ears of fans overseas."

There's a growing sales trend for Chinese pop music. Peter Lau, managing director of Warner Music Singapore, says, "Chinese pop is a 70 percent business growth area for us," and PolyGram's Eric Yeo confirms the trend. His trade is split 50-50 between English and Chinese sales.

But the switch from local to foreign artists has also affected the Chinese pop market. Local Chinese music sales are down, he says, as more fans buy Taiwan and Hong Kong product. Hong Kong's Jacky Cheung became the first PolyGram solo act to sell 100,000 units. ■

**market.** MANILA—New foreign investment laws have spawned one of the most significant changes in the Philippine music industry. Jolted by the fact that affiliates of foreign firms may now operate 100 percent-owned companies here, local labels find themselves clutching at a diminishing number of license deals with the majors.

In what's seen as one of the most exciting developments in years, the domestic industry is bracing itself for what could prove the key to entry into the international mainstream. For local artists, hopes are that international success will be that much less elusive; yet, for local companies, there's the prospect of new, and maybe ominous, competition.

In a bid to dispel fears of a massive artist exodus to the new affiliates, Warner Music Philippines managing director Maan Hontiveros insists there's more than enough "bankable talent" to go round. She says, "I'd like to get rid of this theory that we, the multinational affiliates, want to monopolize the best local talent. It's nonsense, because there's an abundance of good acts in the Philippines. Our presence in the territory is basically intended to give the domestic music business an uplift."

Similar sentiments are echoed by Buddy Medina, of BMG, and Ramon Chuaying of Poly-cosmic, both proffering reassurance to local labels. Says Medina, "One beneficial thing about our presence is that other labels have been forced to dig deeper into their reservoirs of local talent—and make sure they're listening with keener ears."

#### Exports To Emirates

Ricky Ilacad (Octoarts Products) and Bella Tan (Universal) are two local executives who confirm they're ready to meet industry changes by vigorously developing local talent.

"Filipino musicians," Ilacad says, "are immensely talented, and we're going all out to boost local performers and writers. Being a local company certainly doesn't stop us promoting domestic talent internationally. We were one of the first to get Filipino acts [The Dawn, Viktoria] on MTV Asia's playlist, and we export our music to the United Arab Emirates, where we have a license deal."

Danny Olivarez, of the Philippine Assn. of the Record Industry, says local musicians shouldn't be misled into assuming that a foreign affiliate will necessarily go out of its way to promote original Filipino music: "I believe their main interest will still be in the big international names. It's a matter of simple economics. Sure, local acts signed to them will have the advantage of the sheer size of these multinationals, but artists should beware building hopes too high about chances of international success."

Though a growing industry, the Philippines' music market is still way down in the context of the whole region, according to Olivarez. "Our economy is a businessman's nightmare. Even so, we managed a little growth upturn on the previous year"—from \$22 million sales in 1991 to \$27.6 million last year, according to PARI estimates.

# The Philippines

*Despite antiquated retailing systems, it's preparing to enter the international mainstream*

by Marc Goroſpe



Octoarts Ilacad, left, with Toto during group's recent visit

The cassette was still top format last year with a total \$21.2 million sales, as against CD's approximate \$5 million and just a shade over \$1 million for vinyl. All formats show a modest upturn over 1991.

As for repertoire preference, label chiefs are unanimous that ballads and standard Top 40 pop are the most profitable product lines. What's surprising to most record companies is a growing demand for rock, considering the generally conservative taste and laidback disposition of the

average Filipino. This demand is mainly being met by marketing international rock product.

But sales of music product in the Philippines is handled in a decidedly off-beat way which executives say leaves a lot to be desired. For the Philippines is probably the only territory where music software is peddled through consignments.

#### Demo Girls

Shopping mall outlets, which generate more than half of total industry sales, require a great deal of product from record companies. Since space only is provided by the mall management, each record company has to employ "demo girls," whose sole responsibility is to make sure their product gets sold. So walk into any music bar and chances are you'll be besieged by at least five girls, each representing a different company, all doing their best to hustle a sale. The average record company employs around 200 demo girls, all functioning basically as sales reps.

Because of the consignment system, it's difficult for any record company, local or multinational affiliate, to have updates on current market progress, since the whole process is both long and tedious. Standard practice is for a company to deliver a month's product quota to the mall outlet where, after 30 days, an inventory is carried out, the remaining product unit count is deducted from the original delivery—and the difference is regarded as actual sales.

A check, postdated for between 30-60 days, is then made out to the record company. And that settles the month's transaction. What's more, the Philippines is probably the only country that standardizes pricing of a particular software format, so that a current No. 1 smash hit on cassette will cost as much as an obscure 1950s song also on cassette.

It's estimated that the consignment system and its added operational costs eat up about 20 percent of the profit record companies would otherwise get through legitimate dealership and retail. This issue will be occupying the collective Filipino industry in the months to come. ■

#### About The Contributors...

Mike Levin is Billboard's Hong Kong bureau chief. Philip Cheah is editor of Singapore music publication, *The Big O*. Byung Hoo Suh is Billboard's correspondent in South Korea. Sally Yeh is Billboard's correspondent in Taiwan. Marc Goroſpe is Billboard's correspondent in the Philippines. Philip Pennington is a freelance correspondent based in Thailand. Margot Cohen is a freelance correspondent based in Indonesia. Lynne O'Donnell is a freelance correspondent based in China. Kenneth Lui is a freelance correspondent based in Hong Kong. (Supplement edited by Adam White and Mike Levin with Peter Jones.)

**FOR THE BEST INDEPENDENT RECORD CATALOG DISTRIBUTION IN SOUTHEAST ASIA, INCLUDING SINGAPORE, MALAYSIA, THAILAND, HONG KONG, TAIWAN, INDONESIA, PHILIPPINES, KOREA & LICENSING IN JAPAN, WORK WITH**

**CHIANG HUAT CO., PTE.LTD./AROUND THE WORLD MUSIC**

**AS MORE THAN 40 INDEPENDENT LABELS FROM THE USA, ENGLAND, EUROPE & AUSTRALIA DO! CONTACT:**

ALL ENQUIRIES FOR DISTRIBUTION TO:

Bob Weiss, President  
Chiang Huat Co./Around the World Music  
17208 Braxton Street  
Granada Hills, California 91344, USA  
TEL:(818) 360-8088  
FAX: (818) 366-8353



Mr. P. Chang, Managing Director  
Chiang Huat Co. / Around the World Music  
Block 20, Outram Park #01-195  
Singapore 0316, Republic of Singapore  
TEL: 2203444, 2222973  
FAX: 65 - 2247805

We supply top results with excellent global references. All orders prepaid by wire direct to your bank. Superior promotional efforts with press, radio and dealers. **No returns!** When you work with the only joint venture

American / Singapore record organization,  
**CHIANG HUAT CO. / AROUND THE WORLD MUSIC,**

you are dealing with true professionals backed by more than 41 years of international record expertise and success!

ONE WORLD OF MUSIC

Consultancy



IFPI (South East Asia) Ltd

CHIANG HUAT CO. PTE. LTD./AROUND THE WORLD MUSIC

Member

**NAIRID**

O N E O F T H E

W O R L D ' S

P R E M I E R C D

M A N U F A C T U R E R S



***An International Reputation and Global Network. . .  
Customer Dedication at Competitive Prices***

**Sonopress Pan Asia Ltd.**, an advanced-technology subsidiary of Bertelsmann AG of Germany, Europe's largest media group. Offering one-stop production services, from pre-mastering to high-precision offset printing to packaging. Capable of producing 20 million high-quality audio CDs a year and offering customers a growing range of products from CDI to CDG and CD ROM.

**Be impressed !**

To learn more about us, call us at (852) 665 0101 or fax us at (852) 665 2636. Or write to: The Marketing Manager, Sonopress Pan Asia Ltd., 9 Dai Hei Street, Tai Po Industrial Estate, Tai Po, New Territories, Hong Kong.



# Music Video

ARTISTS & MUSIC

## Classic Look Reigns In Madonna Vid Image-Making Is Romanek's Key Theme

BY DEBORAH RUSSELL

LOS ANGELES—One rarely finds the use for such adjectives as "Zen-like," spare, and sentimental in describing an outrageous, outspoken, and extreme performer like Madonna.

Yet the artist's new Maverick-Sire-Warner Bros. video "Rain," directed by Mark Romanek for Satellite Films, conjures those very images against the understated elegance of a tenderly soothing

ballad. The result is a Madonna who is chic yet vulnerable, glamorous yet sweet.

"The contradiction you face in shooting a Madonna video is that people expect something rather grand from her, and yet the feeling of the times is that things need to be simplified and stripped away," says Romanek.

The director admits he was a bit intimidated by the prospect of shooting a video that would mark a departure from Madonna's ostentatious antics of the past.

"The song is a bit sentimental, and you just can't do something psychosexual and subversive with it," he notes. "My challenge was to come up with something that seems glamorous and expensive, yet is spare and Zen-like at the same time."

Romanek chose to interpret "Rain" as an exercise in media manipulation and image-making. The clip is reeled as a video-within-a-video, as Madonna, the doe-eyed ingenue, performs for a Japanese film crew. Music buffs may recognize the "director" in the clip as the photo-

genic composer Ryuichi Sakamoto.

"By making it a Japanese thing, we made Madonna more vulnerable; she's away from home, more out of place," says Romanek. "It creates a nice subtext and makes her more sympathetic."

And by shooting a "crew" shooting a clip, Romanek created the kind of prefab, artificial scenario that would underscore the true emotion of "Rain."

"We knew we needed some rain, but we didn't want the clip to be too clichéd or too literal," he notes. "So we figured if we have to have rain, let's have fake rain."

That fake rain was contained in two tall "walls" that stand on either side of a simply clad Madonna. One shot looks deceptively plain, but as Romanek explains, "the amount of equipment, pipes, and lights that are hidden in that image, so that the walls appear to stand as simply as possible and look aesthetically correct, was huge."

To further capture the crystalline essence of the song, Romanek and cinematographer Harris Savides chose to lens a number of rare, color closeups of Madonna's face and features. But they were faced with the technical challenge of updating the traditional "Garbo lighting" used since film's earliest days to flatter

(Continued on page 39)



MADONNA

**TOPS IN SOUTHEAST ASIA**

**TOP**

**TOP MUSIC**

**FROM YOUR FAMILY STATESIDE.**

**HEADS UP**

INTERNATIONAL LTD.

**UPCOMING RELEASES**

**TONY GABLE & 206**

**RICHIE COLE** Profile

**ERIC "SCORCH" SCORTIA** A Night On The Town

For a Free Catalog Please Call or Write:

**TOP MUSIC INTERNATIONAL, LTD.**

402 Cheong K. Building 84-86 Des Voeux Rd.  
Central Hong Kong 544.2233 fax 545.1221

## Chicago's Winds Of Change: JBTv Gears Up For Rival

CHICAGO FIRE?: Chicago-based alternative music video outlet JBTv staked its claim to the Windy City last week when president Michael Harnett sent a letter to label video promotion reps regarding a potential competitor that debuts in October.

"Sound & Vision," a music video venture of Chicago-based concert promoter Jam Productions, the TV production company Golan Productions, and the entertainment company Blake Carrsonn, is scheduled to bow Oct. 8 on the independent Chicago station WPWR.

Co-executive producer Pat Blake says the "Sound & Vision" pilot is in final production now. Its link with Jam has provided the crew access to Smashing Pumpkins, the Spin Doctors, Los Lobos, Hothouse Flowers, the Sundays, and Peter Garrett of Midnight Oil. The one-hour, late-night show will mix music videos with news, live interviews, and performance footage. WXRT radio personality Richard Milne is set to host, Blake says.

Ironically, a number of labels contacted by the Eye said they knew very little about the proposed "Sound & Vision" and became intrigued upon reading Harnett's letter, which states: "We have earned our position in this market, they have not. We will be offended if artists that we have nurtured over the years appear on this program. We do not wish to impede the program and the playing of your artists' videos and interviewing artists that we have no relationship with, but when it comes to artists we have supported, we are extremely protective of our relationships."

Harnett explains the letter as a preemptive reminder to labels about the role JBTv has played in breaking acts during the past six years. The letter serves as a written record of his appeal for the labels' loyalty in return, particularly as it pertains to the first option at certain artist interviews, he says.

"It's no different than what radio puts [the labels] through every week," Harnett says. "We felt that we were owed for the work we've done for the past six years."

JBTv airs on the Chicago-based independent broadcast station WGBO, as well as three local cable stations. The show also can be seen in some 38 states via Fox Net and Channel America. In addition, JBTv works with WXRT and the Chicago-area record retailer Rose Records in a number of music cross-promotions.

ROLLING: MTV Productions has produced its first TV news program, "Real Time," scheduled for fall syndication by Viacom Entertainment. The pop-culture magazine show will cover lifestyle, fashion, sports, and new technologies, and will feature regular seg-

ments by MTV news anchor Kurt Loder and "House Of Style" host Cindy Crawford.

In other MTV news: The network has joined with sponsors Sony Music and the National Assn. Of Recording Merchandisers to create the most comprehensive promotion to date for its annual Video Music Awards. Sony is sponsoring a consumer sweepstakes in 2,600 stores comprising 13 retail chains. NARM actually has created a customized divider card for use in CD racks.

MONDAY NIGHT FOOTBALL fans will get an exclusive look at abbreviated and specialized music clips by such PolyGram acts as Bon Jovi, Santana, the Neville Bros., Kathy Mattea, Bryan Adams, Boyz II Men, Vanessa Williams, the Temptations, Kiss, and Def Leppard beginning Sept. 6. The 45-second clips will be produced by NFL Films with ABC Sports producer George Greenberg. NFL Films' Phil Tuckett will direct. Bon Jovi's "Blaze Of Glory" kicks off the season.

## THE EYE



by Deborah Russell

QUICK CUTS: "All About Madonna" is a new cable-access show set to bow in September on Manhattan Cable in New York and on L.A.'s Century Cable

and Continental Cablevision. Host Laurie Pike will report on nothing but the antics of the performer and her fans... CHUM Limited's City TV/MuchMusic has pacted with Comedy Central to create a Canadian version of the American comedy channel. The MuchMusic video channel, meanwhile, will air its Canadian Music Video Awards live Sept. 30... Miami-based interactive network The Box recently gave viewers who paid to see Cypress Hill's "Insane In The Brain" video a free play of Funkdoobiest's "Freak Mode." The Box credits the promo with pushing "Insane" up The Box charts from No. 20 to No. 9 in one week.

LIVE PERFORMANCE Footage is the stock in trade at Mike Drumm's new Denver-based venture "Live Music Link." The program, set to launch in the fall via Denver's Showcase America Network, will feature the live, multicamera, satellite transmission of acts performing at a local music venue. Each show will be co-sponsored by Nobody In Particular Presents, The Music Link, and an appropriate radio partner, depending on the musical genre. Drumm reports the Sound Warehouse retail chain is now being added to the equation, for complete coverage at video, radio, and retail.

Drumm has asked that labels contribute about \$6,000 toward production if they choose to participate. Labels own the live music video footage at the end of production, and can edit, exploit, and distribute it at will.

**THE SHOW BUSINESS**

Chang Kuan

Stephanie Che

Edmond Leung

Sammi Cheng

Patrick Tam

Aaron Kwok

Sandy Lam

Jacky Tsue

Andy Hui

Anita Mui

**Capital Artists Ltd.**

No. 1 Leighton Road, Hong Kong.

15TH ANNUAL  
**Billboard**

**CONFERENCE & AWARDS**

**November 3 - 5, 1993**

**Hotel Sofitel, Los Angeles**

**MUSIC VIDEO**

**FOCUSING ON THE FUTURE OF MUSIC VIDEO**

**BILLBOARD PRESENTS THE ONLY  
CONCLAVE FOCUSING ON THE  
USE, ARTISTRY AND  
POWER OF  
MUSIC VIDEO**

*"If you want to network  
with who's who in the  
Music Video industry -  
this is the place to be!"*  
Rusty Garner, President  
Endless Music

*"The only opportunity  
to meet everyone  
involved in Music Video"*  
Wolf Zimmermann  
Wolfram Video Inc.

*"The most video-  
focused conference  
available"*

Randy Frey,  
Director of Creative  
Services/Programming  
National Video  
Subscription, Inc.

*Today's most crucial music video forum  
assembles professionals from around the world, to  
explore the key issues in the industry.  
Including groundbreaking panels, presentations,  
and workshops covering programming,  
production, research, marketing and more.....!*

*"The Billboard video con-  
ference is a must attend for  
me and my staff. It's very  
valuable from both a  
networking and  
educational point of view"*  
Jeff Walker, President  
Aristo Media

**ACT NOW...**

and take advantage of our \$325 Early-bird registration until October 1, 1993

I am paying by: \_\_\_\_\_ Check \_\_\_\_\_ Money order \_\_\_\_\_ MC/Visa \_\_\_\_\_ Amex

Please make all payments to Billboard. Mail payments to Billboard Music Video Conference  
1515 Broadway, 14th fl, NY, NY 10036     ATTN: Melissa Subatch

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Company: \_\_\_\_\_ Phone \_\_\_\_\_

Credit card#: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Signature: \_\_\_\_\_ (not valid without signature)

\* Registration fees are non-refundable

*It's the best place to  
pitch major promotion  
ideas to record labels"*  
David Law,  
Producer/Director  
Hot Traxxs

**WATCH Billboard FOR DETAILS**

**HOTEL ACCOMMODATIONS:** Hotel Sofitel Ma - Maison - (310) 278-5444. Please state you are attending the Billboard Conference  
For further information: Melissa Subatch (212) 536-5018



# International

## Four Majors Said To Back Viva German Video Net Eyes Nov. 1 Debut

■ BY ELLIE WEINERT

MUNICH—After an uncertain year in which potential backers have been changing on a weekly basis, Germany's music cable TV channel Viva looks as if it could fulfill its promise to start transmission before the end of the year.

Strong but unconfirmed reports say the channel has the financial backing of four major record companies or their parent organizations, which will each hold just under a quarter of Viva's equity. Time Warner, Thorn-EMI, Sony Music, and PolyGram are all understood to have taken a 24.75% stake in the venture, which would involve each sinking some \$60 million into the channel.

Viva was conceived to fill a perceived void in music television programming in Germany. As MTV has increased its hold on German rock and pop music fans, the often lackluster programming on state and private TV channels has been taken off air in the face of declining ratings.

While MTV is acknowledged to work well for international acts, it has been criticized for ignoring multimillion-selling German artists.

At last year's PopKomm exhibition,

German video companies MME and Doro, together with the PopKomm organization, pledged their support for a channel that would cater to German-language audiences. Those three original backers are reported to make up the remaining 1% stake.

The programming concept for Viva is for 60% music and 40% entertainment information. The music aspect will include videoclips, interviews, and profiles of international and national acts.

In a letter sent to labels, Michael Oplesch, interim managing director of Hamburg-based Viva Media and owner of MME, cites a main aim of the channel as the advancement of the German music market and its domestic music culture.

On its start-up, Viva will reach an estimated 7.5 million cable households in Germany. It will also broadcast via the Eutelsat satellite nationwide.

Other details, such as a launch date, have not been confirmed, although Nov. 1 has been suggested as feasible. The broadcast license has yet to be granted from the North-Rhine Westphalia radio authorities. The original license application was delayed several times due to unsettled negotiations between potential in-

vestors. Bertelsmann was reported to be an investor, but backed out, reportedly on antitrust grounds. It already owns substantial interests in TV, radio, and press. Private radio entrepreneur Frank Otto may yet enter the ring, in which case the main shareholding will be split five ways, with four media concerns and Otto holding 19.8% each.

Three of the majors, Time Warner, Thorn EMI, and PolyGram, have declined to comment on their involvement in Viva. Columbia Tristar, believed to be the Sony division involved, had not responded by press time.

With the majors investing in Viva, the battle lines between MTV and record companies have been reinforced. MTV Europe last week filed writs in the U.K.'s High Court (see story, page 6) against the five majors, IFPI, and British licensing body Video Performance Limited.

Viva has the power to impact MTV's revenues. Major advertising clients on MTV Europe include German corporations Braun and Blaupunkt. MTVE has already hit back by offering German advertisers the chance to reach German-only audiences (Billboard, July 31).

PopKomm's Dieter Gorny comments, "Last year, when we as PopKomm set the ball rolling by supporting this idea, the question was, 'Who would support this venture?' A year later this station has been realized, and those backing it have not only shown just how much their interest is, and how important the need for it is, they have shown how right this idea was. Almost all of the record industry is backing this project, and this could cause MTV some headaches."

A press conference is scheduled at PopKomm.

Assistance in preparing this story was provided by Dominic Pride.

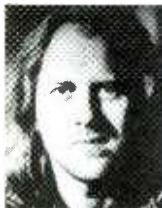
## Creativity To Take Center Stage At PopKomm Confab in Cologne

■ BY DOMINIC PRIDE

LONDON—With the charged atmosphere surrounding the planned German-language TV channel Viva and lawsuits filed against major labels, MTV Europe president Bill Roedy is tipped as likely to put more cats among more pigeons than anyone else at this week's PopKomm meet in Cologne.

Roedy is one of several key music business figures who will share the limelight with potential critics at open discussions at PopKomm, which takes place Aug. 19-22 in Cologne's Messe.

The theme of this year's congress is "Creative Minds, Creative Ideas";



GORNY



ROEDY

during the meet Roedy and others in the music business are invited to present their own recipes for success, and have them scrutinized by others.

Also up for a grilling will be Michel Haentjes, controversial head of the Edel Group and buyer of the classical catalog of former East German record company DSB. Another candidate is Matthias Martinsohn, Logic Records chief.

This year PopKomm has abandoned its style of having an opening

keynote speech in favor of the "creative minds" seminars. The aim is to open the discussion to those coming into the business with new ideas.

Now in its fifth year, PopKomm is styling itself as the crossroads of the business, acting both as an interna-

(Continued on page 42)

## CD Prices Are Source Of Friction In Germany

■ BY WOLFGANG SPAHR

HAMBURG—Severe local and national competition in the German market is forcing music prices down at retail level, squashing industry hopes of increasing profitability through higher prices.

CD pricing has been the subject of trade and consumer media discussion in the last year. Thomas M. Stein, president of Germany's industry organization BPW and president of BMG Ariola for German-speaking territories, says, "Records belong to the small group of products—and they are the only cultural products—which have gotten less expensive in the course of the last 30 years. Even the CD, which was introduced in 1983 and sold at 36 German marks (\$20.93), has become cheaper.

"In comparison, the national price level has increased in the last 10 years by one third. While concert tickets used to cost almost the same as records, nowadays it is commonplace to pay 50 [marks, \$29.07] for a concert ticket. And you won't find a hardback book for under 48 [marks]. This means that if you compare the

price of a CD with that of other cultural goods, you will come to the conclusion that music on a prerecorded phonograph is not too expensive, but too cheap. This means that the cultural product of music today does not have the economic value it should have."

But tough competition between top record discounters is actually leading to a sharp drop in prices: top-line CDs by Rod Stewart, Tina Turner, Eric Clapton, Abba, Herbert Groenemeyer and others have retail prices equivalent to between \$11.65 and \$19.75. In the record shops, prices are also showing a downward trend. Rumors that the CD is soon to have a price tag of \$29, are "light years away from reality," says one observer.

Thomas Reichardt, manager of the World Of Music (WOM) store in Hamburg, also says a rise in CD prices to \$29 is unrealistic. "Nobody's talking about that any more," he confirmed. Market developments, including the introduction of new technologies such as DCC (priced between \$14.50 and \$17.45), do not justify any such price increase. WOM charges between \$18.60 and \$20.35 for a cur-

rent pop CD. "These prices will remain stable," Reichardt is convinced, but further decreases are possible in the long term.

Ruth Laycock, purchaser for Cologne-based Musikhaus Saturn, observes that some record companies have already started to create special price groups. Those who had supported drastic price increases now are more cautious. "A substantial increase would not be tolerated by a predominantly young clientele," says Laycock.

Bodo Bochnig, an independent retailer based in Wuppertal and chairman of the Assn. of Record Retailers, is also of the opinion that higher prices are not enforceable. In record shops, current CD releases are sold at an average of \$19.75, but supermarkets—where music often is used to attract consumers for other products—are sometimes offering the same CD at only \$11.65. This is a "sad



STEIN

## Labels Prepare To Feed Viva's Appetite For Clips

MUNICH—When plans for Viva were announced at last year's PopKomm, EMI Music GSA president Helmut Fest summed up the German business' mixed feelings about the project. "The good news," he said, "is we're going to have our own music channel. The bad news is, we're going to have to supply it with videos."

Now that plans finally appear to be materializing, the project is generally welcomed by record companies as a much-needed opportunity to present their national artists in the same way that international acts are marketed.

But the channel also will mean increased budgets for videoclips, say record company chiefs. Another potential problem is the lack of established video-production talent in Germany.

Viva's planned Nov. 1 launch will find record companies in differing states of readiness for Germany's video age.

Wolf-D. Gramatke, PolyGram president, is pleased that there will be an alternative: "It is unintelligible why state-owned and private TV stations are reluctant [to air music]. As far as we know, Viva will not just broadcast clips, and we will be able to cater to Viva's needs. If the concepts make sense, we will cooperate."

Herbert Kollisch, managing director of Germany's largest independent, the Stuttgart-based Intercoord, is taking a more cautious attitude, since the station's launch has been postponed several times: "If we can be certain that the company's legal situation has finally been clarified, and the programming concept can be realized, we feel very positive toward this project."

Viva's arrival will not have Intercoord rushing for the studio, Kollisch adds.

"We will not start producing videos of every single local artist like mad."

On the other hand, Sony Music managing director Jochen Leuschner says the channel can only enhance Germany's position at home and abroad. "With Viva, I hope that the media situation for rock/pop and dance products from Germany will strongly improve," he says. "We can count on the fact that the number of our video productions will increase significantly, and we will consider this in our planning in the next financial year. We feel that almost all local products in the progressive music field will be launched with videos sooner or later."

Thomas Stein, president of BMG Ariola, is happy that music and entertainment companies are backing Viva. "After weeks of speculation over the investors, we welcome the fact that competent and industry-related organizations will realize this project," he says.

"We are ready for Viva, and we will use all the opportunities the channel offers to present artists from all our areas of repertoire."

Fest adds: "From the start, [Thorn EMI was] involved as a potential investor. We feel that this project will revitalize the barren German TV scene."

"We're not prepared for Viva yet," he says, "since our budget this year calls for videos on a 'normal' scale. Next year we will start producing clips of our debut artists from the very start."

Fest also flags a potential problem on the creative side. "In the German territory, I cannot think of any well-versed video producers other than Doro, [owned by Rudi Dolezal and Hannes Rossacher]," he says. "So we're forced

(Continued on next page)



# GLOBAL<sup>TM</sup> MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY THOM DUFFY

**JAPAN:** Pizzicato Five could well be the next Japanese act to release its material in the international market, following a recent visit to New York during which the band recorded a two-song demo for the consideration of Columbia Records, and also performed at a "Psycho Nite" showcase of new Japanese artists. This delightfully bizarre trio (never mind the "Five.") is fronted by fashion plate Maki Nomiya, who sings in English. Describing P5's music is easy. Nomiya, Yasuharu Konishi, and Keitaro Takanami are obviously keen students of '60s pop culture, which they refract through their Japanese sensibility. The result are gems like "Twiggy Vs. James Bond," which immediately conjures images of sports cars chasing each other along the Riviera, or tongue-in-cheek ersatz psychedelia like "Magic Carpet Ride," (not the Steppenwolf chestnut) from the band's latest album, "Bossa Nova 2001." What could be Pizzicato Five's strongest selling point outside Japan is their brilliant use of videos, in which Nomiya adopts an amazing variety of pop personae. And, amazingly, these people actually know how to write good pop songs with hooks and melodies.

STEVE McCLURE

**GERMANY:** Two-time Grammy Award winner Harold Faltermeyer ("Beverly Hills Cop," "Top Gun") recently has returned to the German charts with his latest production for Sony Music. The group Chaya (meaning "Fairy Tale Queen" in the Thai language) is a quartet of two women and two men who are currently climbing the German singles chart with "I Feel My Heart Is Burning" from their debut Sony album "Here's To Miracles," released Aug. 9. All of the material, which is straight-ahead pop in two-part harmony, was penned by Faltermeyer with the male group members, Gernot Rothenbach and Marcel

Alessandro, who also play guitar and keyboards, while the two women in the group, Sandie Becker and Jane Bogaert, do lead vocals. The group has been compared to Abba in both its male/female lineup and its musical style, although the material has more of a soulful feel.

ELLIE WEINERT

**NORWAY:** The vocal talents of Italian pop star Francesco Baccini, Norwegian pop artist Jahn Teigen, and two international bicycle racing stars, Eddy Merckx and Dag Erik Pedersen, come together with a gospel choir on a song recorded for release by Stageway/BMG in Norway during the Aug. 17-29 World Cycling Championships in Oslo. However, the record has a distinctly Italian touch. Dag Erik Pedersen is a professional cyclist from Norway who lives in Italy. Teigen wrote his recent album, "Ensilio Paradiso," in Italy, and Baccini offered Italian star power; sales of his recent release, "Nomi e Cognomi," have surpassed 600,000. A music video of the song, "Wheels In Motion," features racing footage of Merckx and will be broadcast during the championship races.

KAI ROGER OTTESEN

**AUSTRALIA:** The recent top Five entry into the album chart of "The Honeymoon Is Over," the third album by alternative band the Cruel Sea, is not only the most impressive breakout for a grass-roots act here since the rise of Ratcat and the Screaming Jets but the first sign in many years that PolyGram in Australia is serious about sustained exploitation of local repertoire. "The Honeymoon Is Over" is on the independent Red Eye imprint, released through Polydor. "I think we're taking the lead in developing a level of Australian music that has been overlooked by the majors and even the bigger independents," says Paul Dickson, the young managing director of Polydor Records in Australia, who says a long-overdue "changing of the guard" is taking place. Polydor's deal with John Foy's independent Red Eye label has brought a wider audience to an intriguing catalog of recordings by the likes of Steve Kilbey of the Church, the Beasts of Bourbon, and the Clouds.

The Red Eye success has led Dickson to expand his direct signings. Polydor A&R manager Craig Kamber, with a background in college radio and the rooArt organization, has signed the Fauves, who have been compared to Nirvana, and the cutting-edge Underground Lovers. "We're looking for developing acts, not assembled pop sensations," says Dickson. "They have to be able to play and write and they have to be hungry."

GLENN A. BAKER

## UFO Lands On New PG Label

TOKYO—In its continuing effort to develop local acts rather than license foreign product, PolyGram affiliate Nippon Phonogram has set up another new label.

The new Brownswood Records is, first and foremost, a vehicle for acid-jazz trio United Future Organization, says Nippon Phonogram president Alex Abramoff. Gilles Peterson of PolyGram-distributed Talkin' Loud will serve as creative consultant/adviser. Brownswood is the name of the London street where Peterson lives.

"Brownswood will revolve around UFO, who will also produce other artists for release on the label," says Abramoff. The new label's first release is UFO's second, self-titled album, which features guest artists such as Jon Hendricks and Galliano. UFO's first album, "Jazzin'," was released in 1992 on the Tokyo-based indie label Zero; one track from that album, "I Love My Baby My Baby Loves Jazz," became a British club hit.

"It's very important that Brownswood becomes successful in Japan," Abramoff says, "but we also want to capitalize on PolyGram's international network."

He says a single from the UFO album, "My Foolish Dream," will be released Sept. 6 on Talkin' Loud in several European countries, followed by release of the album in Europe sometime in the fall.

The Brownswood project follows the establishment at the beginning of the year of Imager, a label jointly owned by Nippon Phonogram and production company Public Image.

STEVE McCLURE

## LABELS AWAIT VIVA

(Continued from preceding page)

to produce videos in the U.K., U.S., and occasionally in France. I am sure that Viva, together with the support of Doro, will cultivate new producers, so that a video culture will develop in Germany within a short space of time."

Gerd Gebhardt, managing director, Warner Music Germany, says he hopes Viva will have the desired effect of redressing the balance of national and international acts who are given video airplay in the country.

"We're well prepared for Viva in regard to the 40% share of local talent, and we hope to get more clips aired that MTV and other channels did not—and will not—broadcast. We don't plan to have an extra budget, though, and we'll continue to produce videoclips on a case-to-case basis."

On the sharp end of the promotion machine, Rita Fluegge-Timm, head of domestic product management at East West, says Viva will fill a vital gap. "Ever since youth-oriented shows such as 'P.O.P.' [on private TV station Tele 5] went off the air, there have never been any informative and entertaining programs for an audience interested in music," she notes. "The only alternative until now is MTV, which, to the disadvantage of non-English-speaking kids, only presented a small percentage of German-language music."

"Until now, the criterion for producing a videoclip for domestic artists has been whether it was suitable for MTV. The presence of Viva will certainly be another serious factor in our decisions on video production."

ELLIE WEINERT

# MUSIKWoche

## THE NEW SOUND ON THE GERMAN MUSIC MARKET

Take off: August 9th '93

MUSIKWoche is your key  
to the German market.

And here's the deal:

- All the hot news about the German music industry, week by week.
- Reliable information for everyone involved in playing, producing, publishing and selling music.
- Stories that come straight to the point; outspoken opinions; hot trends; useful background facts.
- Plus: Weekly charts and graphics explaining the chart action, radio playlists and reviews, and, on top of it all, two supplements - a four-page schedule of all forthcoming releases and a large poster with the German charts.

# MUSIKWoche

Yes, I am interested in your new magazine. Please send me a copy of your first issue free of charge.

Name \_\_\_\_\_  Mr.  Ms.

Company \_\_\_\_\_ Function \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Country \_\_\_\_\_ Tel \_\_\_\_\_ Telex \_\_\_\_\_

Telefax \_\_\_\_\_ Signature \_\_\_\_\_

ENTERTAINMENT MEDIA - Casablanca Verlag GmbH  
Stahlgruberring 11a - 81829 Munich - Germany

# Warner Music Sweden Buys Telegram Records

BY KEN NEPTUNE

STOCKHOLM—Warner Music Sweden has bought leading Swedish independent record company Telegram Records.

The deal, which was made public Aug. 9, is effective retroactive to July 1. It follows a licensing deal signed Feb. 22 with Warner (Billboard, March 6).

"It was our ambition to buy Telegram when we signed the licensing agreement earlier this year," says Warner Music Sweden managing director Hans

Englund. "It takes time to work out details in this kind of deal, and the licensing deal gave us that time."

While he would not comment on how much Warner paid for Telegram, Englund expressed satisfaction with the acquisition, saying that while the Telegram catalog has only about 10 titles, Warner is taking over the cost of ongoing recordings. "We are making it possible for Telegram to develop and giving it the necessary support to survive. And we are of course getting [A&R chief]

Klas Lunding, who is an asset in himself," adds Englund.

First out under the new ownership agreement will be Neneh Cherry's half-sister, Titiyo. A single is scheduled for release at the end of August, with an album due at the end of September or the beginning of October. Due to a previous international licensing deal between Telegram and BMG-Ariola, BMG owns the worldwide rights outside Scandinavia for Titiyo's upcoming album. Comments Englund, "We were aware of this during

negotiations, but Scandinavia is also an important market for Titiyo. While we are paying for the recording of the album, it is BMG who will be putting it out, but since it is in both our interests to do the best possible job, I'm sure we will work together favorably."

Lunding will stay on as head of A&R and report to Sanji Tandan, deputy managing director of Warner Music Sweden, who is responsible for all repertoire activities. Telegram is to be run as a separate label.

## POPKOMM CONFAB

(Continued from page 40)

tional forum for those in the music business and as an easy meeting place for those outside the industry who want to play a greater part.

Organizer Dieter Gorny says PopKomm aims to reflect the music business in relation to the wider business and entertainment world. "This year we set out to demonstrate that PopKomm is about much more than just the music market on its own. Music is integral to the worlds of other media and entertainment.

"It was my decision that we should have electronic media taking part—RTL, ZDF, as well as also brand names such as C&A. Entertainment and music are coming together, such as in the tie-up with Volkswagen and Genesis. We need to make sure that the fair reflects this broad circle."

This year PopKomm has bowed to the inevitable, and for the first time has opened up its doors to companies outside the German-speaking world. French, British, Belgian, Dutch, and Scandinavian organizations and businesses are taking umbrella stands at the exhibition.

"These developments [concerning the music business] are always international. We can't discuss these problems without international aspects being present," says Gorny.

Bringing in foreign delegates has almost doubled the number of participating companies. The PopKomm team claims some 200 organizations will participate and that the number of visitors will easily surpass the 5,000-plus it notched last year.

"We have built up a European fair. This year we've just got umbrella national stands. Next year we'll have to give in to foreign pressure and let companies in."

Panels and seminars will reflect the increased international aspect of PopKomm's attendance and the changing business environment.

Digital diffusion is among the hotter topics, with IFPI director general Nic Garnett planning to deliver a speech looking at a future where the role of sound carriers could be drastically changed.

Discussions on British and Dutch prices, French creative development, and Polish market prospects all form part of the seminar program.

Comments Gorny, "We didn't want to lose the way that PopKomm has developed, but had to make it more usable from the point of view of those coming to the fair."

PopKomm will continue to serve as a talking shop for the German business. One of the most potentially controversial sessions is titled "Creativity, Responsibility and Ethics—Does The Pop Business Have A Moral Code?" In the session, managing directors—including BMG's Thomas Stein, Warner's Gerd Gebhardt, and MCA's Heinz Canibol—will examine the role of music in the face of right-wing violence.

PopKomm will also retain its best-loved feature, the musical buzz that fills the city. This year, some 280 bands are due to play more than 25 venues in Cologne during the meet.

The advertisement features a vibrant, colorful design. At the top, the word "Billboard" is written in a large, green, stylized font. Below it, the word "SPOTLIGHTS" is displayed in white capital letters on a dark blue rectangular background. The word "VIVA" is written in a large, red, stylized font, and "MEXICO" is written below it in a similar red, stylized font. A red wavy line runs horizontally across the bottom of the text. The background is yellow and decorated with various musical notes and symbols in different colors (blue, green, red, pink, orange). A sun icon is positioned to the right of the word "MEXICO".

It is a very exciting time for the music industry as Mexico rides the wave of pop music and expands into more contemporary genres. The climate in Mexico is buzzing with optimism, as MTV prepares to broadcast and retailers such as Tower and Wherehouse begin to take root in the territory. World renowned for its presence in the Latin and more traditional music markets, Mexico seeks status as the new "international venue".

Billboard brings the story of Mexico to the forefront, with reviews of the talent, interviews with the labels, a report on the piracy issue, and a feature on the "media revolution".

This is the place to be to join in the Mexican explosion!

**ISSUE DATE: SEPTEMBER 18**  
**AD CLOSE: AUGUST 24**

**Mexico City: Giselle Trainor 011-525-658-7461**  
**Christine Chinetti 011-44-71-323-6686**

**Billboard**

# HITS OF THE WORLD



© 1992, Billboard/BPI Communications

## EUROCHART HOT 100 8/14/93 MUSIC & MEDIA

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including UB40, Janet Jackson, and various international acts.

## AUSTRALIA (Australian Record Industry Assn.) 8/15/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 20 hits including UB40, Taylor Dayne, and Rod Stewart.

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 20 hits including UB40, Janet Jackson, and Rod Stewart.

## GERMANY (Der Musikmarkt) 8/3/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 17 hits including UB40, Janet Jackson, and Michael Jackson.

13 18 THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 20 hits including Snap, Janina Lin, and U2.

## JAPAN (Music Labo) 8/16/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including Yumi Matsutoya and Southern All Stars.

## ALBUMS

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including Zard, Billy Joel, and Misato Watonabe.

## FRANCE (Nielsen/Europe 1) 7/28/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 20 hits including Haddaway, Darla Dirladada, and Ace of Base.

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 20 hits including Patricia Kaas, Jean-Michel Jarre, and Stephan Eicher.

## SWEDEN (GLF) 8/11/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including UB40, Mr. Vain, and Janina Lin.

## NETHERLANDS (Stichting Nederlandse 40) 8/14/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including UB40, Michael Ball, and Jamiroquai.

## CANADA (The Record) 7/26/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 10 hits including UB40, Janina Lin, and Kenny G.

# HITS OF THE U.K.

© 1993, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup 8/14/93

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 40 hits including UB40, The Key, and Rod Stewart.

Table with columns: THIS WEEK, LAST WEEK, SINGLES, ALBUMS. Lists top 40 hits including UB40, U2, R.E.M., and Billy Joel.

## England Celebrates Sound Of Australian Aborigines

WHEN THE BRITISH began colonizing Australia in the 18th century, they firmly planted their own culture in the Land Down Under. But other cultures, of course, long predated their arrival. Recently, the South Bank Centre in London has hosted a celebration of those ways of life with a Festival of the First Australians, highlighting the music, art, dance, poetry and storytelling, not only of the aboriginal people but also the natives of the Torres Strait Island, who retain their own distinct sense of identity.

"Corroboree" is the name given to this celebration, as well as a recent, related 10-part syndicated Australian radio series highlighting the music of the First Australians from the producers of "The Big Backyard," the show funded by the Australian Department of Foreign Affairs through its branch of Overseas Information and Cultural Relations.

A corroboree, writes **Theresa Bergne**, artistic director of the South Bank festival, is "traditionally an event where people from neighboring tribes meet together to sing and dance their 'dreamings' or 'song-lines.' Taking place within the community and lasting a number of days, the corroboree always has a spiritual context and is strongly linked to the land."

That context was joyously—and politically—in evidence during the "Corroboree Gala Night" at the South Bank Centre, which brought together several of the most notable performers who had journeyed to Britain for this three-week festival. Sitting casually in a cane chair at center stage, Queensland poet and storyteller **Maureen Watson** opened the evening and held the theater crowd rapt with her tale of aboriginal society before and after British colonization. The three irrepressible **Mills Sisters** offered what sounded to an outsider like a honky-tonk luau, with bluegrass-like harmonies set to lilting Pacific Island rhythms. Behind the beauty of the songs of their native Torres Strait Island, however, is a history that denied natives Australian citizenship until 1967. The Mills Sisters were joined for their closing gospel number by **Tiddas**, a trio of younger women who have performed with acts ranging from **Midnight Oil** to the like-minded **Sweet Honey In The Rock** and who recently signed a deal with PolyGram in Australia.

To the rhythmic and magical moan of the digeridoo, members of the **Bangarra Dance Theater** performed three short works that combined both traditional and contemporary influences, body paint and electronic beats, in dreamlike sequences.

The highlight of this evening, however, was undeniably singer/songwriter **Archie Roach**, accompanied by co-writer **Ruby Hunter** and singer/guitarist **David Arden**. With an understated but riveting stage presence, Roach sang of both oppression and resilience, as in his powerful song "They Took The Children Away," about the forced placement of aboriginal children into white families. It was a practice, since ended, of which Roach was a victim. But he notes that younger aboriginal listeners hear it today "as a journey back, not away." Roach's debut album, "Charcoal Lane," and his more recent "Jamu Dreaming" are both on Mushroom Records and licensed in the U.S. to Hightone Records.

Other musicians who performed during the First Australians Festival—including **Yothu Yindi**, folksinger **Kev Carmody**, country-style players **Roger Knox & Euraba**—are among numerous native artists featured on the "Corroboree" radio series. Hosted by music journalist and broadcaster **Mark Dodshon**, the series is a rich and expansive sampling of music that not only boasts a driv-

ing sense of lyric and rhythm but also a compelling spirit of history and place.

**BORDER CROSSINGS:** The Famous Artists Agency continues its aggressive presence in the world concert market (Billboard, Aug. 21, 1992). International VP **Dave Zedek** reports that the New York-based booking agency has recently represented European chart topper **2 Unlimited** in the U.S. and is booking a fall U.S. and European tour by the **Captain Hollywood Project**. Famous clients who have toured outside the U.S. in the past six months include **Shaggy**, **Laura Branigan**, **Stevie B**, the **Jungle Brothers**, **Brand Nubian**, **Information Society**, **Turbo B** and **De La Soul**. Most notable, however, is the scope of the current tour by **Shabba Ranks**, whose bookings this year have included the U.K. and Europe; the African markets of Zimbabwe, Zambia, Kenya and Botswana; Japan; Belize; Brazil; French Guyana; the French West Indies; and Haiti before returning to Africa this fall. Collaborating with Famous on the African concert dates has been the **Kilimanjaro** nightclub in New York.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount St., London, WC1E-7AH or faxed to 071-323-2314.*

### HOME & ABROAD



by Thom Duffy

## Dancehall Days Fuel Reggae's Renown Canadian Artists Ride Growing Wave Of Popularity

BY DANIEL CAUDEIRON

TORONTO—After three decades of simmering in Canada's multicultural cauldron, diasporic Caribbean music, fueled by the global success of Canadian dancehall rapper Snow and the growing reputation of Toronto's Caribana summer celebrations, is ready to boil over.

Toronto's Darrin O'Brien, known to the pop world as Snow, took his "Informer" to the tops of Canadian, U.S., and European charts this spring, drawing new audiences to dancehall's bouncy beat. In the process, he boosted expectations for Canadian DJs like



SNOW

the "booyaka" man Rumble (signed to Gee Street in the U.K. and distributed in Canada by A&M/Island Canada), the highly fancied female chatterbox Carla Marshall (signed to Columbia in the U.S. and distributed in Canada by Sony Canada), Louis Rankin (a Mesa/Blue-moon signee in the U.S., distributed in Canada by BMG), and Inspector Lenny (signed to Canadian indie K.C. Records and distributed by Attic/A&M).

Meanwhile, the soca-drenched cultural festival, Caribana, launched in 1968, has become one of Canada's major summer attractions. A combination of music, costumed parades, concerts, dances, cuisine, and craft displays, Caribana is organized by a mainly volunteer board, the Caribbean Cultural Committee, in the two weeks leading up to the traditional first Monday in August public holiday. According to organizers and city officials, this year's highlight costume parade in downtown Toronto drew 1.2 million spectators—half of them foreign visitors—and the festive fortnight pumped more than \$200 million into the city's economy.

While the festival's prime attractions were blockbuster names like Trinidad & Tobago's 1993 Road March Monarch SuperBlue, Crazy, David Rudder, and Chandileer, Canada's top soca acts Jayson, Lady Pearl, and Elsworth James were on display.

"There is a definite feeling among my soca associates that Caribana is the No. 1 soca festival in North America," claims James.

Sony Music Entertainment Canada and Quality Records each released a soca/calypso compilation looking for Caribana's promotional bang. Sony's soca set, "The Official 1993 Caribana Album," consists of 1993's biggest jump-up tunes by Rikki Jai, SuperBlue, and United Sisters. Album coordinator Robyn Walters, manager of TV/Concept Marketing, says the project is targeted for sales in the 15,000-20,000 range and will be repeated in coming years.

Markus Klinke, Quality's A&R director, compiled "Fun In The Sun," a telemarketed release based on the extensive calypso catalog held by Ice Records and with Barbados-based label boss/artist Eddy Grant acting as producer and annotator. "We went for something with a total party flavor, mixing older calypso [Sparrow, Melody, Kitchener] with new uptempo soca

[the ubiquitous SuperBlue, Gabby, Grynner]. We're aiming at 50,000-plus and, if that happens, not only a follow-up next year, but even a more specialized series of thematically linked compilations from Ice's vaults."

Sony and Quality—as well as Electric Distribution, which handles material by Chandileer and Johnny King for Coral Sounds in Trinidad—see their compilations as having broad market potential. "We see this as a catalog item with something for everybody, regardless of race, from 15-50," says Klinke. "In summer, we pitch it to white suburbanites for their decks and barbecues, and we'll bring it out again in winter for the returning tourists who know this is the most fun dance music there is."

But Alex Waithe, publicist for Canada's fledgling Organisation of Calypso Performing Artists, notes that the Sony and Quality compilations do not focus on Canadian acts. "Hopefully, with a prod from us, they'll look closer at our independent and self-produced acts like Jayson, Protector, Blocker, Lady Pearl, Elsworth James, Rajiman, and Skippy [from Montreal]. And that will give the next level of aspirants, like Love-Bug, Webb, Sailor, Connector, Victorio, Juno D, and Redman, something to strive at."

The success of Snow has not started any stampede to sign white or black dancehall rappers, but the media waves he's set off may yet draw attention to the nation's eager ragga, ruffneck, and yardie wannabes, like Vancouver's Ragga Muffin Rascals, Toronto's Fattman, and Daddy Dave, a Guyanese-born bhangramuffin dubster in the spicy mold of Britain's Apache Indian.

### INDIE MAKES FIRST MOVE

Keef Whiting's indie K.C. Music Group has made the first move with his signing of "singjay" performer Inspector Lenny, whose debut album, "Rappin For My Life," is due in mid-September. The album was produced by longtime "lovers" stylist Winston Hewitt, also the organizer of the 10-year-old "Canadian Reggae Music Awards" held each February.

Says Whiting of his signing, "The societal signs all indicate that world music genres, especially reggae, and particularly dancehall, are potential economic expanders for Canada's flat music industry. Yet even now, major labels prefer to grow by extending their CD-reissue programs."

Dancehall may indeed rule with the younger, hip-hop-influenced customer, and there are many neophytes in the ragga lineup, including Kid Fareigna, Outlaw "T," Current Saint, Junior Stevie, Tracey Niceness, Courtney Irie & Dubble Rock, and Fredlock Asher. But reggae in all styles is in vogue again, providing a tropical soundtrack for southern Ontario's summer entertainment and club scene. Toronto's talent pool spans the spectrum: roots reggae (Lazo, Erroll Blackwood, Fijahtive, Revolution, Joshua, Organs); dub (King Culture, Esso Jackson); lovers (Nana McLean, Leroy Gibbons, Jackie

James, Pad Anthony, Jimmy Reid); retro-pop (Cynthia Webber, Leroy Brown, Boyo Hammond, Otis Gayle); techno-pop (Tanya Mullings); and conscious fusion (One, Culture Shock, Mohjah).

### A HIP-HOP TOUCH

Canada's leading rappers have added potency to dancehall's appeal with their stylistic adaptations and recorded acknowledgments of their West Indian backgrounds. The first



RUMBLE

major Canadian rappers—Maestro Fresh-Wes, Michie Mee, Dream Warriors, and Devon—all are of Caribbean ancestry, as are the majority of blacks in the musically fecund southern region of Ontario.

Hence the swing between island flavor and hip-hop flow that fits easily into the throwdowns of the Dream Warriors, Royalty, Top Secret, and Split Personality. Like their U.S. peers, versatile Canadian DJs such as Rumble and Michie Mee have traded rhymes with ragga dons like Tiger, Papa San, and Shabba Ranks.

And Snow, a fast-chatting, white working-class wannabe from Toronto's public housing slums, teamed up with MC Shan and brought rap back to its origins in the late '70s Jamaican DJ/reggae scene in Brooklyn and the Bronx.

Longtime reggae fan Dave Tollington, senior VP/managing director of domestic and group division at Warner Music Canada, believes "the current cross-fertilization between reggae, rap, and R&B is positive and revitalizing in bringing forward a new generation of musicians and listeners. Today's reggae is not pure; it is a cosmopolitan mix of West Indian and world textures that has broad appeal for all walks of life, and several generations."

Tollington does not anticipate a Snow-clone epidemic anytime soon "but it wouldn't surprise me if someone went looking for 'Ice Coffee' or 'Snow Cone'."

What Tollington does expect is a groundswell of interest in Toronto's Caribbean street music and a deluge of demos from basement studios. "Success begets success, shall we say."

Waithe, meanwhile, sees some viable mix of dancehall with soca, layered with R&B for urban appeal. "There is a huge appetite this year for that sound; that's the coming event in Toronto, dancehall soca," he predicts.

Tollington concurs. "The old separation of soca from reggae, east is east and all that, is gone. And that's all for the better now, bringing both sides of the Caribbean musical scene into progressive interactivity."

But Tollington warns that for this new hybrid "to break through like dancehall and reggae, it needs a popularizer who can make it happen. Reggae had Marley, raggamuffin had Shabba and, now, Snow. Dancehall soca needs a champion."

*Daniel Caudeiron is a Toronto-based freelance writer and dance music promoter.*

# Retail

## Growth In Off(er)ing At Record Mart Retailer Plans New Stores, Tests Video

■ BY ED CHRISTMAN

CHAMPION, Pa.—Now that National Record Mart has successfully completed its initial public offering, look for the company to gear up for accelerated growth. That's the prognosis of those who heard Bill Teitelbaum, chairman, CEO, and president of the 99-unit chain, speak at the company's recent convention, and at the roadshow he took to the financial community in preparing for the IPO.

The Carnegie, Pa.-based company plans to open 15 stores this year, and 15-20 in 1994. Another key component of its growth will be enhancing same-store sales by increasing inventory depth and breadth, as well as adding new lines. Teitelbaum has declined to be interviewed during the company's "quit period," which will end 30 days after the Aug. 5 offering.

On that day, the company sold 1.5 million shares, current shareholders sold 200,000 shares, and the underwriters sold an over-allotment of 255,000 shares, priced at \$7.50 per share. After the underwriters, Ladenburg, Thalman and Advest, took their fees, National Record Mart added about \$10 million to the company coffers, which will be used to pay down current debt and to increase stores' inventory.

At the New York roadshow, held Aug. 2 at the Metropolitan Club in Manhattan, Barry Bryant, an analyst at Ladenburg, Thalman, projected that the chain would generate sales of \$86.1 million and earn 70 cents per share during the current fiscal year, which ends in March 1994. He also said he expects the company to produce a 10% increase in comparable-store sales. In fiscal 1995, he expects earnings per share to hit 95 cents on revenues of \$103.1 million. During that year, he projects the chain will post an 8% comp-store increase.

Previously, he added, the chain didn't have the capital to add new product lines. But with the company's recent \$17-million revolving credit facility and the funds that an IPO would produce, the chain would be able to broaden its inventory.

Also at that meeting, Teitelbaum noted that the chain's average store inventory had rebounded from its slip

of 1990-91, when inventory fell from \$152,000 in 1990 to \$130,000 in 1991. In 1992, after the chain began its turnaround, the average jumped back up to \$168,000, and it now is about \$180,000.

During NRM's convention, held July 20-24 at Seven Springs Mountain Resort in Champion, Pa., Teitelbaum told his managers that the company would add sell-through video, computer games, and expand the chain's accessories presentation in order to achieve more sales per store. For instance, he noted, "We have never had video before," while other chains get about 6% of their sales from that category.

NRM has turned to Owensboro, Ky.-based WaxWorks to rack sell-through video on a trial basis. So far

it has tested successfully in one store, so the chain is rolling it out to 18 more test sites.

In addition, Teitelbaum said he thinks the chain can expand its accessories offerings, which currently account for about 2.5% of the chain's inventory. He hopes to add 5 percentage points to that share, and reap \$7 million-\$8 million in additional revenues. By adding computer games like Nintendo and Sega, the chain can bring in another \$1 million-\$2 million, he added.

In response to a query from an analyst at the New York meeting, Teitelbaum noted that the chain has installed Sensormatic's electronic article-surveillance system in 27 stores, with plans to bring that number up to 79.



**Borders Bash.** Borders Books & Music in Dallas celebrates Narada Records' 10th anniversary and the release of the label's two-CD "Decade" compilation with coffee and cake. The store also held a raffle in which customers could win a 10-CD Narada set. Shown, from left, are Borders assistant manager Steve Ray and music manager Robert Smith; Narada regional manager Brian Buchholtz; and Uni account service representative Scott Matula.

## CONVENTION CAPSULES

The following encapsulates events that occurred at National Record Mart's company convention, held July 20-23 at the Seven Springs Mountain Resort in Champion, Pa.

**AND THE ENVELOPE PLEASE:** Cynthia Funge of store No. 39 won the manager-of-the-year award for the best overall performance. District manager of the year was won by Judy Rimer of District No. 10. Other manager awards were won by Nina Klein, whose store, No. 73, was noted for lowest shrinkage; Karla Lyles, whose store, No. 6, posted the high-

est percentage dollar sales increase; and T.J. Thelen, whose store No. 51 produced the highest percentage sales increase.

**FORE!** NRM holds a golf tournament during its convention so that label and distribution sales reps can while away the hours during the day while the company holds internal meetings and sits through product presentations.

During the tournament, a couple of planes flew overhead with messages trailing. The first plane's banner read, "Welcome To NRM Convention '93." The

second plane, flying overhead immediately after George Balicky, NRM's VP of marketing, generated an abysmal tee-off, trailed a banner reading, "That Balicky, He Can't Golf." Word was the NRM's Judi Klein, director of advertising, had the foresight to correctly predict Balicky's performance.

Whatever Balicky's shortcomings on the fairways, his team—comprised of Bob Freese, VP of sales at Liberty; John Grady, national director of sales at Mercury Nashville; and Mike Greene, CEMA Cleveland's branch manager—won the tournament. Accusations were widespread that Balicky handpicked his team to insure a first-place showing. Balicky's response? "I never denied it."

**BY THE ROCKETS' RED GLARE:** The planes weren't the only skyward entertainment. A huge fireworks display, including the NRM logo emblazoned on a mountainside, capped off an outdoor performance by Liberty recording act the Cactus Brothers. Other artists performing during the convention included Aimee Mann, who played an acoustic set during BMG Distribution's product presentation; the Rippingtons; Henry Rollins; Ralf Illenberger; Kevin Lettau; A.J. Croce; and Sonia Dada.

**SOBER MOMENTS:** Bill Teitelbaum's keynote speeches, in addition to mapping out the chain's future direction, tend to have wacky moments in them—like the time during the chain's 1990 convention when a sheriff, only much later revealed to be a hoax, showed up to arrest VP of real estate Frank Fisher for the chain's stocking of 2 Live Crew records. Barring Teitelbaum's question to Fisher ("Frank, have you seen the sheriff yet?"), the only fooling around in this year's keynote—which relied heavily on Teitelbaum's roadshow in support of NRM's initial public offering (see story, this page)—was when he said, "We are not going to get into the business of used CDs." After loud applause from label and distribution executives, he added, "We think that [the used-CD business] is a

## Recoton Spring Profits On The Rise

■ BY DON JEFFREY

NEW YORK—Recoton Corp., a manufacturer of audio and video accessories, posted a big increase in second-quarter profits despite the cost of relocating its offices and production facilities from New York to Florida.

For the three months that ended June 30, Recoton reports that net income rose 89.1% to \$1.27 million, from \$674,000 in the same period last year.

It was the 12th consecutive quarter of earnings growth for the company. Its over-the-counter stock closed at \$21.75 a share at press time, a record high. The 52-week low is \$10.50.

Profits were up sharply because net sales soared 77% in the quarter to \$26.7 million, from \$15.1 million a year ago.

Several factors contributed to the increases in quarterly revenues and earnings. The company increased its production of private-label accessories for

other manufacturers. It saw big gains in sales of its wireless products. It increased its market share to retail chains whose larger-than-average stores stock more accessories. And it sold more proprietary products.

Also, the sluggish economic recovery has actually benefited Recoton. "People are spending more time at home, fixing and enlarging their systems," says company president Robert Borchardt.

(Continued on page 49)

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

**Browser**  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4613534 & 4399879

Quality Printing  
Quality Product  
Quality Service  
**DIVIDER CARDS**



FOR A FREE CATALOG CALL  
**800/648-0958**  
GOPHER PRODUCTS

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 733-3397 Philadelphia (800) 758-6710

**YOUR # 1 STOP**

#1 In Fill  
#1 In Low Prices  
#1 In Customer Satisfaction  
#1 In CDs, Cassettes, Laserdiscs & Accessories

Call For Your **FREE** Complete Catalog

**Abbey Road Distributors**

(800) 733-3397 Milwaukee (800) 558-9066 Atlanta (800) 758-6710

THE LARGEST SELECTION OF  
**45 R.P.M.**  
 Current Hits & Oldies  
 40% DISCOUNT ON SHIPPING FOR  
**SECOND DAY DELIVERY**



FOR MORE INFORMATION OR A FREE OLDIES CATALOG  
 CALL OR WRITE: **1-800-4 GOTHAM** Member Of NAIRD  
 2324 Haverford Road • Ardmore, PA 19003



**HL DISTRIBUTORS, INC.**  
 6940 S.W. 12 Street  
 Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas  
 or Call Toll Free: 1-800-780-7712  
 Fax: 305-261-6143

**WE ARE A SERVICE ORIENTED COMPANY**

## Camelot: Is It Or Isn't It?; B'buster's Direct Approach

**WHAT'S GOING ON:** Something is happening in North Canton, Ohio, but what exactly it is depends on whom you listen to. North Canton, of course, is best-known in the music industry as the place where **Camelot Music**, one of the pre-eminent chains in the business, is headquartered. Some sources suggest that the 345-unit Camelot may be getting ready to go public. Others say the chain is up for sale, and still other generally in-the-know observers say they haven't detected anything out of the norm in dealings with Camelot.

But according to a number of sources, Camelot has quietly put itself on the block and sent a book containing its financials to a select circle of likely suitors. In fact, that circle is said to be so exclusive that some of the major predator chains didn't even get a book, leaving executives with those companies astounded at the news that the Ohio web might be up for sale and fearful of its acquisition by one of the other dominant chains.

While some ponder that scenario, the possibility of Camelot being on the block leaves executives at **Philips, Super Club**, and their investment bank **First Boston** with a more immediate problem: how to get top dollar for the 280-unit **Super Club Music Corp.**—which was put on the block last month (Billboard, July 24)—when it is competing against a trophy property like the Ohio chain.

Indeed, sources say that some potential bidders for the Super Club chain are distracted by the pursuit of the Camelot deal. But others suggest that one of the current industry powerhouses might be able to muster enough financial muscle to acquire both chains.

On the other hand, they further speculate that two such chains being on the block at the same time is a unique moment in music retail, which could entice a player from outside the industry into the bidding fray for Super Club and Camelot.

All of this speculation could be a moot point, however. Paul David, founder, chairman, CEO, and president of Camelot, emphatically denies that the chain is up for sale.

**SPEAKING OF MAJOR PLAYERS,** **Blockbuster Entertainment** is quickly proving itself one of the more forward-thinking players in the music retail arena. Since Blockbuster bought **Sound Warehouse** and **Music Plus** last fall, combined them into **Blockbuster Music**, and subsequently forged a joint venture with **Virgin, Track** has detected executives from the Fort Lauderdale, Fla.-based company all over the marketplace. Shortly after the acquisitions, Blockbuster began sending emissaries to all the major music retail in-store service vendors, and the Fort Lauderdale executives were talking to them not only about tools to enhance their stores but also about Blockbuster possibly investing in their companies.

Similarly, Blockbuster already is

making moves to get to the head of the class on direct marketing, an issue that most music retailers unfortunately won't deal with, except to complain about the manufacturers' involvement with it.

The company has created a catalog division, acknowledges **Blockbuster Entertainment** VP Cary Vollintine, which is putting together a catalog that will try to feature unique combinations of product not readily available at retail.

"We are putting together a catalog that will feature high-end entertainment product, including apparel, storage cases, some electronic equipment," as well as music and video titles, Vollintine says.

For instance, the catalog, which will be tested in the fall, might create CD packages of an artist's material, even when the albums are on different labels. Or it could package a video with product related to that movie.

In addition, Blockbuster is talking to manufacturers about creating product exclusively for the catalog. Retailers always have to select what they will carry in their stores, Vollintine explains. "And as you know, there are a lot of products that have a niche but don't have the marketing muscle to make it directly into [mainstream] retail," he adds. "We think the catalog is an excellent way for producers to launch home entertainment product like that."

In addition, Blockbuster will take a unique approach in distributing the catalog. Instead of mailing it to the 25 million Blockbuster members or distributing it free in the company's stores, either of which would be very expensive, the chain plans to test selling it to store customers at \$2 a pop. "The catalog will be available for inspection in our stores, and we will provide incentives for them to make it worthwhile for customers to buy it," he says.

In addition to Vollintine, who is overseeing the project, Blockbuster has hired **Cindy Barr**, previously GM with **Cheetah Records** and before that with **Spec's Music & Movies**, as director of merchandising for the company's catalog division.

**FOR THE CAUSE:** "Brother Can You Spare A Dime Day," which is being launched by the **National Coalition for the Homeless**, is moving forward. As previously reported, the organization has set aside Nov. 18 as a national fund-raising day. The linchpin of the effort is a **PolyGram**-issued CD, which will feature numerous versions of the classic "Brother, Can You Spare A Dime" recorded over time by well-known artists, as well as one specially recorded for the collection by **Tom Waits**. Among the music chains supporting the effort by helping to collect donations and heightening public awareness are **Tower Records**, **HMV**, **Strawberries**, **Rose Records/Stirling Ventures**, **Blockbuster Music**, and **The Musicland Group**.

ADVERTISEMENT



## The Pitch

### THE CONCEPT:

A fun whodunnit mystery kit in which the child tracks the clues and solves the crime.

### The Stars:

Mickey, Minnie, Goofy, and lots of fun, new Disney characters.

### The Product:

Mickey's Mystery Kits  
 1) *Portrait of a Crime*  
 2) *Robbery on the Overland Express*

### The Format:

- ♥ 36-page hardcover picture book
- ♥ audio cassette
- ♥ secret clue decoder

### The Consumer Promotions:

A Walt Disney Records \$1 rebate offer inside 3 million Nabisco Fun Books distributed in supermarkets.

500,000 additional \$1 rebate coupons distributed in mass market and gift stores nationwide.

### The Payoff:

**SALES, SALES, SALES** when you stock and merchandise *Portrait of a Crime* and *Robbery on the Overland Express*.



This announcement is neither an offer to sell nor a solicitation of an offer to buy these securities. The offer is made only by the Prospectus.

NEW ISSUE

August 9, 1993

1,700,000 Shares



**National Record Mart, Inc.**

Common Stock

Price \$7.50 Per Share

NASDAQ Symbol: NRM1

Copies of the Prospectus may be obtained in any State in which this announcement is circulated only from such of the undersigned as may legally offer these securities in such State.

Ladenburg, Thalmann & Co. Inc.

Advest, Inc.

A.G. Edwards & Sons, Inc.

PaineWebber Incorporated

Robertson, Stephens & Company

Axiom Partners, Inc.

Allen & Company

Robert W. Baird & Co.

The Chicago Corporation

Cowen & Company

Dain Bosworth

First Albany Corporation

Furman Selz

Gruntal & Co., Incorporated

Interstate/Johnson Lane

Janney Montgomery Scott Inc.

C.J. Lawrence Inc.

Legg Mason Wood Walker

McDonald & Company

Neuberger & Berman

The Ohio Company

Parker/Hunter

Pennsylvania Merchant Group Ltd

Piper Jaffray Inc.

Raymond James & Associates, Inc.

The Robinson-Humphrey Company, Inc.

Scott & Stringfellow, Inc.

Stephens Inc.

Stifel, Nicolaus & Company

Tucker Anthony

Wheat First Butcher & Singer

Black & Company, Inc.

Burnham Securities Inc.

Foley Mulson Howe & Company

C.L. King & Associates, Inc.

Raffensperger, Hughes & Co.

Reich & Co., Inc.

Whale Securities Co., L.P.

# Mainstream Rivals Fail To Faze San Antonio's El Norteño

■ BY RAMIRO BURR

SAN ANTONIO—In the last four years, Cesar Camacho Jr. has seen the mainstream record retailers jump aggressively into the expanding Latin music market, but he says product expertise will keep his El Norteño records stores a breed apart.

"Unlike the mainstream retailer, in our stores a customer can come in and say, 'I'm looking for a particular song, but I don't know the name of it. I only know a few words and it goes like this . . .' After he hums a few bars we can identify the song and get him what he needed," Camacho says. "That just doesn't happen in a Sound Warehouse or Best Buy store."

El Norteño, which specializes in Latin music in general and Tex-Mex/norteño in particular, has been a local fixture in San Antonio since 1960. Since that first store opened with several hundred titles, El Norteño has expanded, adding two more stores—in the South Side on the busy Southwest Military Drive and on the city's far northwest section off Ingram Mall on Loop 410, a major four-lane expressway that runs around the city. But the company has since pulled out of the downtown area, leaving it with two stores.

On average, El Norteño carries several thousand titles, covering ev-

erything from salsa/tropical, to Latin pop, to the various genres of Mexican music: norteño, rancheras, mariachi, banda, Tejano, and conjunto.

"We carry deeper catalogs than our competitors, and our service staff is knowledgeable about the Latin product," Camacho says.

Since 1990, El Norteño has faced stiff competition from major retailers like Sound Warehouse and Musieland as well as discounters like Wal-Mart and Kmart that have



jumped into the Latin market or substantially expanded their Latin sections.

Camacho, though, shrugs off the competition. "We feel there is enough [business] for everyone," he says.

El Norteño was started by Camacho's father, Cesar Sr., in 1960 when he worked as a disc jockey at KCOR-AM, the longtime leading Spanish-language radio station in San Antonio. In 1991, KCOR's lengthy radio domination was eclipsed by the new upstart, KXTN-FM, and its all-Tejano format. KXTN subsequently reached the No. 1 spot in the general market in San Antonio.

**BILLBOARD  
RETAIL**  
IS COMING SOON TO  
A STORE NEAR YOU!

"My father began working at KCOR in 1957, and he opened the first store on Commerce Street in downtown," Camacho says. The store was located next to the old El Nacional Theater a block south of Market Square.

"He named the store El Norteño because that was his nickname," he says. "Dad was from Monterrey [Mexico] and everyone called him El Norteño [The Northerner]."

In 1962, officials began tearing down the old theater, and the senior Camacho was forced to move. He relocated his store one block north and two blocks east at 300 Houston, next to the Alameda Theater.

Despite competition from other mom-and-pop stores, El Norteño continued to prosper—so much so that in 1979, the family decided to open its South Side store at 1132 Southwest Military Drive, one of the city's busiest boulevards.

It was a smart move.

"We did real well there," Camacho says. "We were across from the old Sears and Dillard's stores. We broke even in three months."

In 1989 the Camachos opened

their third location—now their flagship store—at a small strip center at 6411 NW Loop 410, just south of Ingram Mall.

"We did our research first," Camacho says. "We found out that more Hispanics shopped there than at any other mall." San Antonio has seven major malls: Central Park, North Star, Windsor Park, CrossRoads, South Park, Rivercenter, and Rolling Oaks.

But why didn't El Norteño locate inside the mall?

"The overhead is outrageous, and

we wanted the convenience of a strip center, where customers can pull up and walk in."

At about the same time, city officials began an ambitious \$135 million downtown street revitalization project that forced the partial or complete closure of dozens of downtown streets. The project would last for three years, and one of those streets was Houston.

"We stuck it out for a while, but business went down. They closed the restaurant next to us. Instead of

(Continued on page 51)



Latin music specialist El Norteño uses face out merchandising for its cassette inventory. (Photo: Ramiro Burr)

R E U S A B L E C O M P A C T D I S C P A C K A G I N G

## THE RETAIL SOLUTION

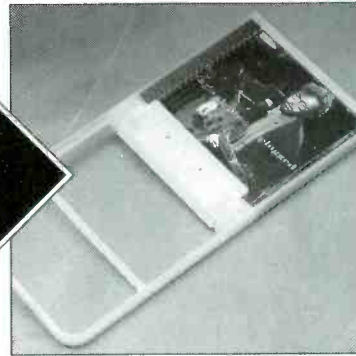


CD750/775 - ALPHA's premium CD longbox - the industry standard.



Sentry CD ACS200 - Our newest generation in jewel box security. (Also available in Double CD)

**ALPHA.**  
For all your  
CD security  
needs.



CD900 - The economically priced retrievable longbox.



CD1400 - The only double CD longbox on the market today.

**ALPHA**  
ALPHA ENTERPRISES, INC.

Call ALPHA, a leading worldwide supplier of security packaging of software products for distributor information or samples.

1-800-442-5742 • (216) 490-2000 • FAX (216) 490-2010

## Happy Returns For New Nordic System Inventory Software Catches On At Retail, Racks

BY RUSSELL SHAW

SACRAMENTO, Calif.—Early last year, Nordic Information Systems VP of development Ronnie McKee approached several users of the software firm's Music Video Plus System, an integrated merchandising and inventory control system, and asked them what additional applications they would like to see in a prospective upgrade.

The result, however, was not an upgrade per se, but an additional warehouse-based, integrated-returns management package called the Music Video Plus Returns System. Together, the company's two packages are designed to meet re-

tailers' and wholesalers' growing need for sophisticated inventory control, says Nordic VP of sales and marketing David Vice.

Nordic's initial system, MVPS, supports the purchase, warehousing, replenishment, and distribution of video and recorded music software. It was designed to work with various information parameters, such as street dates, formats, configurations, artists, and titles. Moreover, the system can be tailored to fit the specific needs of different classes of users: video and music retailers, racks, and one-stops.

When surveyed by McKee, clients—including Philadelphia-based retailer Wee Three Records, Alleg-

heny, Pa.-based rackjobber Rank Retail Services of America, and the Woodland, Calif.-based, one-stop Valley Record Distributors Inc.—identified several basic return-to-vendor capabilities they wished an upgrade would offer.

According to Vice, some of the requested capabilities included the ability to reduce returns inventories, to accelerate the recycling of returned product to working inventory, and to simplify the preparation of return authorization requests.

Other module requests included preventing the purchase of product staged for return to vendor, the creation of credit at retail or customer locations, and the tightening of financial and operational control of returns inventories. As a result of those requests, Nordic created its returns systems, the Music Video Plus Returns System, or MVPR.

As with Nordic's basic MVPS software, MVPR software runs on IBM AS/400 architecture, a system that is in use in more than 200,000 varied application sites worldwide. The combined cost for an AS/400 model F02—with terminals, printers, scanner, and software—starts at about \$12,000, with hardware costs adding approximately \$20,000.

The returns package was first installed in April at Valley Record Distributors. MVPR "has reduced our labor costs and maximized our inventory investment, allowing us to maintain the greatest possible selection for our customers," says Valley CEO Barney Cohen.

Vice adds, "Some of the benefits we expect to derive from MVPR include labor savings due to increased productivity, maximization of inventory investment, greater flexibility, better retail location service, and greater accuracy of inventory, RARs [return authorization requests], and shipments."

With the addition of its second package for video and music retailers, 22-employee Nordic has grown considerably since it was founded in 1985 by Swedish-born Bjorn Persson (hence the "Nordic" name). At that time it was partly owned by IBS, a large, international computer-software company. Nordic sold its first MVPS package to Valley Records in 1988. By the time Nordic bought itself out from its corporate parent in May 1992, it already had more than half a dozen MVPS accounts.

MVPS currently has 15 accounts, with its new Music Video Plus Returns software either recently installed or on order at eight of these businesses. In addition to Valley, Nordic accounts with both packages either running or on the way include retailers Roundup Music and Circuit City Stores, rackjobber Visual Expressions, and one-stops/distributors Nova Distributing, Electric Fetus, General Record Service, and Saturn Distributing.

Additionally, the company's first product, the Music Video Plus System, is currently in use or being installed at racks Sight & Sound, (Continued on page 50)

EXCLUSIVE TITLES FROM:

- ANTLER SUBWAY
- ASTRALWERKS
- BIG
- BLACKOUT
- CAROLINE
- CHINA
- CLEOPATRA
- EARTHWORKS
- EG
- ENGINE
- GRAND ROYAL
- GYROSCOPE
- MATADOR
- PLAN 9
- REAL WORLD
- SAFE HOUSE
- SUB POP
- SPIN ART
- TAANG!
- THRILL JOCKEY
- VOLUME
- WASTELAND
- AND MORE...



1-800-275-2250

CALL NOW FOR A FREE CATALOG

NEW ACCOUNTS RECEIVE A DISCOUNT ON THEIR FIRST ORDER

## CD ONE STOP WILL PAY YOU TO COMPUTERIZE NOW!

Become a CD One Stop/SoundScan Reporter and we'll pay you to computerize. Already computerized? — You can still cash in! You do not NOW or EVER have to be a CD One Stop customer to qualify!

Call the CD One Stop/SoundScan Reporter's Hotline — 800-388-8889 ext. 457



COMPACT DISCS  
CASSETTES

800-388-8889 • FAX: 203-798-8852  
13 Francis J. Clarks Circle, Bethel, CT 06801  
\* Reporting retailers must meet CD One Stop transaction criteria; restrictions apply.

# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
-----------	------------	---------------	--	--------

## NEW AGE ALBUMS™

1	1	17	<b>IN MY TIME ●</b> PRIVATE MUSIC 82106	YANNI 11 weeks at No. 1
2	2	89	<b>SHEPHERD MOONS ▲²</b> REPRISE 26775/WARNER BROS.	ENYA
3	3	13	<b>NARADA DECADE</b> NARADA 63911	VARIOUS ARTISTS
4	4	7	<b>CELTIC ODYSSEY</b> NARADA 63912	VARIOUS ARTISTS
5	5	21	<b>MRS. CROWE'S BLUE WALTZ</b> RELATIVITY 1162	ADRIAN LEGG
6	9	5	<b>ACOUSTIC HIGHWAY</b> HIGHER OCTAVE 7050	CRAIG CHAQUICO
7	7	23	<b>THE LONDON CONCERT</b> VARESE SARABANDE 5399	CHRISTOPHER FRANKE
8	8	220	<b>WATERMARK ▲²</b> REPRISE 26774/WARNER BROS.	ENYA
9	10	11	<b>MONTEREY NIGHTS</b> GTS 4570	JOHN TESH
10	11	71	<b>SOLO PARA TI</b> EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
11	12	7	<b>HOW THE WEST WAS LOST</b> SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
12	6	27	<b>CURTAIN CALL</b> MOULIN D'OR 932	DANNY WRIGHT
13	14	173	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026	OTTMAR LIEBERT
14	13	15	<b>BLUE NIGHT</b> INOVATIVE COMMUNICATION 51582	BLUE KNIGHTS
15	18	5	<b>220 VOLT LIVE</b> MIRAMAR 2804	TANGERINE DREAM
16	16	11	<b>SPANISH ANGEL</b> LIVING MUSIC 272	PAUL WINTER CONSORT
17	15	95	<b>SUMMER ●</b> WINDHAM HILL 11107	GEORGE WINSTON
18	23	5	<b>VISOM: BRAZIL</b> WINDHAM HILL 11128	VARIOUS ARTISTS
19	17	11	<b>ETCHED IN STONE</b> SILVER WAVE 709	FOWLER AND BRANCA
20	25	61	<b>THE VISIT</b> WARNER BROS. 26880	LOREENA MCKENNITT
21	<b>NEW▶</b>		<b>COUNT ME IN</b> HEARTS OF SPACE 11036	JOHN BOSWELL
22	22	29	<b>THROUGH THE RAINDROPS</b> HIGH HARMONY 1000	ROBERT BONFIGLIO
23	<b>NEW▶</b>		<b>THE WORLD'S GETTING LOUD</b> WINDHAM HILL 11131	ALEX DE GRASSI
24	19	9	<b>CHRONICLES</b> NARADA 64007	DAVID ARKENSTONE
25	20	13	<b>2002</b> HIGHER OCTAVE 7051	CUSCO

## WORLD MUSIC ALBUMS™

1	3	7	<b>BANBA</b> ATLANTIC 82503	CLANNAD 1 week at No. 1
2	1	19	<b>ADVENTURES IN AFROPEA 1</b> LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
3	6	5	<b>THE SOURCE</b> HANNIBAL HNCD 1375/RYKO	ALI FARKA TOURE
4	4	13	<b>LAM TORO</b> MANGO 9925/ISLAND	BAABA MAAL
5	7	5	<b>VICTIMS</b> SHANACHIE 45008	LUCKY DUBE
6	14	3	<b>JOY AND BLUES</b> VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
7	<b>NEW▶</b>		<b>GLOBAL CELEBRATIONS</b> ELLIPSIS 63230	VARIOUS ARTISTS
8	5	19	<b>ANAM</b> ATLANTIC 82409/AG	CLANNAD
9	2	29	<b>GLOBAL MEDITATION</b> ELLIPSIS 00171/RELAXATION	VARIOUS ARTISTS
10	8	21	<b>A MEETING BY THE RIVER</b> WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
11	9	19	<b>WEAVING MY ANCESTORS' VOICES</b> REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
12	10	15	<b>THE WORLD SHOULD KNOW</b> HEARTBEAT 119/ROUNDER	BURNING SPEAR
13	13	7	<b>THE NEXT DREAM</b> CMP 57	BACHIR ATTAR
14	11	11	<b>SELENIKO</b> GREEN LINNET 4006	VARTTINA
15	<b>NEW▶</b>		<b>GYPSY BOOGALOO</b> MESA 79056/RHINO	WILLIE AND LOBO

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.



# Indies In On Used-CD Battle; Pedigreed Pirates

**USED & ABUSED:** A couple of indie labels have put in their two cents on the hot topic of used CDs, and it's pretty clear which side of the fence they're on.

In early September, Rockville Centre, N.Y.-based **Grass Records** (a **Dutch East India** imprint) will issue "Buy This Used CD," a 70-minute, 21-band compilation featuring such acts as **Sebadoh**, **Trumans Water**, **Babe The Blue Ox**, and **Uncle Tupelo**. The CD, priced at only \$5.98 retail, is being made available to retailers on a "buy three, get one free" basis, allowing stores to position the album in either their new or used bins.

Meanwhile, ever-feisty **Cruz Records** in Long Beach, Calif.—in an explicit comment on four major distributors' withdrawal of co-op ad money from used-CD dealers—is offering co-op ad support to *any* retailer that will advertise and stock the label's new releases by **Skin Yard** and **Greg Ginn**. In a release announcing the plan, Cruz calls the majors' used-CD-related co-op sanctions "rapacious, insular, and self-defeating, and [they] help nobody, labels and newly developing artists included."

**DIAL-AN-INDIE:** New York's Village Voice has instituted a telephone service designed to expose new albums on indie labels. Called "Tele-Indies," the service, available via a 212-area phone number, plays selections from new releases, followed by purchasing info. The album titles are identified in a Voice display ad; in the July 27 issue, the

paper was showcasing releases on **Hello Recording Club**, **Acoustic Disc**, **Homestead**, **Caroline**, **Twin/Tone**, **Alias**, and **Shanachie**, among others.

Interested companies can contact **Carol Eicher** or **Ric Silber** at the Voice.



by Chris Morris

**QUICK HITS:** **Solar Records**, the L.A.-based R&B label operated by **Dick Griffey** and formerly distributed by **Sony**, will now be moved through **Griffey's J. Hines Co.**, sub-distributed by **INDI**... The **Smithsonian** and **Folkways** imprints, formerly part of the **Rounder Records** label family, have moved to **Koch International**, effective Aug. 3.

**VIDEO ALERT:** Got a hot video for one of your acts? The 1993 Billboard Video Music Awards competition is rolling.

Indie labels have received letters requesting submissions for the '93 awards. Honors in 10 genre categories will be presented at the Billboard Music Video Conference in L.A. Nov. 3-5. If you haven't received a submission form, call

Melissa Subatch at Billboard, 212-536-5018. And may the best label win!

**FLAG WAVING:** Aficionados of Detroit rock'n'roll may want to throw a party to celebrate the release of the first American album by **Scots Pirates**, a group with a noble Motor City pedigree.

The Pirates' self-titled album, issued by Ann Arbor, Mich.-based **Schoolkids' Records** (the label offshoot of the well-known retail outlet), features three well-known figures from Detroit's rockin' past: guitarist-vocalist **Scott Morgan** of the noted '60s band the **Rationals**; **Scott Asheton**, the drummer for **Iggy Pop's** notorious **Stooges**; and **Gary Rasmussen**, who plucked bass in the **Up**.

Morgan, Asheton, and Rasmussen were teamed during the '80s in **Sonic's Rendezvous Band**, a unit led by the ex-MC5 guitarist **Fred "Sonic" Smith**. Rasmussen went on to play with Smith and his wife, **Patti Smith**, on her 1988 album, "Dream Of Life."

The group's wild card is co-lead singer **Kathy Deschaine**. Says Morgan of her work on the album, "She's one of those love-hate kind of things—people either love her or hate her. People who really like **Sonic's Rendezvous Band** tend to not like the idea of a woman in the band."

Morgan says the record was funded by **France's Revenge Records**, an imprint that specializes in Detroit hard rock, and was ultimately picked up for American re-

lease by **Schoolkids'**. In the two years since "Scots Pirates" was recorded, Morgan has busied himself with a **Rationals** reunion.

The Pirates boast a gutsy, dirty sound that Morgan says reflects the band's influences, "from rhythm and blues, like the **Rationals**, to hard rock, like **Sonic's**. We didn't want to tie ourselves to the past, but obviously our roots are there."

Of the Detroit scene today, Morgan says times have changed. "When we started out, rock'n'roll was still almost in its formative stages," he says. "Also, at that time, the actual music business was so different that it allowed for much more independence. You had a lot of bands doing something that was really unique, like **Bob Seger** and **Mitch Ryder** at first, and later the **MC5** and the **Stooges**."

"Now it's gotten a little more homogenized. But I see this glimmer: bands that are really trying to be themselves."

While the Pirates are not currently playing in Detroit, and **Deschaine** has relocated to Oregon, Morgan says he is seeking a booking agent for a U.S. tour.

**CRUZ**

**GREG GINN**  
GETTING EVEN

**GREG GINN**  
"GETTING EVEN"  
CRZ 029 (LP/CA/CD)

• ALSO AVAILABLE •  
**SKIN YARD "INSIDE THE EYE"**  
CRZ 027 (LP/CA/CD)

SST RECORDS, DISTRIBUTOR FOR:  
**SST, CRUZ, NEW ALLIANCE**

CALL: 310 430-7687  
FAX: 310 430-7286  
WRITE: P.O. BOX 1, LAWDALE, CA 90260 USA

Member of **NAIRD** **CRUZ**

## CONVENTION CAPSULES

(Continued from page 45)

thing of the past. We plan on selling used MiniDiscs and DCC." During a recent meeting with security analysts, **Teitelbaum** addressed the used-CD issue, saying though he thought the major labels were overreacting on the issue, his chain didn't plan to get into the business. "It doesn't make sense for mall-based music stores to sell used CDs," he said.

**DURING Uni Distribution's** product presentation, **Jason Wittington**, head of sales at **Geffen**, previewed a track from the upcoming **Nirvana** album, playing "Heart Shaped Box," which he said would be the first cut to go to radio.

**KEY DATA:** The NRM prospectus that was issued as part of the company's public offering also revealed some interesting data on the leveraged buyout that **Teitelbaum** engineered in 1986. According to that prospectus, the company took on \$18 million in debt to finance the buyout. Of that, \$6.5 million was a term loan. Another \$1.5 million was in the form of a note issued by **Teitelbaum's** firm, **Renson partners**, to **NRM Investment Associates**, which is owned by the chain's former owners, the **Shapiro** family.

In addition to the above \$8 million, the chain received \$10 million in revolving credit at the time of the LBO. It was unclear in the prospectus if any portion of the revolver was used to finance the acquisition.

In any event, with funds raised from

the initial public offering, **NRM** will finally pay off the **NRM Investment Associates** note.

**CHAIRMAN OF THE BOARD:** In going public, **National Record Mart** has put together a board including **Teitelbaum**;

**Theresa Carlisle**, senior VP and CFO; and **Samual S. Zacharias**, a shareholder who will own 1.2% after completion of the initial public offering. Another board member is no stranger to the music industry: **Irwin B. Goldstein**, formerly senior VP of credit for **WEA**.

## RECOTON SPRING PROFITS ON THE MOVE

(Continued from page 45)

Instead of buying expensive new components or stereo systems, retail analysts say, cash-strapped consumers are purchasing less-costly gadgets to upgrade their existing units.

**Eric Kuby**, senior VP at **Oppenheimer Investment Advisors** in Chicago, says, "There is no one particular element in their success. But if you had to point to one thing, the wireless products are doing well."

Sales growth for wireless items is "up month to month," **Borchardt** says. "People don't want wires." **Recoton's** wireless headphones retail for \$129; speakers list for \$199.95 and \$249.95.

Private-label goods that **Recoton** manufactures for other companies have also shown gains. **Borchardt** concedes that they yield lower profit margins than proprietary products, but adds that they also carry lower expenses. One of the biggest products **Recoton** makes for other companies is its portable-CD adapter, which allows motorists

to play their CD decks off the cassette players in their cars. It retails from \$19.99 to \$29.99.

A new product the company has said it is working on is a CD jewel box with a pullout drawer (**Billboard**, April 17). But **Borchardt** says the company has encountered some difficulties in manufacturing it, and more research and development work is necessary.

Another big boost to **Recoton's** fortunes has come from an increase in the amount of square footage that many stores are giving to accessories. "Retailers in general, and particularly consumer electronics superstores and mass merchants, are adding space," says **Borchardt**, who estimates the company's share of the \$800-million-plus annual accessories market at "close to 15%." **Recoton** markets more than 1,400 products.

The company's aggressive strategy of acquiring other accessories manufactur-

(Continued on page 50)

**CD CD-ROM PRESSING SERVICES**

**OPTIMAX**

TEL (800) 228-6988  
FAX (909) 626-6756

- ★ *Premastering / Encoding*
- ★ *Mastering / Galvanic*
- ★ *Glass Mastering*
- ★ *Replication*
- ★ *5 Color Multi-Color Printing*
- ★ *Complete Packaging*

**BASSIN INDEPENDENT DISTRIBUTION**

**We distribute over 500 indie labels**

- LARGEST DISTRIBUTOR IN THE U.S.**
- GUARANTEED 48 HR. DELIVERY (OR LESS)**
- SERVICE SPECIALISTS**
- FREE FREIGHT PROGRAM**  
(Ask Sales Rep. for details)

CALL FOR A FREE CATALOG:  
800-329-7664  
(305) 621-0070  
ask for NATALIE  
FAX: (305) 621-9166  
15959 N.W. 15th Avenue  
Miami, Florida 33169

**bassin**  
DISTRIBUTORS

## HAPPY RETURNS FOR NEW NORDIC SYSTEM

(Continued from page 48)

Ingram Merchandisers, and Rank Retail Services, as well as distributor Southwest Entertainment and retail accounts such as Title Wave and Alwick Records.

The functions of MVPR are first configured upon installation, with variance allowed for different types

of users. Initial set-up consists primarily of input and configuration, based on customer and store locations, vendors, and the returns center station or warehouse. The system set-up allows customer and store sites to be listed by address, contact names, terms, allowance in-

formation, and credit pricing.

The returns-to-vendor staging station module can then be written to define criteria such as vendors, labels, software configurations, and whether the items are damaged or undamaged.

As each return piece is processed, the system uses several criteria to decide whether the product should be recycled into working inventory or returned to the vendor. Some of the types of information upon which it bases its decisions include planned stocking levels in the warehouse, current orders from vendors, stock on hand, current orders from locations, and obsolescence information, such as the last allowable return date.

If the piece is marked for return to vendor, the system will then search for storage location, note whether the item is damaged, and find information on the piece's vendor, configuration, label, or other item-specific data. Prior to shipment, product will be directed to a cleaning or wrapping station.

If, on the other hand, the item is to be returned to stock, the software targets the piece either to a recycle-staging area in the return center, or directly to the stocking warehouse.

Credit-pricing options include the last price invoiced to the store or customer, a period-based average invoice price, an average invoice price based on number of sales, the piece's current price, or a period average based on price-point invoicing.

Vice says he is positioning both packages for a broader range of inventory-management software applications, including books, computer software, and PC games.

## RECOTON PROFITS

(Continued from page 49)

ers and distributors has contributed to its growth over the past few years. Recoton purchased Calibron Inc. in 1989, Discwasher Inc. in 1991, and Ambico Inc. and Proturm Inc. in 1992.

"All the acquisitions they made have been integrated into the Recoton network," Luby says. Borchardt adds, "We're always looking for new, interesting things. But there's nothing on the quick burner right now."

At the end of the quarter, Recoton relocated from Long Island City, N.Y., to Lake Mary, Fla., a suburb of Orlando. Nearly 500 people work in the offices and factories in Florida, while a skeleton staff of 15 remains in New York.

Virtually all the costs of the move were booked in the first and second quarters. "This quarter, we'll begin to see some increased efficiencies," says Borchardt, who estimates savings of \$1 million per year in selling, general, and administrative expenses.

Meanwhile, the company's balance sheet is sound. Long-term debt is less than \$3 million, as expansion is financed by bank borrowings and cash flow.

For the six months that ended June 30, Recoton reports net income of \$2.15 million on \$47.1 million in revenues, compared with net profit of \$1.34 million on \$29.5 million in sales in the same period last year.

# REGGAE MUSIC


Free Catalog, Same Day Mail, Best Price  
**Call Toll Free To Place Orders**  
**1-800-441-4041**  
 Fax: **718 658-3573**



*Import & Export*  
**Reggae Gold**  
**The Hottest Dancehall Hits**

MAIN BRANCH: 89-05 138 Street, Jamaica, NY 11435 Tel: 718 291-7058  
 IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida, 33023 Tel: 305 966-4744, Fax: 305 966-8766

## LARGEST DISTRIBUTOR



*The industry's only complete monthly catalog*

**Classic Albums • Classic Deals**

Whitney Houston	Whitney Houston Ari 8212	<b>6.15/10.89</b>
Steve Miller	Greatest Hits 1974-78 Cap 46101	<b>5.09/9.18</b>
Billy Joel	Piano Man Col 32544	<b>2.43/6.29</b>
Patsy Cline	12 Greatest Hits MCA 12	<b>4.95/8.29</b>
Barry White	Greatest Hits Polyg 892782	<b>4.55/7.39</b>
Eagles	Greatest Hits 1971-75 Elek 105	<b>4.89/8.08</b>

**UNIVERSAL ONE STOP**  
**FAX (215) 426 2667**  
**(215) 426 3333**

**1 800 523 0834 • CALL NOW & ASK FOR BUDDY**  
**Music Retailing's Best Prices Award**



# NATIONWIDE SERVICE

**AT THE LOWEST WHOLESALE PRICES**

**Compact Discs • CD5 • LaserDiscs**  
**12" Vinyl, Club, Rap & Dance**  
**VHS Movies & Music Videos**  
**Cassettes • Mini Disc • DCC**

**We Offer A Large Selection Of Cutouts**  
*\*A Fax Network To Keep You Informed Of Deals & New Releases\**  
*\*Knowledgeable And Attentive Sales Staff\**

## BRAND NAME EQUIPMENT

Audio • Video • Computers • Telephones  
 Fax Machines • Blank Tape • Accessories  
**AT THE LOWEST WHOLESALE PRICES**

Call Or Write For More Information Or To Receive A FREE Catalogue:  
 Within The US: **Toll Free 1-800-531-5543**  
 Phone: **(718) 639-8600**  
 Fax Orders: **(718) 639-9619**  
**59-50 54th Avenue • Maspeth, NY 11378**

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <i>SoundScan</i>		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
1	1	*** NO. 1 *** <b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup>	MCA 5633* (7.98/11.98)	LEGEND	107
2	2	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup>	SONGS YOU KNOW BY HEART	14 weeks at No. 1	118
3	3	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup>	GREATEST HITS		118
4	6	<b>JOURNEY</b> ▲ <sup>4</sup>	JOURNEY'S GREATEST HITS		118
5	7	<b>AEROSMITH</b> ▲ <sup>5</sup>	GREATEST HITS		116
6	5	<b>ENYA</b> ▲ <sup>2</sup>	WATERMARK		95
7	4	<b>ERIC CLAPTON</b> ▲ <sup>3</sup>	TIME PIECES - THE BEST OF ERIC CLAPTON		118
8	8	<b>JAMES TAYLOR</b> ▲ <sup>4</sup>	GREATEST HITS		118
9	9	<b>THE EAGLES</b> ▲ <sup>12</sup>	GREATEST HITS 1971-1975		118
10	10	<b>METALLICA</b> ▲ <sup>3</sup>	...AND JUSTICE FOR ALL		109
11	12	<b>MEAT LOAF</b> ▲ <sup>7</sup>	BAT OUT OF HELL		118
12	14	<b>PINK FLOYD</b> ▲ <sup>8</sup>	THE WALL		118
13	18	<b>JANIS JOPLIN</b> ▲ <sup>2</sup>	GREATEST HITS		77
14	11	<b>PINK FLOYD</b> ▲ <sup>12</sup>	DARK SIDE OF THE MOON		118
15	13	<b>U2</b> ▲ <sup>5</sup>	THE JOSHUA TREE		86
16	15	<b>METALLICA</b> ▲ <sup>2</sup>	RIDE THE LIGHTNING		103
17	21	<b>BILLY JOEL</b> ▲ <sup>4</sup>	GREATEST HITS VOL. I & II		118
18	17	<b>CREEDEENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup>	CHRONICLES VOL. 1		30
19	19	<b>METALLICA</b> ▲ <sup>2</sup>	MASTER OF PUPPETS		104
20	22	<b>GUNS N' ROSES</b> ▲ <sup>10</sup>	APPETITE FOR DESTRUCTION		118
21	20	<b>THE DOORS</b> ▲ <sup>2</sup>	BEST OF THE DOORS		107
22	16	<b>THE EAGLES</b> ▲	GREATEST HITS VOL. 2		116
23	23	<b>ALICE IN CHAINS</b> ●	FACELIFT		2
24	30	<b>UB40</b> ▲	LABOUR OF LOVE		2
25	31	<b>UB40</b> ▲	LABOUR OF LOVE II		3
26	25	<b>BEASTIE BOYS</b> ▲ <sup>4</sup>	LICENSED TO ILL		56
27	27	<b>PETER GABRIEL</b> ▲ <sup>3</sup>	SO		20
28	26	<b>CHICAGO</b> ▲	GREATEST HITS 1982-1989		109
29	29	<b>MICHAEL JACKSON</b> ▲ <sup>21</sup>	THRILLER		30
30	28	<b>DEF LEPPARD</b> ▲ <sup>10</sup>	HYSTERIA		108
31	33	<b>NINE INCH NAILS</b> ●	PRETTY HATE MACHINE		13
32	—	<b>THE BLACK CROWES</b>	SHAKE YOUR MONEY MAKER		1
33	36	<b>PETER GABRIEL</b>	SHAKING THE TREE - 16 GOLDEN GREATS		4
34	24	<b>ELTON JOHN</b> ●	GREATEST HITS		112
35	47	<b>SOUNDTRACK</b> ▲ <sup>5</sup>	TOP GUN		35
36	37	<b>SADE</b> ▲ <sup>2</sup>	DIAMOND LIFE		15
37	38	<b>ENYA</b> ▲	ENYA		73
38	34	<b>FLEETWOOD MAC</b> ▲	GREATEST HITS		97
39	32	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	FOOTLOOSE		15
40	43	<b>LED ZEPPELIN</b> ▲ <sup>10</sup>	LED ZEPPELIN IV		114
41	35	<b>THE POLICE</b> ▲ <sup>3</sup>	EVERY BREATH YOU TAKE - THE SINGLES		97
42	48	<b>QUEENSRYCHE</b> ▲ <sup>2</sup>	EMPIRE		2
43	45	<b>METALLICA</b> ▲	KILL 'EM ALL		73
44	41	<b>GRATEFUL DEAD</b> ▲	THE BEST OF SKELETONS FROM THE CLOSET		36
45	46	<b>PATSY CLINE</b> ▲ <sup>4</sup>	GREATEST HITS		118
46	49	<b>VIOLENT FEMMES</b> ▲	VIOLENT FEMMES		51
47	—	<b>SADE</b> ▲ <sup>2</sup>	STRONGER THAN PRIDE		7
48	39	<b>THE BEATLES</b> ▲ <sup>8</sup>	SGT. PEPPER'S LONELY HEARTS CLUB BAND		51
49	—	<b>AC/DC</b> ▲ <sup>10</sup>	BACK IN BLACK		87
50	44	<b>YANNI</b> ▲	REFLECTIONS OF PASSION		2

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

## EL NORTEÑO

(Continued from page 47)

helping, the project hurt us and we felt it was time to move out."

After closing the downtown store, Camacho concentrated on his other two stores.

As the Latin music market expanded in the late '80s, it attracted the interest of the major retail chains, but El Norteño has held its

ground, says Camacho. "Our prices are the same. The only difference is that we have a deeper catalog and our sales staff knows the product."

Both El Norteño stores are averaging more than \$1 million in revenues annually. The two stores cover about 2,000 square feet and, Camacho notes, carry about 8,000 titles.



El Norteño, which focuses on Latin music, uses the latest merchandising tools to entice customers. Here, Cesar Camacho Jr., whose family owns the two-store company, stands in front of a CD display. (Photo: Ramiro Burr)

Both outlets carry everything in Latin music, but the South Side unit specializes in Tejano and norteño and carries some vinyl, including about 5,000 older 45s.

One definite advantage El Norteño has over both the major retailers and other mom-and-pop stores is its toll-free 800 number, which customers can call to track down an elusive title or to order product.

"We get calls from all over the United States," Camacho says. "We get about 120 orders a week on it. We even get calls from sales clerks at the Wal-Marts or Best Buy stores who have customers there trying to find a title."

"San Antonio is a very big tourist town, and we get a lot of visitors here. We make sure to ask everyone if they're from here. If they are not, we give them our hit list, which has our 800 number, and put them on our mailing list."

Camacho says his stores maintain a massive database with thousands of album titles. "We list everything, even if we don't carry it. You never know when someone will look for it."

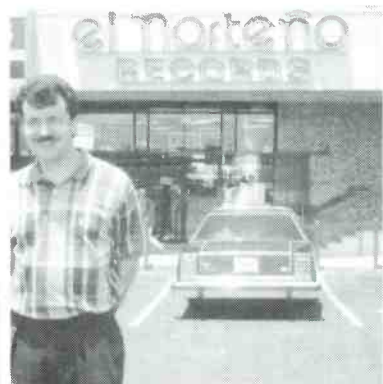
Besides tourists, El Norteño also gets a steady supply of Puerto Ricans who are stationed at San Antonio's four air bases—Randolph, Kelly, Lackland, and Brooks.

The stores carry no used product; CDs and cassettes are split 50/50. Accessories include videos, phonograph needles, guitar strings, cleaners, and blank cassettes. Store hours are 10 a.m.-9 p.m. Monday-Saturday and noon-6 p.m. Sundays.

The senior Camacho left KCOR in 1990 and together with his son runs the stores. Growth plans include opening a third location in October on the city's northwest side, off Interstate 35 and Walzem. "It will be in a strip center close to Windsor Park Mall and it will have the same mix as our Ingram store," Camacho says.

"We're also looking at the Houston market. We've noticed they have stores that specialize in norteño or in salsa, but there are no stores like ours, which cover everything."

*Ramiro Burr is an arts and entertainment reporter for the San Antonio Express-News and a frequent Billboard contributor.*



In 1989 the Camachos opened their flagship store, pictured above, in a small strip center just south of Ingram Mall, which has the largest Hispanic customer base of the seven regional malls in San Antonio. (Photo: Ramiro Burr)

## You Know The Rest, Now Try The Best!

Your full-line, full service one-stop

- ♪ 90,000 Titles
- ♪ Same Day Shipping
- ♪ P.O.P. Material
- ♪ Weekly Mailer
- ♪ Imports
- ♪ Great Fills
- ♪ Excellent Pricing
- ♪ Spanish Music

WE OFFER THE BEST SERVICE IN THE INDUSTRY!

### SOUTHWEST WHOLESALE RECORDS AND TAPES

4240 Lockfield, Houston, Texas 77092 • Fax 681-3037

Toll Free 800/275-4799 • Ph 713/681-0629

## BASSIN DISTRIBUTORS IS THE SUPER 1 STOP

CD'S, TAPES  
LASERDISCS  
CASSINGLES, 12"  
ACCESSORIES  
PROF. PRODUCTS,  
VIDEOS, T-SHIRTS  
& MUCH MORE!

**bassin**  
DISTRIBUTORS

Find out what everybody's talking about!  
Call toll free 800-329-7664 Ask For Bruce

- ★ LARGEST DISTRIBUTOR IN THE U.S.
- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONESTOP
- ★ 48 HR. OR LESS DELIVERY

Ph.: (305) 621-0070 or fax: (305) 620-2216 • 15959 N.W. 15 Ave., Miami, FL 33169

## Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

For fastest service call: 1-800-223-7524

(outside NY), in NY 1-212-536-5174 Or

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

Mail completed coupon to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701

Name \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_

Signature \_\_\_\_\_

Check for \$ \_\_\_\_\_ enclosed. Charge:  Visa  MC  AMX

Card # \_\_\_\_\_ Exp Date \_\_\_\_\_

Please add \$3 per directory for S&H, add \$8 for international orders. BDQP0393

Add applicable sales tax in NY, NJ, GA, TN, MA, IL & DC.

#copies Amount

- \_\_\_\_\_ 1993 International Buyer's Guide (8057-9) \$80
- \_\_\_\_\_ 1993 International Talent & Touring Directory (8042-0) \$70
- \_\_\_\_\_ 1993 Record Retailing Directory (8059-5) \$99
- \_\_\_\_\_ 1993 International Tape/Disc Directory (8060-9) \$40
- \_\_\_\_\_ 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
- \_\_\_\_\_ 1993 International Recording Equipment & Studio Directory (8043-9) \$40
- \_\_\_\_\_ 1992 International Latin Music Buyer's Guide (8058-7) \$50

## UNIQUE DISTRIBUTORS

ENTERTAINMENT IS OUR BUSINESS

CASS SINGLES  
MAXI SINGLES  
CD SINGLES  
CD MAXIS  
12" SINGLES

Your PREMIER  
Singles  
Specialist

COMIC BOOKS  
TRADING  
CARDS

### 7 REASONS TO CALL FRAN

- JOHNNY GILL-MOT 374636355 - \$6.19 / \$9.99
- LUTHER VANDROSS-EPIC53231 - 6.19 / 10.39
- NATALIE COLE-ELK61496 - 6.29 / 10.39
- JANET JACKSON-VIR87825 - 6.39 / 10.59
- POETIC JUSTICE-EPIC57131 - 6.19 / 10.29
- TONY TONI TONE-POL514933 - 6.39 / 10.29
- BLIND MELON-CAP96585 - 5.65 / 8.99

CASSETTES / COMPACT DISCS

110 DENTON AVE. NEW HYDE PARK, N.Y. 11040 Tel.# (516) 294-5900  
Tel.# (800) 992-9011 (OUTSIDE N.Y. STATE) Fax# (516) 741-5784

## WHY ARE WE AMERICA'S FASTEST GROWING ONE-STOP?



- ★ CATALOG! Guaranteed great fills on CDs, cassettes, cassingles and CD-5s!
- ★ SPOTLIGHT! Baker & Taylor Audio's weekly guide to new releases, the latest charts, and much more!
- ★ SUPERIOR SERVICE! From your phone call in, to your front door!
- ★ MUSICFINDER™! A Baker & Taylor Audio exclusive!
- ★ A 35,000 VIDEO TITLE INVENTORY! More than any other national audio distributor!
- ★ AUDIO & VIDEO ACCESSORIES! Alpha CD security cases, blank tape, cables and more.

Call 1-800-775-3300 for additional information!

**BAKER & TAYLOR**  
Information and Entertainment Services

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### BABY ANIMALS

Shaved And Dangerous  
PRODUCER: Ed Stasium  
Imago 72787 21019

Second outing by Aussie quartet that deserved stardom the first time around marks a step forward musically. Assertive rocker "Don't Tell Me What To Do," acoustic-laced "Lovin' Eyes," and harmony-rich "Life From A Distance"—one of a few cuts featuring guitar, vocals, or production by Nuno Bettencourt—could raise enough hell to increase the fan base and start some fires at album-rock radio and MTV. For a goof, check out closer "At The End Of The Day," a speed-metal tune with French spoken lyrics.

### LAURA BRANIGAN

Over My Heart  
PRODUCER: Phil Ramone  
Atlantic 82489

Acclaimed singer applies her graceful alto to a collection of first-rate originals plus songs written for her by the likes of Gloria Estefan, Michael Bolton, and Roxette's Per Gessle. Title-track single is geared for AC play with potential pop crossover. The same is true of the touching opener "How Can I Help You Say Goodbye," Gessle's "The Sweet Hello, The Sad Goodbye," and Branigan's own "Didn't We Almost Win It All." Two curiosities here: an ode to lesbianism sung in Spanish, and a South African wedding song accompanied by a children's choir.

### DAVID SYLVIAN & ROBERT FRIPP

The First Day  
PRODUCERS: David Sylvian & David Bottrill  
Virgin 88208

Vocalist Sylvian's first full-length project with guitarist Fripp (who previously has appeared as a sideman on the singer's solo works) is a shambling, expansive album that will be of greater interest to guitar freaks than to lovers of compactly structured songs. Three of the record's seven tracks clock in at more than 10 minutes, another is eight-plus minutes; compositions often are rhythm vamps seemingly designed for maximum Frippertronics. General interest is limited; set will have greatest appeal for die-hard acolytes.

### NINA SIMONE

A Single Woman  
PRODUCER: Andre Fischer  
Elektra 61503

Veteran vocalist's first album in many years appears to be Elektra's attempt to craft an "Unforgettable"-style breakthrough, but project ultimately crashes due to uncertain song selection. Simone's voice, though frayed, remains affecting, but she wastes her efforts on a repertoire of mainly maudlin tear-jerkers (including no fewer than three Rod McKuen compositions), and overblown arrangements throttle any real emotion that creeps through.

### GEORGE LYNCH

Sacred Groove  
PRODUCER: John Cuniberti  
Elektra 61422

Former Dokken and Lynch Mob guitar mangler still has chops to burn, but, except for a couple of tasty instrumental outings, Lynch's oft-persuasive abilities come to naught. Vocal cuts here are overburdened by the work of Glenn Hughes and the nearly self-parodic Mandy Lion; whole enterprise is a throwback to a simpler era for metal.

### SHEENA EASTON

No Strings  
PRODUCER: Patrice Rushen  
MCA 10849

While it may be unjust to accuse Easton of trying to cash in on the Cole/Streisand-spawned standards revival, there's little

evidence of any other raison d'être for this project. The 11 tunes here—ranging from "Someone To Watch Over Me" to "Body And Soul"—are given perfunctory readings that may pass muster at AC radio but probably won't satisfy genre diehards. This is a shame, considering Easton's abundant vocal talents and the high caliber of the session band that accompanies her.

### ★ EPIC SOUNDTRACKS

Rise Above  
PRODUCERS: Victor Van Vugt & Epic Soundtracks  
Bar None 0029

Listeners who get past the artist's preposterous name and his credentials with the likes of Swell Maps, These Immortal Souls, and Crime & the City Solution will find a bounty of delightfully anachronistic rock tunes here, in league with the best of Alex Chilton. Soundtrack's songwriting is so acute—particularly on opener "I've Fallen," piano ballad "I Feel Good," eerie acoustic rocker "Wild Situation," and anthem "She Sleeps Alone"—that it obscures the guest contributions of Dinosaur Jr.'s J Mascis and members of Sonic Youth. A gem out of left field.

### SHERYL CROW

Tuesday Night Music Club  
PRODUCER: Bill Bottrell  
A&M 31454 0126

L.A.-based singer hooks up with a noteworthy bunch of instrumental/songwriting collaborators, including producer Bottrell and David + David's David Baerwald and David Ricketts, for an intriguing solo debut. Crisply played compositions, warmly sung by Crow, include such winning numbers as "Run, Baby, Run," "Leaving Las Vegas," and "We Do What We Can." Positive potential for top 40 and AC acceptance.

### ★ HILLBILLY FRANKENSTEIN

Hypnotica!  
PRODUCER: Trader Doy  
Zontar 4

Somewhere between psychobilly and swing lies the work of this sassy, funny Athens, Ga.-based unit, which includes former Guadalcanal Diary axeman Jeff Walls (who penned much of the material) and piquant co-lead vocalist Alice Berry. Band's humorous intent is telegraphed in song titles like "Maneaters On Motorbikes," "Fatback City Junction, U.S.A.," "976-Escort," and "Forty-Rod Liquor." Neatly packaged (as a spoof of a '50s LP), cleverly performed, and snappily produced, this one is worth a listen and a spin by any modern-rock outlet.

### ROYAL TRUX

Cats & Dogs  
PRODUCER: Neil Hagerty & Jennifer Herrema  
Drag City 32

New York twosome that includes former Pussy Galore member Hagerty hangs with noisy post-Stones rock format, augmented by various guests. Keith Richards-styled riffage dominates; while dark, gnarled songs still have a long way to go before arriving at commercial palatability, Trux's sound is more focused and less self-indulgent than on previous indie releases, making current release fine for potential modern-rock sampling.

### PAIN TEENS

Destroy Me, Lover  
PRODUCER: Scott Ayers  
Trance Syndicate 17

Houston-based unit takes modern rockers on a trip to the psychic dentist's office on new album. Presence of this quartet on Butthole Surfer King Coffey's label makes sense—in-your-face songs (including powerful pro-choice number "RU 486"), demented sampling, and general noise-happy atmosphere (save for a cover of Leonard Cohen's "The Story Of Isaac") will perk up fans of the Surfers' patented abrasions.

### SISTER DOUBLE HAPPINESS

Uncut  
PRODUCERS: Jonathan Burnside & Sister Double Happiness  
Dutch East 2029

Back with the indies after a short major-label sojourn with Warner Bros., SDH continues its mutant-blues schtick with varying degrees of success. Vocalist Gary Floyd's hey-hey-mama delivery still vibrates on the edge of self-parody, and numbers like "Whipping Song" and "No Good For You" cross the line into silliness. Still, some numbers, like "Honey Don't," are meaty enough to make their mark at modern rock.

### ROY ROGERS

Slide Of Hand  
PRODUCERS: Roy Rogers & Scott Mathews  
Liberty 81097

Slide guitarist Rogers moves to the majors with a smartly cut session that integrates his blues-derived style into a contemporary rock-pop format. Roots are visible in covers of Robert Johnson's "Stones In My Passway," Big Joe Williams' "Mellow Apples," and Leiber & Stoller's "Down Home Girl," but it's modern numbers like "Don't Give It Up" that will strike a chord with programmers.

### THE FLAPPER BOX

PRODUCER: none listed  
Flapper Past 7010

The English nostalgia label has taken 110 cuts from the '30s and '40s to present a bonanza of the decades' top artists on five CDs. While weak on historical data, there is no arguing the pop power on display, not to mention the many English stars that may be unfamiliar to Americans. As a wonderful example of simplicity winning the day, hear England's Leslie A. Hutchinson, aka Hutch, pour his heart into "The Nearness Of You" with piano accompaniment. As for the Yanks, they are the top of the crop. Distributed by Koch International.

## R & B

### ► OLETA ADAMS

Evolution  
PRODUCER: Stewart Levine  
Fontana 314 514 965

Second sortie from former Tears For Fears backup singer is appropriately titled, as it shows a maturing of her sound. An unfortunate side effect of the record's adult appeal, though, may be its sluggish pacing, with five slow numbers clogging the first half of the disc. Once it picks up steam, however, the album offers R&B, pop, and AC potential in such songs as "Come When You Call," "Easier To Say Goodbye," the title track, "Windows Of Hope," and a cover of the Billy Joel classic "New York State Of Mind."

## JAZZ

### ► TANIA MARIA

Outrageous  
PRODUCER: Tania Maria  
Concord Picante 4563

Bellwether Brazilian vocalist/keyboardist/composer brews up another batch of lively Latin jazz, propelled by her steely, incantatory vocals. Highlights of a swinging set include the romantic changes of "Bom Bom Bom Tehi Tehi Tehi," the heavy grooves of "Confusion," the Brazilian funk of "Minha Mae," and the glorious Lainesque strains of "Amei Demais" and "Ta Tudo Certo."

### ★ ALVIN BATISTE

Late  
PRODUCER: Alvin Batiste  
Columbia 53314

New Orleans-based jazz clarinetist/educator creates a traditional-yet-progressive variant on that city's classic

jazz. Featuring pianist Kenny Barron and bassist Rufus Reid, Batiste's bare-bones sound is captivating, especially on the rich, slow blues of the title cut, as well as on "Bat's Blues," which seems to bear a subtle Coltranean modality. (Even farther out is the sharp, up-tempo "Imp And Perry," with its wild, free-ish edge.) Cover material includes "Body And Soul" and "When The Saints," which impressionistically re-Bat-tizes the Dixieland standard.

### RYAN KISOR

On The One  
PRODUCER: Bobby Watson  
Columbia 53563

This cooking album is the strongest release yet from the astounding young trumpeter, 1990 winner of the Thelonious Monk Institute's Louis Armstrong competition. Brilliant and thoughtful playing is featured throughout by Kisor and colleagues such as pianist Mulgrew Miller and bassist Chris McBride. Self-penned tunes are intriguing and satisfying; the one standard, "Darn That Dream," done as a duo with Miller, is a must for straight-ahead jazz programmers.

### J.K. SPECIAL

PRODUCER: Jörg Kleutgens  
Lipstick 8914

Leading a tight, synth-washed fusion quartet, bassist/songwriter Jörg (J.K.) Kleutgens adds the percussive punch of drummer Dave Weckl. In an unconventional turn, this high-voltage combo shows a marked propensity for slower, less frenetic tempos, especially on

## VITAL REISSUES™

CAB CALLOWAY FEATURING CHU BERRY  
Best Of Big Bands  
COMPILATION PRODUCER: Michael Brooks  
Columbia Legacy 48901

♪ See Billboard, Aug. 14.

### GERMS

(M.I.A.) The Complete Anthology  
PRODUCER: none listed  
Slash 45239

Late-'70s punk rock quartet fronted by manic, self-destructive lead singer Darby Crash (who died of a drug overdose in 1980) exemplified the anarchic spirit of early L.A. punk rock. Definitive 30-track compilation, a much-requested item over the years, pulls together band's powerful, crudely-produced studio work, including all of its Joan Jett-produced album "G.I." Raw, word-drunk, and teetering on the edge of complete chaos, the music here encapsulates the streetwise fury of West Coast punk's salad days.

### EARL HOOKER

Play Your Guitar Mr. Hooker!  
REISSUE PRODUCER: Hammond Scott  
Black Top 1093

### Blue Guitar

PRODUCER: none listed  
Paula 18

While neither of these packages will win any awards for annotation, together they offer a welcome musical portrait of a woefully neglected blues guitar ace. A cousin of John Lee Hooker, the axeman was never noted as a singer, but his instrumental flights showed off a stinging, country-influenced style unique among modern blues pickers. The Black Top collection, licensed from the Netherlands' Black Magic Records, compiles '60s sides Hooker cut for Wisconsin's Cucca Records; Paula tracks, which are unidentified, collect '60s work for Jewel that includes vocals by Lillian Offitt and sax man A.C. Reed.

the bluesy "I Still Love You" and the lovely "B.A.C." Other album highlights include the sharp, lyrical "S.W.I.," the strong changes of "Shine On Me," and the folk-inspired "Ride Home."

### THE FANTASY BAND

PRODUCERS: The Fantasy Band & Tom Jung  
DMP 496

A modest-scale superstar contemporary jazz ensemble, the Fantasy Band is made up of drummer Lionel Cordew, percussionist George Jinda, bassist John Lee, guitarist Chuck Loeb, sax players David Mann and Marion Meadows, vibe man Dave Samuels, and keyboardist Christoph Spendel. They combine for nine sparkling originals plus an instrumental cover of Earth Wind & Fire's "Fantasy" (hence the moniker), all recorded in the 20-bit digital process characteristic of all the label's releases.

## LATIN

### ► ALEJANDRA GUZMAN

Libre  
PRODUCER: Miguel Blasco  
RCA/BMG 15857

Mexican rock star's label bow—her first album in three years—features "Mala Hiebra," the climactic, guitar-driven leadoff single that will test the rock tolerance of historically intolerant Latino radio PDs. But there are several other winning tracks from this solid, straight-up rock effort that could entice programmers, including four ballads—"Dime Adios," "Angeles Caidos," "Calles De Fuego," and "Libre"—plus upbeat melodic rocker "Mirala, Miralo."

### LATIN IMAGE

2 X 1  
PRODUCER: Robert Gallarza Jr.  
Sony Discos/Sony 81078

Sophomore set by young Tejano septet from Houston sports a hip, diverse package of cumbias, ballads, and two-steps, sung with soulful gusto by front man Juan Carlos Villegas. Perky, updated covers of standards "Corazon Corazoncito" (the first single) and "La Traidora" are complemented by disco-flavored, sure hit "No Puedo Acostumbrarme (A Estar Sin Ti)" and cumbia ballad "Juntos Para Siempre."

## COUNTRY

### ★ VARIOUS ARTISTS

Threadgill's Supper Session  
PRODUCERS: Champ Hood, David Heath, Roger Allen Polson  
Buddy/Watermelon 1013

Recorded live in Austin, Texas, this collection is a double treat in that it resurrects some great old songs and showcases some of the area's finest singers and pickers. Performers include Champ Hood, Jimmie Dale Gilmore, Butch Hancock, Sarah Elizabeth Campbell, Christine Albert, and Marvin Denton. Among the best of the 16 cuts here are "Waiting For A Train," "Brown's Ferry Blues," "Darkness On The Delta," and "Sittin' On Top Of The World." Contact: 512-448-1591.

## CLASSICAL

HOVHANESS: 'MOUNT ST. HELENS' SYMPHONY; 'CITY OF LIGHT' SYMPHONY  
Seattle Symphony Orchestra, Schwarz, Hovhaness  
Delos DE 3137

Hovhaness' music is easy to take. Attractive, melodic, meditative, often hypnotic, and hinting at Eastern influences, it doesn't seem to have any particular destination in mind, but the journey can be pleasant. In a rare display of violence, though, he stirs up a percussive woofer-tester in the last movement of the "St. Helens" to depict the volcanic eruption.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► SWV *Downtown* (4:28)

PRODUCER: Genard Parker  
WRITERS: G. Parker, G. Gomez, K. Ortiz  
PUBLISHERS: Getyn Payd/WB, ASCAP, Playful/GG Loves Music/Warner-Tamerlane, ASCAP  
RCA 62612 (c/o BMG) (cassette single)

One of the leading acts of the new-jill-swing brigade dips once more into its red-hot "It's About Time" disc, and pulls out this cheeky tune about the various pleasures a woman can enjoy "downtown." Hey, men have been working a similar concept for years—why not turn the tables? Carefully penned tune, fueled by an equally seductive slow jack/funk groove, will titillate and tweak ardent followers, keeping the fire burning at several formats.

### ► DE LA SOUL *Breakadawn* (4:15)

PRODUCERS: De La Soul, Prince Paul  
WRITERS: K. Mercer, D. Joicoeur, V. Mason, P. Houston, Wonder, Greene, Robinson, Jones  
PUBLISHERS: Tee-Girl/Daisy Age/Prince Paul/MCA/Dollface/Stone Diamond, BMI; Jobete/Blackbull/Bertram, ASCAP  
Tommy Boy 586 (cassette single)

Innovative rappers return with a sleek slice o' soul from its new "Buhloone Mind State" collection. The hook is positively irresistible, and the rhymes are as smart and crafty as ever. Track will remind many that before Arrested Development and Digsable Planets, there was De La Soul, serving hip-hop with pinches of blues and jazz. Easy-going ditty should have no trouble gliding onto most top 40 and urban playlists. Also, be sure to investigate "En Focus" on the flipside.

### ► DARYL HALL *I'm In A Philly Mood* (4:16)

PRODUCERS: Daryl Hall, Peter Lord Moreland  
WRITERS: D. Hall, P.L. Moreland, V.J. Smith, A. Gorrie  
PUBLISHER: not listed  
Epic 5357 (c/o Sony) (cassette single)

It's been eons since Hall has stepped solo. On this first single from his Epic debut, "Soul Alone," he relates the memories of classic Philly soul music to a forthcoming evening of romance. Daryl is in fine voice, and he is supported by layers of doo-hop harmonies. Though not his strongest recording ever, track has warmth and solid adult appeal that should help carry it through at top 40 level.

### ★ BARRINGTON LEVY *Vice Versa Love* (4:06)

PRODUCERS: Lee Jaffe, Sly Dunbar, Robbie Shakespeare  
WRITERS: B. Levy, P. Roy, B. Thiele  
PUBLISHERS: Lipstick/Sony Tunes/Phister/WB/Behind Bars, ASCAP  
MCA 2764 (c/o Uni) (cassette single)

First single from enduring reggae artist's MCA recording debut, "Barrington," is a stark, piano-driven ballad. Levy raises the roof with a heartfelt vocal that has more power and soul than almost any other you may hear this year. The element that sets him apart is the emotion and sincerity in his phrasing and delivery. The track itself may be a little spare for some top 40 and urban formats, but it is too moving to ignore. Be bold, and give it a chance.

### JEREMY JORDAN *Try My Love* (4:01)

PRODUCER: Nick Mundy  
WRITER: N. Mundy  
PUBLISHERS: One Day I'm Gonna Make It/Warner-Tamerlane, BMI  
Giant/Reprise 18446 (c/o Warner Bros.) (cassette single)

Photogenic teen-idol-in-training tries his hand at a love ballad, mustering up all of the sex appeal and emotion he can. Clearly, there is a palatable voice to work with here. The problem is that the song itself sort of leaves him high and dry. It rings too familiar to rise above the pack. Give Jordan a stronger song to wrap his charming voice around, and watch him soar up the charts.

## R & B

### ► TASHAN *Love Is Forever* (4:11)

PRODUCERS: Mark C. Rooney, Mark Morales  
WRITERS: A. Rodriguez, M. Rooney, M. Morales, T. Rashad  
PUBLISHERS: Second Generation/rooney Tunes/MCA, BMI; See Squared/Fearse, ASCAP  
Chaos 77072 (c/o Sony) (cassette single)

It has been way too long since this distinctive vocalist has graced urban

airwaves. On this preview of his new "For The Sake Of Love," he deftly bridges the gap dividing hip-hop and R&B romance much in the same way that Mary J. Blige did for female singers. A light funk beat percolates beneath a retro-soul melody and fluffy layers of male harmonies. Tashan has grown into a serious singer, and is ready to take his rightful place among urban radio's leading crooners.

### KOOL MOE DEE *Can You Feel It* (4:39)

PRODUCERS: Hula, K. Fingers  
WRITERS: M. Dewese, Hula, K. Fingers  
PUBLISHERS: Willesden/Kool Moe Dee, BMI; Zomba/Afrhythmic, ASCAP  
Jive 42145 (c/o BMG) (12-inch single)

One of several new tracks on Dee's forthcoming greatest hits collection places the venerable rapper within a shuffling, soulful setting. The beats are wrapped in a soft-edged bassline that is further embellished by radio-friendly chants at the chorus. No new lyrical ground is broken here, but at least Dee isn't working the same clichés that his contemporaries are . . . so be grateful—and give this a fair shake.

### RAY QUICK *High School Sweetheart* (4:30)

PRODUCER: Ray Quick  
WRITER: R. Quick  
PUBLISHER: Scully, ASCAP  
Sunshine 12818 (12-inch single)

Memories are sweet, aren't they? Deep-voiced Romeo waxed nostalgic over an adolescent love. A pretty sax line gives this hip-hop hallad a splash of soul. Trade-off of singing and rapping works fairly well, though it would be nice to hear such a strong voice take on meatier material. Still, there are certainly urbanites who will want to sit and ponder the past with this one. Contact: 213-465-5050.

### COLIN ENGLAND *You Took My Love Away* (3:34)

PRODUCER: Roy "Dog" Pennon  
WRITERS: S. Brown, S. Riley  
PUBLISHER: not listed  
REMIXERS: Jorge "G-Man" Corante, Roy "Dog" Pennon, Suamana "Swoop" Brown  
Motown 1122 (c/o PGD) (cassette single)

As familiar midtempo beats click away in the background, Colin flexes his appealing voice for all it's worth. Far better than previous releases, this sad love song will ring true to many—thanks mostly to England's ability to give himself to the lyric he's dealt. Could meet with warm adult-urban approval.

### PATRA FEATURING LYN COLLINS *Think (About It)* (4:32)

PRODUCER: Salaam Remi  
WRITER: J. Brown  
PUBLISHER: Dynatone/Unichappell, BMI  
REMIXER: Tony Dorfat, Salaam Remi  
Epic 77075 (c/o Scny) (cassette single)

Not even Collins' cool and blasting delivery can raise this perfunctory reggae jam from the depths. The groove is good enough, but Patra often sounds like she is trying to dislodge a foreign object from her throat. In the end, the listener feels pelted by her words.

### ► MICHAEL WATFORD *Luv 4-2* (6:22)

PRODUCERS: Smack Productions  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Smack Productions  
EastWest 2034 (c/o Atlantic) (12-inch single)

After a couple of appearances on producer-driven singles, Watford finally gets a chance to prove his chops as a belter, capable of carrying a record on his own. Dark and soulful house affair is pushed to the brink of romance by Michael's rumbling baritone and the song's sweet lyrics. An essential addition to club playlists, track would be ripe for urban radio with a fleshier remix.

Band fronted by Chastity Bono (yes, Sonny & Cher's daughter) comes on like an earthy cross between Heart and Wilson Phillips on this richly textured, harmonious rocker. Strumming, guitar-rooted arrangement glides along at a pace that could easily lure pundits at both album-rock and adult-alternative formats. Bono and vocal partner Chance blend their smokey alto pipes to excellent effect. A good primer to the band's eponymous album.

It has been way too long since this distinctive vocalist has graced urban

## COUNTRY

### ► RANDY TRAVIS *Cowboy Boogie* (2:48)

PRODUCER: Steve Gibson  
WRITER: R. Blythe  
PUBLISHER: Judith, BMI  
Warner Bros. 6346 (CD promo)

After a long absence, Travis comes out Texas swingin' on this catchy tribute to a "real gone cat . . . with a buckaroo hat." Travis stands out amidst the current glut of this sort of thing with casually authoritative singing.

### B.J. THOMAS *A Southern Girl On A Southern Night* (3:55)

PRODUCER: Archie Jordan  
WRITERS: A. Jordan, J. Rice  
PUBLISHER: BMG Songs, Inc.  
Silver City 9160 (7-inch single)

It's been a long time between raindrops for this formidable song stylist, but, as his vocal performance on this sumptuous salute to the women of Dixie proves, Thomas hasn't lost any of his vocal power or finesse.

### MARTY BROWN *I Don't Want To See You Again* (4:09)

PRODUCER: Richard Bennett  
WRITER: J. Leap  
PUBLISHERS: Sony Tree/Harlan Howard Songs, BMI  
MCA 10672 (c/o Uni) (7-inch single)

What's it going to take to get this guy on the radio? If a good song, a nifty arrangement, and a powerful performance from Brown aren't enough, then producer Bennett's turbo-twang guitar sound ought to put this one over the top.

### GEORGE STRAIT *Easy Come, Easy Go* (3:03)

PRODUCERS: Tony Brown, George Strait  
WRITERS: A. Barker, D. Dillon  
PUBLISHERS: O-Tex/Acut-Rose, BMI  
MCA 54717 (c/o Uni) (7-inch single)

A musical shrug of the shoulders as Strait sings of love lost. We all know it's harder than that, but this is one country singer who makes it sound oh-so-easy.

## DANCE

### ► MOBY *Move* (6:24)

PRODUCER: Moby  
WRITER: Moby  
PUBLISHER: Little Idiot, BMI  
REMIXERS: Moby, Marc "MK" Kinchen  
Elektra 5663 (12-inch single)

Title cut from King Of Techno's flawless major-label debut is an exploration of more joyful disco territory. Fans of Moby's previous hits will be jolted at first by the sweeping piano lines, swirling string effects, and diva belting by Rozz Morehead and Carole Sylvan, but there is enough of a dark keyboard shadow and bass aggression to muzzle potential cries of "sellout." Mixes range from peak-hour twirling, to rave mania—with a deep-house turn by Marc "MK" Kinchen. Fierce!

### ► MICHAEL WATFORD *Luv 4-2* (6:22)

PRODUCERS: Smack Productions  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Smack Productions  
EastWest 2034 (c/o Atlantic) (12-inch single)

After a couple of appearances on producer-driven singles, Watford finally gets a chance to prove his chops as a belter, capable of carrying a record on his own. Dark and soulful house affair is pushed to the brink of romance by Michael's rumbling baritone and the song's sweet lyrics. An essential addition to club playlists, track would be ripe for urban radio with a fleshier remix.

### ★ RAIANA PAIGE *You're My Only Man* (5:44)

PRODUCER: Carlos "After Dark" Berrios  
WRITERS: C. Berrios, F. Reyes  
PUBLISHERS: EMI-April/Berrios/King Reyes, ASCAP  
REMIXERS: Eddie Frente, Franc Reyes, Tommy Musto, Victor Simonelli  
London 857151 (c/o PLG) (12-inch single)

Paige has the weighty task of proving that freestyle still has juice as a sales, radio, and club contender. Armed with a slamin' song and a charming voice—not

to mention a number of choice remixes—she is more than up to the task. In its original form, track is a funk-fortified Latin-pop buttshaker. As interpreted by Tommy Musto and Victor Simonelli, the cut is a wet'n'wild deep-houser that most mainstreamers should indulge in.

### ★ NU YORICAN SOUL *The Nervous Track* (6:26)

PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
WRITERS: L. Vega, K. Gonzalez  
PUBLISHERS: Indiliu, BMI; K-Dope, ASCAP  
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
Nervous 20068 (12-inch single)

Hearty kudos to Vega and Gonzalez (aka Masters At Work) for temporarily eschewing their typical house and hip-hop sounds in favor of this strange-but-satisfying blend of jazz, tribal, and Latin sounds. An array of live drums and congas are a real treat, but no more so than those trombone and sax solos. Daring and adventurous instrumental will initially strain at the barriers surrounding underground club formats, but it ultimately will make many rethink their programming stance.

### BLEU FEATURING COPPER *Inner Sanctum* (4:27)

PRODUCERS: Bleu  
WRITERS: R. Steavins, L. Williams  
PUBLISHERS: Careers-BMG/Van Gogh's Ear/BMG  
Zoo Entertainment 14107 (c/o BMG) (12-inch single)

First peek into the forthcoming "Zoo Rave II" compilation comes with two considerably different personalities: a hypnotic trance trip, and a more R&B-anchored house romp. Both work fine, though the former is a tad more imaginative and interesting to the body and ear. Either would make for a worthy above-ground programming choice.

## A C

### JIMMY WEBB *Too Young To Die* (5:43)

PRODUCERS: Linda Ronstadt, George Massenburg  
WRITER: J. Webb  
PUBLISHER: White Oak Songs, ASCAP  
Elektra 8798 (CD promo)

Legendary tunesmith momentarily redirects his career toward singing, with mixed results. This wonderful, lyrically powerful tune is better served by David Crosby's evocative performance on his own current album. Although Webb is clearly giving it his all, his sincerity and pure emotion are not enough to carry it through. A plus is crisp and clean production by Linda Ronstadt and George Massenburg.

## ROCK TRACKS

### ► RED HOT CHILI PEPPERS *Soul To Squeeze* (4:52)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Sire/Reprise 5324 (c/o Warner Bros.) (CD promo)

Here is yet another gem from the way-juicy soundtrack to "The Coneheads." Genre-spanning band gets low-key, merging a surprisingly restrained lead vocal with nimble guitar etching and a slowly simmering back-beat. Some at album-rock and alternative have already begun to lift track from the CD. Now that a concentrated label push is in gear, expect massive play and a possible top 40 crossover. Will sate diehards until the band's next disc hits the street.

### ► BOB DYLAN *My Back Pages* (4:43)

PRODUCERS: Jeff Rosen, Don Devito  
WRITER: B. Dylan  
PUBLISHER: Special Rider, ASCAP  
Columbia 5323 (c/o Sony) (CD promo)

Live performance from the now-famous October 1992 tribute concert to the peerless singer/songwriter shows Dylan at his most relaxed and pensive. As if any further incentive was needed, programmers and punters alike will love picking out the guest vocals of George Harrison, David Crosby, Tom Petty, Roger McGuinn, Eric Clapton, and Neil Young—not to mention agile guitar licks

by Young and Clapton. One of numerous reasons to wait breathlessly for the forthcoming "30th Anniversary Concert Celebration" album.

### ★ THE BADLEES *Me, Myself & I* (no timing listed)

PRODUCERS: Jack Pyers, the Badlees  
WRITER: not listed  
PUBLISHER: not listed  
Rite-Off 1214 (cassette single)

Eternally cool band previews its poorly titled new album, "The Unfortunate Result Of Spare Time," with a reliably sturdy rocker. The blend of jangly guitars with acoustic blasting is seamless, as are the bandmembers' harmonies at the tempo-shifting bridge. This is just as good as any Mellencamp or Springsteen jam; it deserves similar consideration. Contact: 717-374-0696.

### BIG COUNTRY *The One I Love* (5:07)

PRODUCERS: Big Country  
WRITERS: S. Adamson, B. Watson  
PUBLISHER: EMI-10, ASCAP  
REMIXER: Dave Thoener  
Fox 62593 (c/o BMG) (cassette single)

The sound is almost instantly recognizable. The band that once cornered the market on clanging, Scottish-influenced guitar-pop is back with an urgent, anthemic ditty. Stuart Adamson's voice is in top shape, and the production is forceful without flying over the edge into melodrama. First single from the album "The Buffalo Skinners" marks a welcome and surprisingly potent return for the band.

## RAP

### CHILLY TEE *Get Off Mine* (3:43)

PRODUCERS: The Bomb Squad  
WRITERS: C. DeHaney, T. Knight, K. Shocklee, G-Wiz  
PUBLISHER: not listed  
REMIXER: Chad "Dr. Ceuss" Elliott  
MCA 54638 (c/o Uni) (12-inch single)

With a chorus lyric that goes, "Another name for Richard is Dick, so get off mine," please do not expect street poetry or politics. Tee takes no guff from wannabes, and talks about it with a clever and sometimes funny turn of phrase. With a rugged groove kicked as only the Bomb Squad can kick, you are dealing with a potential hit that also hints at what the Chilly One is capable of.

### THE TROUBLENECK BROTHERS *Troubleneck Wreck* (4:07)

PRODUCERS: The Troubleneck Brothers  
WRITERS: The Troubleneck Brothers  
PUBLISHERS: Potential/Troubleneck, BMI  
StepSun 0123 (CD single)

Ouch! This is rough stuff. Fueled by a screeching, siren-like sample, this forceful cut is fraught with unflinching rhymes of violence. Dressed in a wildly contagious, chanted chorus, track is not for the weak of heart or the politically correct. And yet, there is something about this record that rings frighteningly true. A sad street commentary that is handled with bold honesty. Check out the equally hard "Gusto" on the flipside.

### COMMON SENSE *Soul By The Pound* (4:35)

PRODUCER: Immenslope  
WRITER: not listed  
PUBLISHERS: Senseless/Mid Sauce, BMI  
Relativity 1183 (12-inch single)

Rapper flings herky-jerky words against a wall of militaristic beats. Search for the hook—it's hard to find, though lyricist has a freaky charm that will keep this record on your turntable. "Can I Bust" on the B side flows a bit smoother.

### BLACK MADNESS *Wild Brooklyn Bandits* (4:04)

PRODUCER: Darin Dunn  
WRITERS: C. Clark, W. Covington, D. Dunn  
PUBLISHER: not listed  
Select Street 25025 (cassette single)

It's all about that head-bobbin' beat. Duo throws standard-issue rhymes amid a flurry of nimble turntable cuts'n'scratches. However, nothing can top that groove and the anthemic chorus that complements it. Cool, danceable jam could have radio crossover legs with vigorous promotion. Shag it, baby!

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## LIFELINES

### BIRTHS

Boy, Adrian Collin, to Paul and Kelly Barrie, June 25 in Atlanta. He is warehouse manager for Gemini Distributing and drummer for the Atlanta band Donkey.

Girl, Rebecca Marie, to Tony and Claire Drootin, June 28 in New York. He is manager of Unique Recording.

Boy, Mason Thomas, to Tom and Paula Keane, July 10 in Los Angeles. He is a songwriter and producer. She is a singer and actress.

Boy, Owen James, to Jim and Amy Burns, July 11 in Willingboro, N.J. She is the daughter of Pete Stocke, WEA regional VP and New York branch manager.

Girl, Patricia Danielle, to Neal and Susan Epstein, July 13 in Los Angeles. He is director of entertainment marketing for Scholastic Inc. She is local promotion manager for Capitol Records.

Girl, Anna Christina, to Tom and Irene Patterson, July 16 in Los Angeles. He is assistant technical supervisor for CBS radio stations KNX/KCBS-FM Los Angeles.

Boy, Matthew James, to Jeff and Danna Black, July 19 in Englewood, N.J. He is VP of talent and music programming for Semaphore Entertainment Group, a joint venture pay-per-view music company in New York. She is senior director of music promotions for Unique Product Placement.

Boy, Matthew Joseph, to Joe and Kate Puzio, Aug. 3 in Princeton,

N.J. He is VP of corporate finance at EMI Music Publishing.

Girl, Danielle Elysees, to Dwight and Traci Douglas, Aug. 4 in Atlanta. He is president of radio consulting firm Burkhart/Douglas & Associates.

Twin girls, Jessica and Lindsey, to Jeff and Laura Hillman, Aug. 5 in Los Angeles. She is the daughter of Phil Jones, executive VP of Fantasy Records.

Girl, Taylor Eva, to Davis Gilmour and Kathy Ripple-Gilmour, Aug. 8 in Voorhees, N.J. She was former public relations liaison for the Video Software Dealers Assn.

### MARRIAGES

Chuck Thagard to Kathy Bell, July 25 in Nashville. He is director of national promotion for BNA Entertainment.

### DEATHS

Hank Wylie, 42, in a swimming accident, Aug. 1 in Hanalei Bay, Hawaii. Wylie was urban product manager for UNI Distribution Corp., a position he held since 1990. Prior to that he was regional marketing director, West Coast for MCA Records, and earlier in his career he spent four years as regional sales manager at Motown Records. Wylie was also a co-founder and board member of the L.A. Music Relief Committee, a music industry organization which, according to UNI, has raised over \$130,000 to benefit record retail business damaged during the Los Angeles riots. He is survived by his fiancée, Mona Lassiter, and his uncle, Eddie C. Key.

Akinobu Ishihara, 58, in an automobile accident, Aug. 7 in Ridgewood, N.J. Ishihara was president and CEO of Aiwa America Inc., a title he held since 1991, and a director of the parent company, Aiwa Company Ltd., Tokyo. Previously, Ishihara spent 31 years with Sony Corp., holding such positions as executive VP of Sony Corp. of America, senior GM of the corporate planning group, senior GM of the international operations group, and president of Sony Germany. He is survived by his wife, Takako Yanai, and two sons, Kunihiko and Katsuhiko.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



**Talkin' With Brenda.** Brenda Russell is congratulated on the release of her new EMI Records Group album, "Soul Talkin'," backstage after her recent concert at the Wilshire Ebell in Los Angeles. Shown, from left, are album co-producer Ron Fair; songwriter Allee Willis; BMI assistant VP of writer/publisher relations Barbara Turner; Turner Management president Dennis Turner; Russell; singer Oleta Adams; actress Rosie O'Donnell; and attorney Gary Gilbert.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

- Aug. 19, "How To Get Your Record Made And Your Band Signed," seminar with Def American A&R executive Marc Geiger, sponsored by The Learning Annex, Hyatt Hotel, Los Angeles. 310-478-6677.
- Aug. 19-22, POPKOMM '93, Congress Centrum Ost, Cologne, Germany. 011-49-202-278310.
- Aug. 20-22, Phoenix Rising Expo, conference for women in the entertainment, sports, and business industries, presented by Maverick Productions, Westin Hotel, Los Angeles. 310-318-2144.
- Aug. 22, Women In Music Summer Picnic, Central Park, New York. 212-459-4580.
- Aug. 23-26, 1993 International DJ Expo, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.
- Aug. 29, Alberta Country Music Awards, sponsored by the Canadian Country Music Assn., Marlborough Inn, Calgary. 403-228-9388.

### SEPTEMBER

- Sept. 2, MTV Video Music Awards, Universal Amphitheatre, Los Angeles. 212-258-8000.
- Sept. 2-4, Minneapolis Black Music Awards Expo, Hyatt Regency Hotel, Minneapolis. 612-339-5117.
- Sept. 3-6, Bumbershoot Festival, various locations, Seattle. 206-622-5123.
- Sept. 8-11, National Assn. of Broadcasters Radio Convention, Dallas Convention Center, Dallas. 202-429-5300.
- Sept. 9, 11th Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.
- Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.
- Sept. 9-11, Mississippi River Music Festival, various locations, St. Louis. 512-467-7979.
- Sept. 11, How To Start And Run Your Own Record Label, seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.
- Sept. 11-13, Focus on Video '93, Canadian Exposition and Conference Centre, Toronto. Shane Carter, 416-564-1033.
- Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.
- Sept. 14, "The Music Business: Contracts, Managers & Copyrights," presented by entertainment attorney Laurence H. Rudolph, Learning Annex, New York. 212-570-6500.

- Sept. 19-21, NARM Retailers Conference, Peachtree Conference Center, Atlanta. 609-596-2221.
  - Sept. 20-25, Georgia Music Festival and 15th Annual George Music Hall of Fame Awards, George World Congress Center, Atlanta. Reba Lacks, 404-656-5095.
  - Sept. 20-26, 1993 World Of Bluegrass, presented by the International Bluegrass Music Assn., Executive Inn Rivernmont, Owensboro, Ky. 502-684-9025.
  - Sept. 21-23, Conference On Interactive Marketing, Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.
  - Sept. 23, Juvenile Diabetes Foundation International Music Industry Dinner, honoring Motown president/CEO Jheri Busby and Dick Scott Entertainment president Dick Scott, Sheraton Manhattan Hotel and Towers, New York. 800-533-2873.
  - Sept. 24, Digiton Radio Conference, by and for Polish radio directors, Warsaw, Poland. 011-31-20-673-0495.
  - Sept. 25-26, Audio Pro '93, Washington State Convention and Trade Center, Seattle. 206-874-2706.
  - Sept. 29, 27th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.
  - Sept. 30, "Spirit of Life" Award Dinner, benefiting City of Hope, honoring PolyGram president/CEO Alain Levy, Beverly Park Estates, Los Angeles. Scott Goldman, 213-626-4611.
- ### OCTOBER
- Oct. 3-7, Video Expo/Image World New York, presented by Knowledge Industry Publications, Jacob K. Javits Convention Center, New York.
  - Oct. 5-7, East Coast Video Show, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.
  - Oct. 6-9, Ninth JazzTimes Convention, presented by JazzTimes magazines, Park Central Hotel, New York. 301-588-4114.
  - Oct. 7-9, "Communication and Communities—Powerful Partnerships," presented by the National Broadcast Assn. for Community Affairs, Marriott Hotel, Chicago. Ann Adams, 704-521-8578.
  - Oct. 7-10, Audio Engineering Society Convention, Jacob Javits Convention Center, New York. 212-661-8528.
  - Oct. 8-10, 14th Annual W.C. Handy Awards Show and National Blues Conference, Peabody Hotel, Memphis. 901-527-2583.
  - Oct. 11, MusicQuest '93, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.
  - Oct. 15-16, Third Annual T.O.P.S. Urban Music Business Conference, Regal Maxwell House Hotel,

- Nashville, and Middle Tennessee State University Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.
- Oct. 15-20, NARM Wholesalers Conference, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.
- Oct. 21-23, 19th Annual Friends of Old-Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.
- Oct. 22-24, Texas Assn. of Broadcasting 1993 Annual Convention, Worthington Hotel, Fort Worth, Texas. 512-322-9944.
- Oct. 23-24, Songwriters Expo 17, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.
- Oct. 26-29, "Smart Media Week," presented by Knowledge Industry Publications. The event is divided into three conferences: Smart Media International (focusing on interactive programming formats, including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others); CD-I Three; and Electronic Publishing and Rights Conference II: Impact on Print, Audio and Video Publishing, Sheraton New York Hotel, New York. 914-328-9157.

### NOVEMBER

- Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.
- Nov. 4-5, Fifth Annual ITA Magnetic and Optical Media Seminar, Nikko Hotel, Atlanta. 212-643-0620.
- Nov. 11-14, National Conference of College Broadcasters, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.
- Nov. 14-16, Fifth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

## EUROPE STARTUP DAMPENS RENTRAK'S PROFITS

(Continued from page 6)

nounced a product-supply deal with Rentrak. Sources say MCA/Universal has a similar arrangement but that a confidentiality agreement prevents any announcement. Two other majors, Walt Disney and Paramount, are said to distribute films to Rentrak on a picture-by-picture basis. And three others, Warner Bros., Columbia, and TriStar, reportedly sell no films to Rentrak.

Besides the Fox deal, Rentrak's sales rose because it signed up more retailers during the past year. The number of stores leasing product from Rentrak increased 19.3% during the year, to 2,854 at quarter's end from 2,384 a year ago.

The newer customers, Berger says, have a "higher profile" than the others. "These retailers are significantly larger in revenues per store than the retailers who made up our mix before."

Rentrak's revenues per store grew 13.9% in the year, to \$5,307 from \$4,656 a year ago.

The company also says it is rolling out its DataTrak data-collection system to participating retailers. Analyst Allen Strand of Crowell,

Weedon & Co. says, "Before DataTrak, to use Rentrak you had to use a software system in the store compatible with Rentrak's. Now it doesn't make any difference what software you use." He says the company estimates it could pick up between 5,000 and 13,000 new stores through use of this system.

Overseas, Rentrak owns one-third of a venture, Rentrak Japan, which reports higher sales (up 45.6%, to \$12.1 million), but a net loss of \$266,985.

Berger explains that the Japanese company has to "seed" video titles, which is costly. That means it must acquire videocassettes in the wholesale market, because studios have not agreed to supply it with product. But Berger believes that seeding will subside, as it did in the U.S., "shortly." Meanwhile, under the terms of the joint venture, Rentrak Corp. will begin receiving 1.67% of the Japanese company's revenues starting next February.

Rentrak's stock closed at \$6.4375 in over-the-counter trading at press time, 23% below its 52-week high of \$8.375.

## GOOD WORKS

**KING FOR CHARTER MEMBERS:** More than 200 members of the music industry were signatories June 12, 1964, to the charter of the music and performing arts unit of B'nai B'rith. For the group's 30th anniversary, unit president Ira Moss wants to renew contact with all charter members who moved out of the unit's New York home base, or into another industry. Moss can be contacted at 718-634-2649 or by writing to 176 Beach, 146 Street, Neponsit, N.Y. 11694.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Four Star's Cross-Promotions ..... 56      Store Monitor: LA's Rental Price Wars..... 60  
 Child's Play: Barney's Back ..... 59      Random House Bows Sesame St. Vids ..... 62

## PICTURE THIS.

By Seth Goldstein



**MAKING THE NUMBERS:** At deadline, A.C. Nielsen stood ready to publicly authenticate the results of the premiere edition of the 10-minute "Hot Pix" preview tape, available exclusively at Blockbuster stores. GoodNews Video's Basil Hero, who created the concept, claims the approximately 400,000 cassettes of "Hot Pix" were Blockbuster's busiest in July, turning 2.5 million times—500,000 more than he guaranteed partner CBS. The network uses "Hot Pix" to promote its program lineup, particularly the fall shows and David Letterman. "Hot Pix" is designed primarily to alert Blockbuster customers to current theatrical releases, but Hero says its impact has already been felt at the rental counter. "Bram Stoker's Dracula," from Columbia TriStar, turned 120 times per store in the week before the "Hot Pix" promoting the cassette arrived. Immediately thereafter, it jumped to 143 turns, a 20% increase Hero calls "significant." Hero wants "a little more coordination" with the theaters to prove the importance of "Hot Pix" there, and he's also trying to add sell-through to vary the studios' preference of rental-only titles. Blockbuster will be adjusting the quantity of copies per store, partly to take into account the trend among CBS affiliates to use "Hot Pix" as programming filler. About 15-20 have started and more are expected, says Basil. September theatrical titles include Disney's "The Joy Luck Club" and, if the trailer's ready, Paramount's "Addams Family Values"; cassettes include MCA/Universal's "Cop And A Half" and "CB4," Columbia's "Nowhere To Run," and PolyGram Video's "Posse." General Motors will run the first of three consecutive automobile ads.

**MAYBE:** Is VSDA considering hiring Expocon, the company that runs the East Coast Video Show, to take over its Las Vegas convention? That's the rumor. Expocon executives weren't available for comment. A VSDA spokesman says no, adding that the association will be hiring show management staff as part of the move to L.A. The New Jersey crew isn't moving west.

## Boxing Day Arrives Early In U.K. Vid Sets Target Gift Buyers, Collectors

BY PETER DEAN

LONDON—If gift buying defines Christmas, then the British are celebrating early this year. Already the chief video buyers have seen more than 20 prototype boxed video sets for the final quarter, many involving some of the most innovative cross-merchandising for sell-through in the video industry.

Much of it hasn't been seen in the U.S., but the lessons are transferable, especially if British suppliers continue to be successful in getting a premium price for cassettes already available for less. The difference: accessories that supplement the movie and, in some cases, threaten to overwhelm it.

There is a fine line between a genuine bonus and exploiting the consumer, but few would argue that these carrots are tempting.

"Universal Soldier," for example, is available in a boxed set that includes a color brochure about the film and a heat-sensitive T-shirt encased in a large glossy "chocolate box," also heat-sensitive. Suggested list is approximately \$30. "Basic Instinct" will be released as a boxed set with a copy of "Fatal Attraction" inside, a "making of" documentary, a set of Sharon Stone prints, and a box with an ice-pick hologram on the front, all for \$35-\$40.

Bundling several movies into one retail item is nothing new. What has been developing over the past two years is an increasing sophistication over how to gift-wrap special titles or ones with a high collectibility factor.

The idea started when FoxVideo's World Cinema label released Cyrano de Bergerac and the *version longue* of "The Big Blue" in the U.K. Borrowing the glossy box and brochure idea from its French office, FoxVideo released a wide-screen version of "The Big Blue" to appeal to buffs. The company sold 10,000 copies at \$30 in half the time that it took to sell the same amount as a regular \$15 retail item.

Since then independents like Tartan, Artificial Bye, and Electric have discovered that "chocolate box" presentation has become a popular way of offering special European-language and arthouse films to the U.K. collector. Glossy packaging and brochures coupled with add-on merchandise including CD soundtracks, books, film scripts, and "making of" documentaries are helping to tempt gift purchasers and serious collectors to part with \$30 or more.

Electric included a 10-minute short from the directors of "Delicatessen" in the package along with a color brochure and glossy packaging, and commissioned Martin Scorsese to write a piece for its boxed set of his "Mean Streets." Tartan included the screenplay of Ingmar Bergman's "Seventh Seal" which had been out of print for 15 years, and placed the Pedro Almodovar book of short stories written for the Madrid newspaper La Luna in the mid-1980s with "Matador."

"Matador" was the strongest film out of the Pedro Almodovar set we had. If we had done it with 'Law Of Desire' or 'Pepi, Luci, Bom,' it wouldn't have

worked so well. The same with 'Seventh Seal.' We couldn't have done it with 'Through a Glass Darkly,' " says Martin McCabe, Tartan's head of acquisitions.

McCabe wants to release the two movies, "A Short Film About Love" and "A Short Film About Killing," with the book the director wrote. He also plans to release a boxed set of Hal Hartley's "Simple Men" with an unseen short plus the screenplays of the director's earlier films. However, the market isn't big enough to absorb those slightly more marginal features, he acknowledges.

There are other factors apart from picking the right feature, such as making sure the video is substantially different from the lower-priced version through the use of director's cuts, wide-screen versions, and remastered prints. The idea is to give value so that purchasers aren't turned off even if the sum of the parts don't equal the whole. In fact, suppliers essentially break even on the accessories, spending an additional \$5 to \$10 per unit. Marketers want to avoid the impression that any old video was picked up at the last minute.

Limited editions of 3,000-10,000 units  
 (Continued on page 57)

## Lonestar Has Brand New Key To DIY Music

BY EARL PAIGE

LOS ANGELES—Playing a new tune in the interactive medium, an inventor and a consumer-electronics entrepreneur have developed a product they hope will turn every VCR into a musical instrument and every VCR household into a performance stage.

The "Key," as Lawrence Richenstein and Franklin Eventoff call their new electronic playmate, works like a synthesizer and interfaces with any number of items. Users of the Key, without any musical skills or knowledge whatsoever, can "play" along with favorite music videos such as one sings along with a karaoke system.

The difference is that while karaoke prompts the user by flashing words on a television monitor, the Key comes with a ROM pack, much like a video game cartridge, en-

(Continued on page 59)



**Turner Goes To War.** "Gettysburg," Turner Pictures' re-enactment of the climactic battle of the Civil War, will get a full-dress theatrical release this October. Turner Home Entertainment executives Stuart Snyder, left, and Steve Chamberlain, right, consider the prospect of big cassette sales later on at a VSDA convention party celebrating the biggest movie in the company's history. Jeff Daniels, who stars in "Gettysburg," shares the anticipation.

## THE WET LOOK IS BACK



When it comes to women and water, no one puts them together like Playboy. It's *Wet & Wild V*, the fifth fantastic volume in the series that always leaves your customers panting for more. So quench their thirst for excitement—and yours for sales that sizzle!

© 1993 Playboy. All Rights Reserved.

## Four Star Co-Op Links Indies For Cross-Promotions

BY TRUDI MILLER ROSENBLUM

NEW YORK—In an attempt to give regional and independent video stores the advertising clout of larger chains, promotion consultant Chuck Crabtree has founded Four Star Movie Centers, an advertising/marketing cooperative in McLean, Va.

The company plans to arrange monthly cross-promotions tagged to a specific title, Crabtree says. Video retailers choose the promotions in which they wish to be involved; they pay \$50 per store per promotion, and contribute their co-op advertising allowance for the title being promoted.

So far, Crabtree adds, 56 retail outlets in the mid-Atlantic area have signed up, including Video Express, Forbes Video, Channel 3 Connection, Power Video, and Video Stars. The stores agree to participate in at least three campaigns over six months; Four Star guarantees market-wide advertising campaigns and documentation of co-op spending. Crabtree says he hopes to have 100 stores on board before the first promotion begins.

The first effort—a cross-promotion for MCA/Universal Home Video's "Cop And A Half" and the Subway fast-food chain—is scheduled for October. During that month, Subway will tag Four Star Movie Centers and "Cop And A Half" in its TV commercials, Crabtree says.

Customers who patronize Subway will receive a coupon stating that if they rent "Cop And A Half" or any other MCA title at a Four Star participant, their next rental will be half-price. "It ties into the 'one-and-a-half' theme," Crabtree says. "On our side, we will be advertising something for Subway, some kind of offer, but we haven't determined what it will be. Maybe a coupon for a 'Cop And A Half' meal or something like that."

The coupons will give the names of participating stores, "since people don't know who we are yet," and Four Star also plans newspaper ads promoting the campaign and listing the stores.

Subway executives were unavailable at press time, but in a June letter to Crabtree, Subway assistant director of advertising Theresa Church wrote, "I'm excited about the possibility of Subway working with you and your group... I can't imagine a better tie-in than 'Cop And A Half' for our October promotion." As an additional marketing tie-in, Subway customers who buy a foot-long sub will be able to purchase a six-inch sandwich more for 99 cents. The agreement was signed at Subway's July 21 board meeting, Crabtree says.

Crabtree adds that he would like to get promotional support from Uni Distributing, MCA's sister company, for the "Cop and a Half" campaign, but no agreement has been reached.

In choosing the titles to promote, Crabtree says he looks for G, PG and PG-13 titles "that earned in the \$30-million box-office range, so they're good, strong A-titles but could use a little extra kick in video stores. Then I shop for something that I think is a

(Continued on page 63)

A GOLD MINE OF CHERISHED PROGRAMS...  
A DEVOTED AUDIENCE OF TENS OF MILLIONS...AN UNPRECEDENTED VIDEO EVENT.



### A GOLD MINE OF CHERISHED PROGRAMS!

- Soap Operas represent over 30 years of television history – never seen in reruns or syndication – many aired before home taping was possible.
- ABC is the acknowledged leader in daytime programming – with over 30 million viewers each month tuning in to *All My Children*, *General Hospital* and *One Life To Live*.
- This is truly programming which is evergreen, collectible – and with tremendous gift potential!

### A DEVOTED AUDIENCE OF TENS OF MILLIONS!

- Over 40 million women watch their favorite soaps each week. 42% of this audience has rented or purchased videos within the last month – a total of over 16 million active customers!
- *All My Children*, *General Hospital* and *One Life To Live* are watched by over 30 million fans each month.
- More than two-thirds of these fans watch their favorite shows 4 or 5 days a week – and three out of four have been fans for five years or more.
- Three soap opera magazines have readership totalling over 5 million.
- Soap opera's primary audience is women 18-49: America's premiere shoppers and home video's prime renters and buyers. ABC Research has shown that the favorite movies of soap opera audiences are *Ghost*, *Dirty Dancing* and *Pretty Woman* – some of the top video sellers of all time!

### AN UNPRECEDENTED VIDEO EVENT!

- This is just the beginning of a whole new world of video sales: featuring programming unavailable through any other media, selling to a reachable, proven audience, supported with significant marketing programs and materials.
- **Daytime's Greatest Weddings** will be supported by a blitz of national and spot television advertising. Commercials will be featured on ABC, NBC, CBS, Fox, Lifetime and A&E.
- **Daytime's Greatest Weddings** will be backed by national print advertising directed to the target audience through the soap opera magazines and other national publications.
- **Daytime's Greatest Weddings** will be launched with a major publicity campaign – with a press kit and star appearances on ABC network and syndicated shows.
- **Daytime's Greatest Weddings** will receive strong, ongoing trade support, including 12-count, 24-count and 48-count displays, and other in-store materials.
- **Daytime's Greatest Weddings** will be the focus of numerous promotions, including contests, radio promotions on the Soap Quiz stations and programs aimed at the large college market.



## A FABULOUS CROSS-PROMOTION!

- ABC Video has teamed up with Lysol® cleaning products to make Daytime's Greatest Weddings an even greater success for you.
- A \$3 or \$5 rebate on the purchase of any Daytime's Greatest Weddings video with proofs of purchase from Lysol® Deodorizing Cleaner, Lysol® Pine Action or Lysol® Direct Multi-Purpose Cleaner.
- Over \$5 in coupons from the makers of Lysol® Brand products packaged inside each Daytime's Greatest Weddings video.
- Free-standing inserts will appear in over 45,000,000 newspapers to promote the videos and the Lysol® Cleaner rebate offer.



NATIONAL RELEASE DATE:  
September 15, 1993  
ORDERS DUE: August 24, 1993

*Only*  
**\$14.98** *Each*

Suggested retail price.



### DAYTIME'S GREATEST WEDDINGS: ALL MY CHILDREN

Hosted by Susan Lucci (Erica Kane), and featuring Pine Valley's most romantic couples - plus Erica Kane's unforgettable marital merry-go-round. Catalog #42101; Approx. 45 Minutes; Closed-Captioned.

### DAYTIME'S GREATEST WEDDINGS: ONE LIFE TO LIVE

Hosted by Erika Slezak (Viki Buchanan), and featuring the Buchanan family and its fabulous legacy of romance and adventure. Catalog #42102; Approx. 45 Minutes; Closed-Captioned.

### DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL

Hosted by Jackie Zeman and Brad Maule (Bobbie and Tony Jones), and including the single most famous moment from the history of daytime - the wedding of Luke and Laura - that made the cover of *Newsweek*. Catalog #42103; Approx. 45 Minutes; Closed-Captioned.



Layout and design © 1993 Capital Cities/ABC Video Publishing, Inc. All Rights Reserved. Program titles are registered trademarks of American Broadcasting Companies, Inc. All Rights Reserved. Distributed by WEA Corporation. Distributed in Canada by Cineglobe Video, Inc. Packaging shown is not in its final form.

## BOXED VID SETS IN U.K.

(Continued from page 55)

have proved successful, particularly to suppliers selling to the major retail chains. At the low end of the scale, retail chains often compete with one another in the race to an exclusive, limited distribution deal, such as the one struck by PolyGram with WH Smith for "Dances With Wolves." Upfront sales commitments—of any kind—help the smaller labels project cash flow and duplication requirements.

Boxed sets become a flagship for collections of linked but individual titles, giving all of them a higher shelf profile. "Matador" and "The Seventh Seal," for example, were released at the same time as titles from each director's stable and aided sales of the others.

Boxed sets are currently selling best in key chains such as HMV, Our Price, WH Smith, and Virgin stores and among leading independents. Budget outlets have not stocked them, but that's changing because the boxed-set market is becoming more mainstream.

Last year, for example, Woolworth limited itself to a Peter Rabbit cassette packaged with a Peter Rabbit mug and a Nigel Mansell racing car tape bundled with a toy car. For the fourth quarter of 1993, the chain has created a gift area to accommodate more elaborate boxes, concentrating on specialty programs and kidvids with toys attached.

There is a catch, though: Accessories can be a problem if they overwhelm the video. HMV chief buyer Ian Ashbridge says that too many of the boxed sets he's seen this year look like toys. "It's got to look like a video first and foremost. Otherwise it confuses the branding."

Leading the sales assault this year will be PolyGram, which did good business last year with "Wolves" and "Terminator 2." The latter included the original, the sequel, and two "making-of" documentaries, all encased in a heavy-duty metal box. PolyGram sold more than 100,000 at about \$45 each.

This year it is releasing 10 sets, among them "Basic Instinct," "Universal Soldier," and kidvids packaged with toys, comic books, and even a miniature school satchel as worn by the chief character in the video.

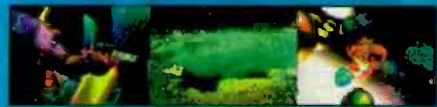
FoxVideo has plans for "Howard's End," "Les Enfants Du Paradis," "La Dolce Vita," and "Madame Bovary" on its World Cinema label alongside an "all-singing, all-dancing" set of the three "Alien" movies. "You get everything but a weekend with Sigourney Weaver," says executive Alan McQueen.

McCabe agrees the emphasis has been on titles with a European sensibility but thinks the potential is far wider. "An old classic like 'Point Blank' or 'The Bad And The Beautiful' is more difficult, sure, but I'd love to do one in wide-screen with the original trailer, a featurette and reprint the original paperback."

He adds: "You can save a lot of time, effort, and money by not doing it, but then these films are special and they deserve this sort of treatment. If we were to do a boxed set of 'Police Academy 6,' then yes, that might be considered a cynical marketing exercise."

Until the Hollywood majors enter the market wholesale, McCabe can reflect on the framed fax from Ingmar Bergman above his desk which congratulates the company on the best presentation of any of his films he's yet seen on video—a nice weapon to have in the fight for movie rights.

Where can you get 8oz.  
of Gold and Platinum  
for only \$14.98?



## NATURAL SELECTIONS

Includes selections  
from these Video  
Albums:

Natural States

Desert Vision

Canyon Dreams

Water Colors

Chronos

True North

The Mind's Eye

Beyond the Mind's Eye



A Specially Priced Sampler of Miramar's Best-selling Video Albums.

Miramar pioneered the Video Album concept, combining progressive music with unique visuals to deliver an unforgettable and repeatable home video experience. This 50-minute collection gives viewers a look at ten selections from eight best-selling Video Albums, including "Beyond The Mind's Eye" and "Natural States" at a special price.

### Proven Sellers By Award Winners:

- Five Gold, Platinum or Multi-platinum certified videos
- Top-10 sellers on Billboard's video charts.
- Award-winning directors and productions.
- Grammy-nominated music; Grammy Award-winning musicians.

### Other Selling Points:

- Value priced selling tool for entire Miramar line
- Perfect for in-store play & gift giving all year long
- Simultaneous release on specially-priced LaserDisc

\$14.98 VHS (72333-80084-3)  
\$24.98 LASER (72333-80084-6)  
Running Time: 50 Minutes

Street Date: September 28, 1993  
Order Date: September 3, 1993

**BMG**  
VIDEO

The BMG logo is a registered trademark of BMG Music.

**MIRAMAR**<sup>®</sup>

200 Second Avenue West  
Seattle, Washington 98119  
800-245-6472

Billboard<sup>®</sup>

FOR WEEK ENDING AUGUST 21, 1993

# Top Video Sales<sup>™</sup>

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	165	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	3	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
3	32	2	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
4	4	12	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
5	3	41	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
6	5	21	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
7	6	14	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
8	7	12	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
9	9	10	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
10	13	13	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
11	15	16	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
12	11	9	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
13	8	70	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
14	16	18	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
15	19	2	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
16	10	13	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
17	12	19	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
18	17	28	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
19	14	26	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
20	18	15	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
21	21	25	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
22	20	9	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
23	24	13	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
24	34	15	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
25	22	25	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
26	30	4	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
27	23	6	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	19.98
28	27	3	NORTHERN EXPOSURE: FIRST EPISODE	Universal City Studios MCA/Universal Home Video 81482	Rob Morrow Janine Turner	1993	NR	14.98
29	31	27	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
30	25	5	TARANTULA	Universal City Studios MCA/Universal Home Video 45026	John Agar Mara Corday	1955	NR	14.98
31	29	32	BEYOND THE MIND'S EYE ▲ <sup>2</sup>	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
32	<b>NEW ▶</b>		PRIVATE MOMENTS	NightVision A*Vision Entertainment 50430-3	Various Artists	1993	NR	19.95
33	38	24	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
34	<b>NEW ▶</b>		FRAGGLE ROCK: VOL. 1	Jim Henson Video 1768	The Muppets	1993	NR	12.99
35	26	15	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
36	36	15	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
37	37	5	THE DEADLY MANTIS	Universal City Studios MCA/Universal Home Video 81593	Craig Stevens William Hopper	1957	NR	14.98
38	<b>NEW ▶</b>		TINA TURNER: THE GIRL FROM NUTBUSH	Strand Home Video 8122	Tina Turner	1993	NR	19.99
39	39	5	THE MOLE PEOPLE	Universal City Studios MCA/Universal Home Video 81594	John Agar Hugh Beaumont	1956	NR	14.98
40	35	31	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

# Barney's Back; Learning Station Gets PBS Slot; Tales & Tunes

**BEAUCOUP DE BARNEY:** Barney mania shows no sign of letting up, and retailers no doubt are rejoicing that a new 30-minute title starring the purple dinosaur will be available Aug. 25 from **Lyons Group**. "Barney's Home Sweet Homes" is the third release in the new Barney & Friends collection, which debuted in April with "Barney's Best Manners"; it's the 13th Barney overall. "Barney's Home Sweet Homes" takes a bow two days before the new season of the PBS television hit, "Barney & Friends," begins. This latest video spotlights a variety of habitats for animals and people in song, dance, and play, and includes a parent/child activity guide.

**ALL ABOARD:** The Florida trio comprising **The Learning Station**—whose award-winning 1991 independent release, "All Aboard," is one of the finest preschool music video long-forms ever to reside in Child's Play's VCR—will star in a new PBS series of their own, which they aim to bow in early 1994. Production company **CRM Group**, Melbourne, Fla., which produced "All Aboard," is basing the new series on the award-winning title, which explores relevant topics for preschoolers via original songs and dances. Producer **Cheryl Coleman** says the program will feature extensive on-location footage, a hallmark of the impeccably produced "All Aboard." Its creators are seeking underwriters for the new series, whose potential weekly audience is 7.4 million kids. According to series executive producer **Ed Silva**, "We're confident that our programming content and distribution will meet the needs of a great many people. We're also sensitive to the fact that the derivatives of a successful PBS children's show can become an industry, and extend beyond the life of the series." Learning Station co-founder and member **Laurie Monopoli**, who also serves as the group's educational director, says, "The program's educational philosophy will be based on our belief in children, and it will demonstrate respect for all children—socially, ethnically, and as individuals."

**TALE WAGGING:** A pair of new releases in the top-notch Tales & Tunes series from **Video Treasures**, Troy, Mich., will hit stores Sept. 15. Called "Spooky

Tales & Tunes" and "Silly Tales & Tunes," the new titles are 30 minutes in length and carry a suggested retail price of \$12.98. The first title in the series, "Original Tales & Tunes," was released last October, and has sold approximately 60,000 units, according to Video Treasures spokeswoman **Sandra Weisenauer**. The Tales & Tunes series was developed by **Backyard Productions**, creators of the million-plus-selling Baby Songs line. The new series targets a somewhat older



by Moira McCormick

child (ages 2-8) than does Baby Songs. Both series are being advertised and promoted together via trade and consumer ads, as well as through a 24-count custom display designed to feature the six Baby Songs titles (which recently dropped in price from \$14.98 to \$12.98) and three Tales & Tunes titles. Additionally, stickers with the phrase "From The Creators Of Baby Songs" have been designed for the Tales & Tunes spines, since, as Weisenauer points out, many video stores display their product spine forward. "Spooky Tales & Tunes" features non-frightening ghost stories and songs, while "Silly Tales & Tunes" lives up to its name with tunes like "Pie In The Face."

**NEW DISCOVERIES:** **Discovery Music/BMG Kidz's** new family entertainment video division premiered at this year's **VSDA** convention. The new division is headed by **Tonya Santor**, formerly national director of sales. Upcoming releases include the next title in flagship artist **Joanie Bartels'** new "Simply Magic" series, "The Extra Special Substitute Teacher," due later this month, and "Bethie's Really Silly Clubhouse" by label artist **Bethie**.

**KIDBITS:** TV stars **Mary-Kate and Ashley Olsen** of ABC's "Full House," whose "Brother For Sale" (**Zoom Express/BMG Kidz**) was one of the year's top-selling kids' albums, premiered their

first longform video at the **VSDA** convention. Called "Mary-Kate and Ashley Olsen: Our First Video," the title will hit stores Sept. 28. It includes seven songs from the twins' albums, "Brother For Sale," and the brand-new "I Am The Cute One" . . . **Kidvidz Inc.**, Newton, Mass., is now being distributed by Los Angeles publisher **Price Stern Sloan** (which recently was bought by New York-based publisher **Putnam**), whose Wee Sing music-video line is one of the best-selling children's video series. **Kidvidz's** award-winning titles, including "Kids Get Cooking" and "Squiggles, Dots & Lines," are 30-minute, live-action programs with music, priced at \$14.95 . . .

**Peter Pan Video**, a division of **PPI Entertainment Group**, Newark, N.J., has released a new Trollies title, "The All-New Trollies Musical Adventure." Grammy-winning songwriter **Dennis Scott** and **David Friedman**, conductor/arranger of "Aladdin" and "Beauty And The Beast," contributed songs to the newest Trollies program. Its predecessor, "The Trollies Radio Show Sing-A-Long," which debuted at No. 25 on Billboard's Top Kid Video chart, hit that chart's top 20 . . . More of what "Jurassic Park" hath wrought: "The Return Of The Dinosaurs" and other titles in the **Videosaurus Series** from **MPI Home Video**, Oak Forest, Ill.; "What Ever Happened To The Dinosaurs?" from **Golden Book Video**, Racine, Wis.; "Adventures In Dinosaur City" from **Republic Pictures**; and "Danny And The Dinosaur" from **Wood Knapp Video**, to name a few.

**Integrity Music Just-For-Kids**, Mobile, Ala., checks in with its latest Donut Man title, "The Donut Repair Club At The Zoo," a Christian-themed music video shot on location at the **Dallas Zoo** . . . "Karate For Kids II: Intermediate Instruction And Exercise" is the latest from **Bright Ideas Productions**, Westlake Village, Calif. The \$9.98 title features 18-year-old instructor **Brandon Gaines**, a third-degree black belt. The first, "Karate For Kids," won a **Parents' Choice** award . . . Another new kids' fitness video is "Toe Belly Up Belly" from **Beach Associates**, Falls Church, Va. Aimed at kids ages 5-10, the program has kids acting out imaginative ideas through physical activity, and is endorsed by the **National Assn. For Sports & Physical Education**; price is \$24.95 . . . Then there's "Kids' Workout Too," designed

for a broad age range (3-12) and led by professional aerobics instructor **Louis Rangel**. The 30-minute, \$24.95 title is available from **Magic Lamp Productions**, Venice, Calif. . . . "Animated Musical Stories & Songs 4 Kids in 3 Dimensions," which bills itself as "the first 3D computer-animated series produced for the children's video market," has been released by a California company, **M3D (Music In 3 Dimensions)**. The 30-minute program reworks popular children's songs, along with original tunes, using virtual-reality visuals . . . "I Know Better: On Missing Children" addresses child safety by showing different dangerous situations in which children may find themselves, and how to handle them. It's

available from **Edmar Video Productions**, Bloomington, Ill. . . . Child care expert **Mary Clever** has produced "Songs And Fingerplays For Little Ones," an adult guide which doubles as a how-to for toddlers and preschoolers. It's \$14.95 from **Clever Productions**, Salinas, Calif. . . . **Valiant Educational Video**, Reseda, Calif., has released "Best Of Say It With Sign," featuring highlights from its award-winning series, "Say It With Sign," a comprehensive guide to learning sign language.

Please address all correspondence, review copies, etc. to **Moira McCormick**, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

Billboard®

FOR WEEK ENDING AUGUST 21, 1993

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	198	<b>PINOCCHIO</b> Walt Disney Home Video 239	1940	24.99
2	2	41	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99
3	3	9	<b>BARNEY RHYMES WITH MOTHER GOOSE</b> The Lyons Group 99031	1993	14.95
4	5	13	<b>DISNEY'S SING ALONG SONGS: FRIEND LIKE ME</b> Walt Disney Home Video 1730	1993	12.99
5	4	69	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99
6	6	17	<b>BARNEY'S BEST MANNERS</b> The Lyons Group 99021	1993	14.95
7	7	25	<b>BARNEY IN CONCERT</b> The Lyons Group	1992	14.95
8	9	23	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b> Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
9	8	25	<b>BARNEY'S MAGICAL MUSICAL ADVENTURE</b> The Lyons Group 98091	1992	14.95
10	13	244	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	12	31	<b>BARNEY'S BIRTHDAY</b> The Lyons Group 99011	1992	14.95
12	<b>NEW ▶</b>		<b>FRAGGLE ROCK: VOL. 1</b> Jim Henson Video 1768	1993	12.99
13	10	31	<b>ROCK WITH BARNEY</b> The Lyons Group 98081	1992	14.95
14	11	15	<b>X-MEN: ENTER MAGNETO</b> Saban Entertainment/PolyGram Video 4400866593	1993	9.95
15	16	81	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99
16	20	15	<b>PETER, PAUL &amp; MOMMY TOO</b> Warner Reprise Video 3-38339	1993	14.98
17	19	166	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	15.99
18	17	17	<b>THE LITTLE ENGINE THAT COULD</b> MCA/Universal Home Video 80929	1993	12.98
19	14	186	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	15.99
20	15	119	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99
21	23	5	<b>KID SONGS: PLAY-ALONG SONGS</b> Warner Reprise Video 3938353	1993	14.98
22	18	29	<b>BARNEY GOES TO SCHOOL</b> The Lyons Group 98061	1992	14.95
23	22	29	<b>BARNEY'S THREE WISHES</b> The Lyons Group	1992	14.95
24	24	63	<b>WINNIE THE POOH AND A DAY FOR EYORE</b> Walt Disney Home Video 65	1983	15.99
25	<b>NEW ▶</b>		<b>TAZ-MANIMALS</b> Warner Bros. Inc./Warner Home Video 12814	1993	12.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## LONESTAR HAS BRAND NEW KEY TO DIY MUSIC

(Continued from page 55)

coded with 10 songs.

Digital information encoded in a special videocassette exactly matches that in the ROM pack. This helps the user always remain in key with the song.

"Whether they want to join in on guitar, keyboards, drums, or another instrument, the Key puts the right notes and chords in the user's hands, so they'll always be right in tune," explains **Eventoff**, who sold the rights to **Richenstein**.

Several Keys can be linked together, enabling an entire "band" to assemble in the living room and "play" along with a music video or an encoded TV broadcast.

The Key, which has a built-in speaker and is battery operated for portability, also can be used in con-

junction with CD-ROM computers, laserdiscs, CD-I and other interactive formats, portable cassette players, and even a virtual-reality machine.

"The possibilities are endless," boasts **Richenstein**, who envisions a list price of \$400, with a retail price in the \$300 range.

Ten-song ROM packs—the software that makes the magic happen—will likely sell for \$20-\$50, says **Richenstein**, president of **Lonestar Technologies**, based in **Hicksville, N.Y.**

While the Key has a "body" and "neck," and therefore appears guitar-like, users do not pluck strings. Instead, there are six "strummer vanes," or thin plastic panels, where

the hole in a guitar would be located.

The "neck" of the Key has piano-like keys up and down its length. The keys resemble those found on an accordion, but are white only and do not denote sharps and flats.

Since it is difficult to copy ROM packs, rentals of the Key's software are conceivable, but **Richenstein** is opposed to the idea.

"We want the song packs to become a sell-through, not a rental, item," he says, noting that video stores and music chains can become major outlets for the Key and its software.

**Richenstein** is making the rounds of the music and video communities, showing off a prototype with specially encoded videos.

## Price Wars Heat Up In LA; Home Shopping For Video

**P**PRICE POINT: Video rental prices continue to make Los Angeles one of the most fiercely fought-over markets in the U.S., according to Larry Bains, a partner in three-store Extravaganza Video.

Bains is one of many L.A.-area retailers who hoped that the region's price battles would start to subside when the 90-store Music Plus chain switched over to higher Blockbuster Video price schedules. It hasn't happened.

The middle of the week still has the stiffest competition. For example, Extravaganza dropped Thursday rentals to 25 cents for a time, to get at

one competitor. "We went to a quarter over on Wilshire [Blvd.] to compete with Odyssey Video," Bains says. Extravaganza has since gone back to \$1 at its Wilshire location.

Besides the Wilshire store in West L.A., Extravaganza has an outlet on Westwood Boulevard; the company flagship is in San Fernando. Bains' Westwood store now employs a variable price schedule. Most movies, including new releases, are \$1 per day Monday-Thursday, rising to \$2.49 weekends. The basic rental period is two evenings—movies are due by midnight the day after they are rented, and the overdue fee is \$2 per day regardless of when a tape is rented.

However, Extravaganza is trying something new. In an effort to raise cash so it can buy in greater depth, the chain is doubling the price on select titles during the usual bargain Monday-Thursday period. The store's notice to customers reads: "In order to increase purchase of more hit movies for our customers, Extravaganza Video is introducing ExtraHot Titles on selected new movies that are three to eight weeks from release dates. Rental rates for these titles will be \$2 on Monday-Thursday." All other standard movies remain \$1 each.

Farther down the Wilshire cor-

ridor, Audio Video Center already has taken advantage of the Music Plus change. Instead of \$1 on all movies seven days a week, the store now charges a buck only Tuesday-Thursday. Otherwise, the price is now \$1.99. The rental period is overnight, to 9 p.m. the following day.

A few more doors down, 20/20 Video remains \$2 Tuesday-Thursday on new releases and catalog, with incentives. Third, fourth, and fifth rentals are just 50 cents Tuesday and Wednesday. "We don't

want all our movies out from Thursday on," says a spokesperson.

Surveying all this with astonishment is Jack Messer,

nationally known former president of the Video Software Dealers Assn. "I am definitely going to adjust my midweek pricing," he says of his seven Gemstone Entertainment stores based in Ohio.

"I have just looked at Hollywood Video up in Portland [Ore.], and maybe they have the right idea," Messer says of the 14-store web. "They have all catalog \$1.50 for five days." He agrees with observers who say that Hollywood Video is one chain "where you see people out in the middle of the store shopping catalog in the middle of the week."

**O**N THE CHANNEL: Veteran Maryland retailer Alan Coccio didn't make a big splash in Las Vegas at the VSDA show, but some observers think he may be onto something. In typical low-key fashion, Coccio was going around lining up support for a satellite television network to sell catalog home video product. Rather than merely watch other home shopping nets take away more dollars, Coccio wants to participate. He says there is a potential of 4 million homes with TVRO (television-receive only) satellite dishes. These homes are served by 11,000 cable systems.

Coccio is not disclosing just how  
(Continued on next page)



by Earl Paige

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>			
1	2	4	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
2	3	4	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
3	1	5	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
4	5	4	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
5	4	6	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
6	<b>NEW ▶</b>		HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
7	<b>NEW ▶</b>		SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
8	6	8	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
9	10	2	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
10	7	5	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
11	8	7	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
12	13	3	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
13	9	6	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
14	<b>NEW ▶</b>		NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
15	19	2	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
16	12	3	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG
17	11	11	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
18	14	13	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
19	17	5	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
20	15	10	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
21	16	7	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
22	33	2	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
23	18	10	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
24	21	10	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
25	20	17	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
26	24	11	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
27	29	6	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
28	26	2	1492: CONQUEST OF PARADISE	Paramount Pictures Paramount Home Video 15184	Gerard Depardieu Sigourney Weaver	1992	PG-13
29	30	14	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
30	23	16	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
31	25	18	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
32	22	18	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
33	31	4	NEMESIS	Imperial Entertainment 2436	Olivier Gruner Deborah Shelton	1992	R
34	27	7	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
35	35	18	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
36	<b>NEW ▶</b>		LOVE FIELD	Orion Pictures Orion Home Video	Michelle Pfeiffer	1992	PG-13
37	28	10	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
38	34	5	PETER'S FRIENDS	Samuel Goldwyn HBO Video 90832	Kenneth Branagh Emma Thompson	1992	R
39	38	3	SHADOWHUNTER	Republic Pictures Home Video 3469	Scott Glenn	1993	R
40	<b>NEW ▶</b>		BLIND SIDE	HBO Video	Rebecca DeMornay Rutger Hauer	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!



Music Videos Exercise Kid's Stuff Movies & Much More!

15959 N.W. 15 Ave. Miami, Florida 33169

Call for a free catalog, ask for Dwight

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

## STORE MONITOR

(Continued from preceding page)

many studios he has lined up for his Channel 3 Connection plan. He claims, however, to have the cooperation of Ingram Entertainment, the giant wholesaler, which will do order fulfillment and sales analysis.

**MUSIC, MUSIC:** Video retailers continue to struggle with music, Messer said on a recent West Coast swing. Few have his experience, dating to 1982 and "a record store I inherited" as part of the Video Store chain.

These days, Messer operates seven stores in Ohio, Tennessee, Texas, and Florida, and he notes that "I've pulled music out of all but one of them. The trouble most video stores have is, how much music do you put in [before] it looks like you're serious? Somewhere between \$100,000 and \$150,000 in music inventory would be serious, I should think."

One factor these days is the steadily declining sales of music cassettes. "It's almost totally CD in my store," says Messer, who is not racked. His main source of stock is Artec.

"Actually, I'm doing better in laserdisc video than in music. If you get five or six turns in music, you're flying. I am not doing that, but in laserdisc we are getting at least five turns."

Extravaganza Video, on the other hand, is just starting in music. It already has a sales underway in the West L.A. outlet where Bains says Ingram Entertainment is servicing the account.

**REVENUE SHARE HEATS UP:** Hollywood studios may be more open to becoming involved in revenue-sharing programs overseas, according to Des Walsh, VP at Dallas-based Supercomm.

"In a lot of markets—the U.K. is one example—the bottom has already fallen out of video rental. So what is there to lose? Let's see if pay-per-rental will bring it back," says Walsh of Supercomm's system.

In its effort to catch up with, or even head off, revenue-sharing leader Rentrak, Supercomm has been touting a study which claims that the numbers of both active renters and monthly video rentals per VCR household have declined by over 12% in the past five years. "Until now, these declines have been masked by the increasing penetration of VCRs," Walsh says. "But this is leveling off."

Walsh also quotes statistics that show VCR penetration peaking at 84.5% this year, up just slightly from 82.1% in 1992 and 76.2% in 1990. Penetration had risen incrementally from 19.3% in 1984 to 61.4% in 1988, a year many retailers now recall nostalgically.

As for active VCR households and active renters, Walsh says the decline is steady. Active households were up 16% in 1989 and 11% in 1990, before plummeting to minus-6% in 1991. They came back to plus-5% last year, but Walsh projects a 5% decline in 1993.

The figures on active renters show a steady, downward slope, according to the Supercomm study. After peaking at 86% in 1990, the graph slides to 76%, then 75%, and now 70%.

# A Psychotic Killer, A Terrified Actress, A Performance... To Die For.

## In A Moment Of PASSION

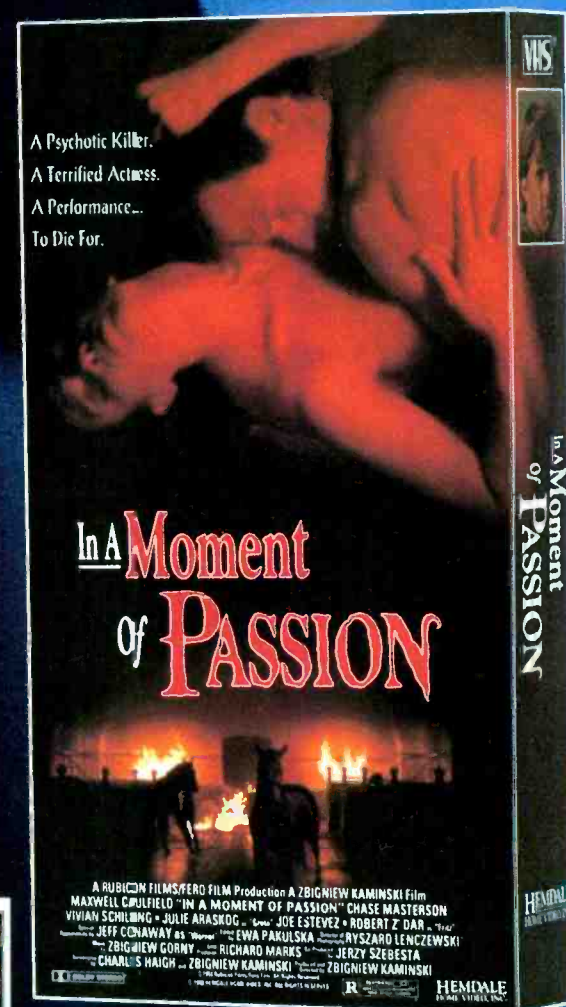
Aspiring actress Tammy Brandon had just arrived in Germany for her next film, when she falls for the movie's charismatic star, Werner—and passion ignites. But is the mysterious Werner really the man he pretends to be? As a series of grisly murders haunts the luxurious estate where the actors are living, Tammy is forced into a deadly choice: make her dreams of stardom come true—or risk her life to end the bloody killing spree... IN A MOMENT OF PASSION.

- Starring **MAXWELL CAULFIELD** (*Grease II, Dynasty*), **JEFF CONAWAY** (*Grease, Taxi*), and **ROBERT Z'DAR** (*Tango & Cash*), introducing **CHASE MASTERSON** and featuring **VIVIAN SCHILLING** (*Soultake, Future Shock*).
- Directed and Written by **Academy Award®** Nominee Zbigniew Kaminski.
- 1993 Theatrical Release.
- Winner of the **WORLDVEST HOUSTON BRONZE AWARD 1993.**
- Popular Erotic Thriller Genre for Hot Rentals!
- Full-size Theatrical Poster, Screeners with Promotional Trailer, Four-page Brochure, Ad Slicks.
- National Advertising in over 5,000 stores through **VIDEO PIPELINE.**
- **FREE TAPE!** Buy Two, Get the third **FREE!**



**HEMDALE**  
HOME VIDEO, INC.

© 1993, Hemdale Home Video, Inc. All Rights Reserved.



**PRE-ORDER: Sept. 15**  
**STREET DATE: Oct. 6**

Single \$89.95, #7172

3-Pack, Buy 2 Get the 3rd **FREE!**  
\$179.90, #7173

\*Available in Spanish; \$89.95, #9172

ISBN: 1-56920-012-2

1993, 100 Minutes, Color, Dolby Stereo **R** RESTRICTED

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**"Bob Dylan: The 30th Anniversary Concert Celebration," Columbia Music Video, 190 minutes, \$34.98.**

For all those who couldn't get a ticket to Bobfest and were too bummed to sit down and watch the pay-per-view special that aired the night of the extravaganza last October, this "Celebration" is for you. The double-length video release, which features roughly three-quarters of the four-hour event, is a seamless presentation that includes 31 songs as well as an introductory segment with vintage footage of Dylan, plus behind-the-scenes interviews with some of the artists who paid tribute. The concert itself is stunning on many levels, with performances by an eclectic roster of extraordinary musicians, including Neil Young, Eric Clapton, Tom Petty, George Harrison, June Carter and Johnny Cash, Kris Kristofferson, Nancy Griffith, Stevie Wonder, Chrissie Hynde, and many more. A more complete rendering of the event than the CD/cassette version of the concert being released simultaneously, the video also includes Sinead O'Connor's much-talked-about temper tantrum and footage of Dylan rehearsing some songs that didn't make the final cut, notably "It Takes A Lot To Laugh, It Takes A Train To Cry." A keeper.

**Tina Turner, "The Girl From Nutbush," Strand Home Video (310-396-7011), 103 minutes, \$19.99.**



Filmgoers across the country are asking "What's Love Got To Do With It," and in this rockumentary, Tina provides plenty of answers. Recently conducted interviews with Turner find her reminiscing about her personal and professional life—the peaks as well as the valleys— candidly and with pride. Also interviewed are musicians such as David Bowie, Mick Jagger, Eric Clapton, Bryan Adams, and others; close friend Ann-Margret; longtime manager Roger Davies; and photographer Herb Ritts, among others. Performance clips span Turner's career, from her embryonic days with Ike Turner (who also is featured in a recent interview) through her most recent hits. Clips include "Steamy Windows," "Proud Mary," "Private Dancer," and, of course, "What's Love Got To Do With It," among

many others. "The Girl From Nutbush," which had been tied up in red tape during Turner's label switch to Virgin, is a comprehensive and down-to-earth look at the life of a genuinely down-to-earth woman.

**Sun Ra, "Space Is The Place," Kino On Video (800-562-3330), 63 minutes, \$24.95.**



The death several months back of avant-garde jazz keyboardist, orchestra leader, and spiritual prophet Sun Ra forced many people to try to put into words the life of a man who made a career of rising above the ordinary world of earthly consciousness. For those looking for additional information, Kino On Video offers "Space Is The Place," written by Joshua Smith with some additional dialog by Ra himself. Filmed in the early '70s, this vehicle is part blaxploitation film, part mystical journey, part musical mélange, and all psychedelic joy. The film also features rare footage of Ra's Intergalactic Arkestra bringing to life such classics as "Watsui," "Outerspaceways Inc.," and "The Satellites Are Spinning." Video will hold strong appeal for longtime followers, but even those with a casual interest in the cult of Sun Ra will get lost in "Space" as well.

**"Music Of The West: A Tribute To The Spirit Of The Singing Cowboys," Warner Reprise Video, 69 minutes, \$19.98.**

Lovers of the golden age of the singing cowboy in American film will revel in this ceremony, filmed at the Gene Autry Western Heritage Museum in Los Angeles, which not only salutes the big-screen greats but also features such current-day country crooners as Clint Black, Dwight Yoakam, Emmylou Harris, and Ry Cooder. Among the cowboy-era singers saluted are Roy Rogers and Dale Evans (represented by their son Dusty, who, in one of the night's more moving moments, sings a song he wrote about Rogers), Rex Allen, Eddie Dean, Patsy Montana, and, of course, Autry. The event, hosted by Dennis Weaver, is as much a reunion for many of these legends as it is a tribute.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

## CHILDREN'S

**"McGee And Me: Beauty In The Least," Tyndale Family Video (708-668-8300), 35 minutes, \$19.99.**

Love thy neighbor as thyself is the lesson cleverly and movingly put across in this latest installment of "McGee And Me," featuring boy-next-door Nick and his faithful, animated buddy McGee. When his pen pal from Romania and his dad decide to drop in for a visit just before Thanksgiving, Nick and his family are none too thankful, to say the least. Keeping in touch through the mail was one thing, but in person Nick finds these strange, curious, and megafriendly people too much of a burden. When he finally carries his selfish attitude too far, Nick realizes he was the one who was being unbearable. Finally, he and his whole family come to learn the true meaning of Thanksgiving—and of being a good neighbor to all humankind. Although the indefatigable McGee plays a lesser role in this episode than in some of the past adventures, he nevertheless adds the comic element kids will love. One for the whole family to enjoy together.

## DOCUMENTARY

**"The 10 Greatest American Cars," A&E Home Video (212-661-4500), 50 minutes, \$19.98.**



The Japanese may have taken the wheel in the past 20 years or so, but this video celebrates the glory days of the American automobile. From the elegant Pierce Arrow line that rolled onto the market in 1910 to the legendary Cadillac Coupe De Ville, which debuted in 1949 and revolutionized the rear design of automobiles with its graceful fins, to the classic Ford Mustang, which surfaced in 1964 and changed the way Americans looked at sports cars, this docu is a spin down memory lane car lovers are sure to enjoy. Discussion by the former president of the Society of Automotive History, a former GM employee, and others is complemented by footage of old advertisements and promo reels (talk about creative), as well as close-up looks at museum models of various specimens, including the short-lived but highly influential Cord 810, the Duesenberg Model J, and of

course, the Ford Model T. Quite a ride.

## HEALTH/FITNESS

**"Boxout," PolyGram Video, 60 minutes, \$19.95.** So now we all know what Victoria's secret for keeping in shape is. Lingerie model Jill Goodacre assists boxing champ Sugar Ray Leonard in leading this low-impact aerobic workout based on traditional boxing moves. While skeptics might scorn at the thought of partaking in exercises that encompass such maneuvers as punching the air, body blocking, and jumping rope with an invisible rope, this workout is lots of fun and clearly is effective. Leonard is an ultracharismatic coach, coaxing his audience to stay with the program and hold in those abs; Goodacre as his sidekick comes off as quite genuine. The 22-minute aerobic workout is followed by a 15-minute body-sculpting session focused on the abdominals, buttocks, and thighs, and a six-minute cooldown and stretch segment. Leonard and Goodacre's star appeal will boost interest, as will PolyGram's tie-in with Pony Shoes.

## EDUCATIONAL

**"Naturescaping: A Landscape Alternative," Public Production Group (202-898-1808), 29 minutes, \$29.95.**

Who says the grass is always greener? Not the folks who have embraced naturescaping, and who offer several arguments against the traditional suburban model of a neatly manicured lawn in this rather plainly produced video. A host of converts—from property owners to landscape architects to experts from the National Arboretum, Natural Resources Defense fund, and other organizations—discuss the environmental discomfort caused by the monoculture landscaping that usually accompanies lawns of cut grass. Meadow landscaping,



which in layman's terms seems to translate into just allowing grass and whatever else exists on a piece of land to grow, offers an alternative that might just be better for the land owners (imagine no more mowing!) and wildlife (butterflies, rabbits, and other pretty tame fauna). Beauty remains in the eye of the beholder, however, and this ultimately will determine the acceptance of this practice.

## MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

**"The Tune" (1993), unrated, Triboro Entertainment Group, prebooks Aug. 31.**

Animator Bill Plympton's first feature-length cartoon describes the plight of Del, an affable pop songwriter with a head shaped like a bowling pin and a chronic case of writer's block. When despotic music mogul Mr. Mega gives Del just 47 minutes to deliver a big hit song, the beleaguered bard gets lost in a peculiar village where he encounters a dog who thinks he's Elvis, a cabbie who fell in love with a nose, a suicide hotel for the lovelorn, and a host of other song-filled scenarios. Maureen McElheron's top-notch tunes encompass a wide range of genres, and seem magical when matched with Plympton's graphic grab-bag of surrealistic metamorphoses and undulating textures. An obvious hit for 'toon-conscious viewers, but it should also appeal to movie-musical junkies looking for a good score. Also includes a brief "Making Of..." segment and "Draw!," a Wild West gunfight told from the bullet's perspective.

**"Married To It" (1993), R, Orion Home Video, prebooks Sept. 6.**

"Married To It" attempts to succeed as another one of those multi-plotted, relationship-oriented comedies along the lines of "Parenthood," but barely rises above the rest of the cinematic isn't-love-funny crowd. The interaction-packed plot concerns three couples: 1) divorced dad Ron Silver and his overbearing wife Cybill Shepherd; 2) ruffled, fortysomething parents Beau Bridges and Stockard Channing; and 3) irritating yuppie newlyweds Robert Sean Leonard and Mary Stuart Masterson. While isolated scenes are funny—especially those with the enjoyably relaxed Bridges and Channing—the film gives viewers no credible reason why these people ever got to be friends in the first place. Star power and a well-edited instore preview could generate the most interest.

**"Man Bites Dog" (1992), NC-17, Fox Lorber Video, prebooks Aug. 31.**

A French-language pseudo-documentary based on the blackest of black-comedic ideas, "Man Bites Dog" offers a cinematic portrait of a workaday serial killer. A film crew follows casual murderer Ben (Benoit Poelvoorde) as he chats with his adoring parents as well as when he viciously (and graphically) slays man, woman, and child alike. The cooperative Ben, who gives pointers on topics like how to weight down a body for dumping, has a goofy amiability that's part Henry Lee Lucas and part Huntz Hall. Cinema verité itself is satirized as the dimwitted filmmakers go from amoral observers to active participants in Ben's bloody spree (which, fortunately, is filmed in black-and-white). Director Remy Belvaux deserves a twisted sort of credit for carrying a horridly funny idea to its sickening conclusion. This grisly, subtitled satire is recommended only to the least shockable of viewers—and even they might have second thoughts.

**"Lady Dragon 2" (1992), R, Imperial Entertainment, prebooks Sept. 7.**

Set in some southeast Asian metropolis where men are men and women are kickboxers, "Lady Dragon 2" once again obliges martial-arts wonder woman Cynthia Rothrock to stalk and exterminate the brutal criminals who raped her and killed her husband. (Rothrock, not to mention her viewers, ought to be getting a little tired of that routine by now.) The wafer-thin story involves millions in diamonds stolen from the mob and stumbled upon by Rothrock's late, if acquisitive, husband. Things are enlivened somewhat by an overdrawn trio of psycho-killer thieves (led by scenery-gnawing Billy Drago), who wreak havoc aplenty until they meet their ultimate martial-arts-movie rewards. The kickboxing crowd in general—and Rothrock fans in specific—will have no complaints.

**"The Killing Beach" (1992), R, Columbia TriStar Home Video, prebooks Aug. 30.**

Greta Scacchi is an Australian jour-  
(Continued on next page)

## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Fugitive (Warner Bros.)	23,758,855	2,340 10,153	—	23,758,855
2	Rising Sun (20th Century Fox)	9,062,616	1,675 5,411	1	31,148,479
3	In The Line of Fire (Columbia)	5,810,389	1,925 3,018	4	77,351,000
4	Free Willy (Warner Bros.)	5,440,156	1,847 2,945	3	45,341,752
5	Jurassic Park (Universal)	5,117,615	1,906 2,685	8	292,168,690
6	The Firm (Paramount)	4,700,045	1,812 2,594	5	133,269,804
7	Robin Hood: Men in Tights (Fox)	4,464,507	1,402 3,184	1	18,390,464
8	Sleepless in Seattle (TriStar)	3,652,352	1,408 2,594	6	96,478,551
9	The Meteor Man (MGM)	2,643,091	1,060 2,493	—	2,643,091
10	Poetic Justice (Columbia)	2,102,095	1,170 1,797	2	25,107,237

## Random Vid Preps For 'Magic' Fall

BY JIM McCULLAUGH

LOS ANGELES—Random House Video is gearing up for its largest fourth quarter to date, according to company executives. Included are new releases and a "Bring Home The Magic" marketing campaign for Random House's Sesame Street cassette library.

Among the newer titles are "Sesame Street's 25th Birthday: A Musical Celebration!" and four "C.O.W.-Boys Of Moo Mesa" titles. New titles are being added to Random House's "Dr. Seuss" and "Richard Scarry" lines.

The hourlong "Sesame Street" title is a celebration of the program's 25th anniversary and features hits from the long-running morning TV series. Included are "Rubber Duckie," "C Is For Cookie," and "Bein' Green." Set for an October ship date, suggested list is \$12.95.

The four "C.O.W.-Boys Of Moo Mesa" titles—"Bang 'em High," "Legend Of Skull Duggery," "Stolen On The River," and "Another Fine Mesa"—are from the current ABC-TV cartoon series. Each

30-minute title, due for September delivery, has a suggested list of \$9.95. A \$2 million advertising campaign is planned.

Also on the way:

- "Richard Scarry's Best Learning Songs Video Ever!" and "Richard Scarry's Best Busy People Video Ever!" Each is 30 minutes and retails for \$9.95.
- "Did I Ever Tell You How Lucky You Are?/Scrambled Eggs Super?" from Dr. Seuss, 30 minutes, \$9.95.
- "The Country Mouse And The City Mouse: A Christmas Tale," based on the classic Aesop's fable, featuring the voices of Crystal Gayle and John Lithgow, 30 minutes, \$9.95. HBO will show it five times between Thanksgiving and Christmas.

When dealers buy a 36-copy display of the Sesame Street 25th Anniversary tape, they can get a Polaroid camera and a roll of film for \$31.50, Random House's own cost. The Polaroid is designed to encourage dealers to create in-store photo opportunities. Stores buying a 36-copy supporting order prepack obtain the Polaroid for free.

## FOUR STAR LINKS INDIES

(Continued from page 56)

good fit, like Subway. My company does the whole thing—recruits the stores, recruits the partners, designs the ancillary materials."

Four Star does not yet have a way of measuring the success of the campaigns, Crabtree acknowledges. "But the [retailers'] investment is so small, I feel there's no way they can't win, because they're getting television advertising and there's an identity being built.

"Really, the \$50 [retailer participation fee] just covers overhead. We don't expect to make a lot of money on this. But we're trying to build a network in which we will eventually be able to cut group discounts on video bags or boxes with the Four Star logo" and earn a profit that way."

The goal, Crabtree says, is to build name recognition for Four Star Movie Centers, thus giving outlets the national identity of a chain. "But we're not trying to take away their own identity—just add to it, the way a photo de-

velopment place might have the Kodak Colorwatch seal."

Alan Coccio, president of Channel 3 Connection, a seven-store chain based in Laurel, Md., says, "I think it's a wonderful idea. It's a way to pull promotions together very easily for a retailer at a very low cost. To participate at a low monthly fee and have someone else do all the work for you is great."

Rick Greeder, president of the seven-store Video Express chain in Virginia Beach, Va., expressed caution along with interest. "I think it's a good idea, but putting it into action might be hard. We've signed up for the concept, and if he can get it together, we certainly would want to join in on something to benefit both sides, where people who are going into other businesses get a reason to come into our store. "But right now, I don't know what the deal is. If someone buys a sub at Subway, I don't know what they get—if it's five free rentals, we wouldn't want to do that. So we're just waiting to see."

## MARQUEE VALUES

(Continued from preceding page)

nalist who travels to Kuala Lumpur to cover racial strife between native Malaysians and Vietnamese boat people. With the help of refugee activist Joan Chen, they witness horrible ethnic brutality and do battle with the unfeeling authorities who place diplomacy above humanity. The serious issues of Asian refugees seem ill-served by this slow-moving yet needlessly cluttered and ultimately melodramatic story peopled with uninteresting characters. The stories-torn-from-today's-headlines aspect of "The Killing Beach" will probably be outweighed by the presumed sex appeal of international beauties Chen and Scacchi, who've both seen better scripts.

"Indian Summer" (1993), PG-13, Touchstone Home Video, prebooks Sept. 6.

Eight baby boomers return to their fondly remembered summer camp where they're greeted by aging camp director (Alan Arkin) who remembers all of them fondly, too. This overpopulated saga of good-old-days camaraderie provides predictable clashes of personality, warming and cooling romances, and ultimate self-evaluation in another too-many-boomers-spoil-the-plot scenario. These returning campers are so busy whipping up so much artificial emotion it's no wonder goalie-masked killers hang around camps like this, just for a chance to bump off such

annoying characters one by one. (Alas, Jason is nowhere in sight in "Indian Summer.") Although Arkin's performance is the best—with comic-relief honors for horror director Sam Raimi's slapstick turn—this film may have to rely on the drawing power of a familiar cast that includes Diane Lane, Bill Paxton, Elizabeth Perkins, Vincent Spano, Julie Warner, and Matt Craven.

"Amityville: A New Generation" (1993), R, Republic Pictures Home Video, prebooks Sept. 8.

As if to prove the resiliency of certain horror formulas, the "Amityville" series—centered on a haunted house—no longer requires a house at all. Better titled "Amityville: The Artists' Space," this near-sequel tells how an urban loft housing a group of artists is invaded by evil through a demonic full-length mirror—probably picked up at "Amityville: The Yard Sale." Of course, the photographer who owns the malevolent mirror is revealed to be from the doomed Amityville family of previous "Amityvilles," but few viewers could care less by then. (What viewers will care about is this film's violation of a central horror-movie tenet: what a story lacks in originality, it must make up in revolting gore-effects.) No doubt there are "Amityville" fans who'll stay with the series, but for the rest of us, the amity's starting to wear thin.

## MGM Summer Promo Scheme Slow Titles May Zoom As Rentals

BY EARL PAIGE

LOS ANGELES—Rental's continued strength in generating business for movies with modest box-office success has sparked MGM/UA Home Video's summer promotion for three titles.

Released in July, "Rich In Love," starring Albert Finney and Jill Clayburgh, had a short theatrical run comparable to last summer's "Man In The Moon," according to senior VP George Feltenstein. When "Man In The Moon" went to home video, "it skyrocketed," he says.

MGM/UA's "Benny & Joon" and "Untamed Heart" were more successful, each grossing about \$22 million, and have even greater promise on cassette. Release is set for August. "These films may actually do better

than films that do \$50-\$60 million," Feltenstein says.

Citing studio research, he adds, "The intent to rent is very strong on all three, and the demographics on 'Untamed Heart' and 'Benny & Joon' skew very strongly young and female, where stores enjoy so much of the rental business."

"Benny & Joon" arrives at retail just 120 days after its theatrical opening. It stars Johnny Depp of "Edward Scissorhands" fame and Mary Stuart Masterson of "Fried Green Tomatoes." Marisa Tomei, in "Untamed Heart," won an Oscar for her role in "My Cousin Vinny."

The promotion features a mystery, with clues keyed to point-of-purchase displays. Retailers forward their solutions to MGM/UA via an 800 number for a chance at a grand prize and an assortment of runner-up items.

## Billboard.

FOR WEEK ENDING AUGUST 21, 1993

# Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	1	13	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98
2	2	23	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
3	13	59	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	9.98
4	3	5	<b>WHEN IT WAS A GAME 2</b> HBO Video 90843	14.98
5	4	84	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98
6	8	25	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98
7	6	9	<b>LT</b> PolyGram Video 4400863893	19.95
8	5	15	<b>WHEN IT WAS A GAME</b> HBO Video 90538	19.98
9	9	196	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
10	11	93	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98
11	10	3	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
12	14	33	<b>PRO FOOTBALL'S HOTTEST CHEERLEADERS</b> PolyGram Video 4400854853	19.95
13	NEW	▶	<b>THREE-PEAT: THE CHICAGO BULLS' 3RD CHAMPIONSHIP</b> FoxVideo (CBS/Fox) 5809	19.98
14	12	129	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
15	RE-ENTRY		<b>NBA AWESOME ENDINGS</b> FoxVideo (CBS/Fox) 2422	9.98
16	16	91	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191	19.98
17	RE-ENTRY		<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288	14.98
18	19	7	<b>WIMBLEDON 1992, NOT JUST RACKETS AND BALLS A*</b> Vision Entertainment 50384-3	19.95
19	18	9	<b>MARCH OF THE TAR HEELS</b> FoxVideo (CBS/Fox) 5773	19.98
20	17	7	<b>THE INDIANAPOLIS 500: RACE TO GLORY</b> PolyGram Video 4400866413	14.95

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	1	43	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
2	5	69	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
3	3	69	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
4	8	39	<b>CHEERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577	19.98
5	2	27	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2</b> GoodTimes Home Video 9304	19.99
6	9	121	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111	9.99
7	7	51	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
8	13	13	<b>BUNS OF STEEL 7 WITH TAMILEE WEBB</b> The Maier Group TMG159	9.95
9	10	29	<b>LEGS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG141	9.95
10	11	153	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616	19.98
11	16	21	<b>ARMS AND ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG142	9.95
12	6	9	<b>JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE</b> FoxVideo (CBS/Fox) 5782	19.98
13	4	81	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
14	15	13	<b>THIGHS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG158	9.95
15	19	84	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99
16	14	11	<b>BUNS OF STEEL 5 WITH TAMILEE WEBB</b> The Maier Group TMG138	9.99
17	20	59	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) M032901	19.98
18	RE-ENTRY		<b>DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT</b> Parade Video 84	14.98
19	12	169	<b>BEGINNING CALLANETICS</b> ♦ MCA/Universal Home Video 80892	24.95
20	17	3	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> Parade Video 94	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

## Touchdown's Multimedia Liftoff Owner Says Studio Will Lead The Way

■ BY ZENON SCHOEPE

LONDON—Plans taking shape at Touchdown Studios Germany are being heralded by owner Terry Drivas as the shape of the multimedia production environment of the future. "Right now, this is a one-facility operation, but shortly we'll be two and then three," he says, referring to a combined sound-and-picture-capable resort complex currently being built in the Algarve region in Portugal, and a massive refit, now being negotiated, of the Rosenhugel film studios in Vienna, as spinoffs from Touchdown's Kranzberg headquarters, near Munich.

He believes the Portugal complex is an indication of the direction of the industry. "I think if you want to be in the upper market, with the big stars and the big productions, then the facility has to be like this. It has to be at the leading edge of the technology," he says. "You've got to have something against your competitors to give you the edge and you have to think ahead to do that."

American Drivas also has recruited some serious talent into his team, including Barry Bongiovi, former GM at Power Station in New York and more recently at Sony Classical, and Ed Evans, ex-technical director at the Power Station. Bongiovi says it was the concept of Touchdown that caused him to uproot and come to Europe. "I found it difficult to leave the position I was in New York because I liked the job and the people I worked for, but this is much bigger and much better," he says.

"I didn't see anything in the U.S. that would allow me to use my creativity to the level that I can at Touchdown," he adds. "It's a unique situation; in my mind, Touchdown is going to be what studios are going to be in the year 2000." He says the Touchdown direction is a natural one, given the move toward multimedia in music and the amalgamation of audio and picture.

### HDTV IN FOCUS

Touchdown's Kranzberg base features two Neve VRP rooms, 96 tracks of Sony digital, 48 tracks of Otari MTR100A with Dolby SR, plus Synclavier and SSL ScreenSound suites. HDTV is the push Drivas believes will alter the expectations of studio facilities in the future. "I don't know what everybody else is doing, if they're sleeping or what, but it's going to happen, and 20 years from now everybody's going to have an HDTV television," he says.

His outfit undertook the entire audio postproduction for the Austrian Broadcasting Corp.'s first sortie into the medium, the King's Diamonds project. "It was completely shot for HDTV, including cameras—everything was digital and they wanted the audio to be digital," he remembers. "For projects like that, money doesn't really matter. They're willing to pay a premium for the technology that you use, and if you're one of the only facilities that can perform that function then you can name the price; that's basically what we do."

While Touchdown started as a music recording studio for its owner's own use, Drivas is keen to stress that it is

not just a studio. Its associated interests include a tie to AGM Digital Arts, purveyor of a soundfield-type mike, which will develop the studio's interest in surround and ambisonic formats. With this in mind, the Kranzberg Studio 2 features a nine Quedstedt speaker monitoring system, which runs in conjunction with an AGM digital processor and the Neve VRP monitoring section to allow instant switching between stereo, Dolby Stereo, Dolby Surround, Dolby SR.D, and ambisonic formats, plus mono. This permits new multichannel formats to be tested and experimented with, which makes it particularly applicable to HDTV sound.

There also is a record label, a sound library based on the one formerly owned by Pinewood Studios and regarded as the largest in the world, and a production company. "We take on complete films and TV series; basically we're contracted to do all the audio from start to finish," says Drivas. "In post-production, that's where the money's to be made."

### PORTUGAL COMPLEX

Touchdown's Algarve complex, which is to open by the end of the year, is poised to become one of Europe's most advanced facilities. Intended originally to be a resort recording studio with a slant toward post, the reaction to the idea from picture clients caused Drivas to rethink and give the film and video people an opportunity to go to Portugal and work in beautiful surroundings, too.

The site covers 35,000 square meters within easy walking distance of a secluded beach and with full residential accommodation and leisure facilities. A main studio block will contain two identical control rooms: one a 200-square-meter live area, with 10-meter ceilings and a 13-meter ceiling rising up to a glass dome and with galleries and booths all facing the sea, and the other with five smaller rooms. Another building will be dedicated to mixing, with a large music-mix control room and a large dubbing theater for film and TV work.

Multiple editing facilities also will be provided, but the complete equipment list is still to be named. "No equipment has been dedicated to the edit rooms, nor will there be until just before they're ready to go," explains Evans. "The key to the whole thing, the key to the edit rooms, the key to the facility is knowing what the market needs about two seconds ahead of it and having the flexibility in these places to deal with that." He adds that equipment will be brought in to answer clients' requirements, but all the rooms will be versatile enough to handle a variety of different projects well.

### POLISHING A VIENNESE JEWEL

Meanwhile, the Vienna Rosenhugel film center is gearing up for a massive refurbishment. Plans and contracts are still being finalized, but Touchdown likely will be running the whole audio side of the halls, which were built around the time of World War II and have since fallen into disrepair.

"It's a very interesting project," says

Drivas. "The main room is huge—around 550 square meters—with tons of 100-square-meter and 200-square-meter rooms and editing suites all over the place." He sees one immediate application for the space if things come together. "There are no real great recording studios in Vienna, or Austria for that matter, nothing of the size of the hall that is there. So in Vienna, the city of classical music, there is currently nowhere to record a large orchestra except in concert halls."

Drivas believes expansion is necessary. "Whatever happened to all those studios that didn't go on to digital a long time ago, where are they today?" he asks. "They're not the big guys anymore, and if you've missed the boat then you've missed it."



**Power Move.** Grammy-winning act Petra has been in the studio lately working on its 20th album project, its fifth for Word/Epic. Producing the act for the first time is Brown Bannister, known for his work with Amy Grant and Kenny Rogers. The album is slated for an Oct. 26 release. Pictured at the Power Station in New York, from left, are Ronny Cates and Bob Hartman, Petra; Bannister; and Jeff Balding, engineer.

## Lorber Makes Most Of Unusual Situation Producer/Artist Leaves Mark All Over Jazz Chart

■ BY MARILYN A. GILLEN

NEW YORK—Jeff Lorber had just gotten mixed news when he picked up the phone.

An album he'd had a hand in producing slipped from the summit of the July 31 Contemporary Jazz Albums chart.

Seems his self-produced solo set knocked it off.

OK, so it wasn't too mixed. "It's just a funny coincidence I had so many projects in the works at once and that they all came out about the same time," Lorber says of the unusual situation. "Of course, it's the nicest kind of funny."

Amplifying that *unusual*: Also sharing space with Michael Franks' displaced "Dragonfly Summer" and Lorber's own album on the chart that week were albums by Dave Koz, Eric Marienthal, Art Porter, Jon Lucien, and Paul Jackson Jr., all of which featured Lorber doing one or more of the following: (a) producing tracks (Koz, Marienthal, Franks, Porter, Lucien); (b) writing songs (Koz, Marienthal, Porter, Lucien); (c) arranging (Marienthal, Franks); (d) playing keyboards (all). "Most are second-time-around customers," Lorber notes.

"Worth Waiting For," his debut Verve/Forecast set, also marks a second time around of sorts for Lorber, who took a six-year break from his own projects to work as a producer, session player, and remixer. "I learned a lot by spending a few years watching some of the best people in the business work," he says. "But I felt like it was time to get back to my own things."

Lorber's first time in the artistic spotlight came in the early '80s, when the Jeff Lorber Fusion's blend of funk, R&B, rock, and electric jazz plugged into a rich new vein of music and lit up

the charts. From 1980-85, they released six albums and earned a Grammy nomination for "Pacific Coast Highway."

"Back when it started," Lorber says, "I had produced three demo tapes of my stuff at a little studio outside of Portland, Ore., called Ripcord [in Vancouver, Wash.]. I sent one to Warner Bros., one to Columbia, and one to Inner City. I got some poorly Xeroxed rejection letters from the majors, but I got a contract from Inner City," which released his first two albums.

With a record deal, limited studio experience, and some schooling at Berkeley, Lorber stepped in as producer. "You have to take into consideration my first couple records were on a label that was so small there was barely a budget

for tape," he explains. "The first record had a \$1,000 budget and the second had an \$8,000 budget. When I made my second album I recorded over the tapes of the first album."

Characterizing his trial-by-fire production debut as the proverbial "school of hard knocks," Lorber says he "kind of co-produced those first few albums with anybody I could find in the nearby vicinity who seemed to either know a little more than I did or just felt like hanging out with me in the studio."

"If I had to do it over again, I think I might have spent a little more time observing other people at work and learning from them first," he says. "As it was, I learned by doing."

When the Fusion broke up in 1986, Lorber moved to L.A. and began working in various roles behind the scenes, finally doing a little of that "observing" while doing dance mixes for the likes of Jam and Lewis and Teddy Riley.

During this time, Lorber also began working with young talents in his home studio, dubbed JHL, where he most re-

cently recorded "Worth Waiting For." "At one point it was nothing more than a 24-track machine and a Soundcraft board in a room with no sound-proofing," he says. "As the years have gone by I have been able to remodel and sound-proof it and upgrade."

He says, "Not having to worry about the clock gives you more options and more of a chance to do more with the music, so it's a great luxury."

And then there's quality of life. "Living in L.A., it's not fun to have to deal with traffic every day," he says. "And there's usually not much traffic in between my bedroom and my studio—no overturned tractor-trailers, at least."

Speaking of accidents, Lorber says "some of the really special things about record making" are those things that happen that way, something he is keen to stress to artists. "I do what I can to try to keep them from getting too crazy about feeling like they have to redo everything a thousand times," he says. "Some artists feel very confident and know when they've got the feeling and they stop, but others are more insecure and need to do 10 more takes to be sure. But then you lose that spark."

Back in the present, with the still-fresh news of a No. 1 album, Lorber reflects that "Worth Waiting For" is essentially a summation of his long-accrued production skills. But it also reflects a shift away from a tech-intensive approach. "Even though I love synthesizers, there is definitely something about live instruments and live playing that keeps the music more continuously interesting," he says. "As you listen, you hear little nuances that make it easier to continue to enjoy, rather than with things that are a little too sequenced; you get tired of them faster."

As for himself, "I'll never get tired of what I'm doing," he says. "I'll stretch out and work with other types of instrumentalists and maybe beyond jazz. But where I'm at is where I want to be."

On July 31, at least, that was at the top.

PRO  
FILE



LORBER



Billboard.

## AUDIO TRACK

### LOS ANGELES

**M**ERCURY RECORDING ACT Greta has been in **Sunset Sound** completing mixes for its forthcoming project. **Sylvia Massey** produced with engineer **Matt Wallace**, who worked behind the custom **API** console. **John Paterno** assisted.

### NASHVILLE

**M**CA's **TRISHA YEARWOOD** has been busy working on her upcoming album with producer **Garth Fundis** at his **Sound Emporium**. **Gary Laney** engineered the sessions on the **Neve 8128** console.

**Bubba James Hudson** was recently in **LSI Studios** completing mixes on his new release for **Quality Music & Video**. Producing the project was **Mick Lloyd**, and at the **Harrison 3200** automated console was engineer **Mike Daniel**.

**Warner Bros.** artist **Travis Tritt** has been cutting tracks for an upcoming release at the **Castle** in nearby **Franklin, Tenn.** Producer **Gregg Brown** and engineer **Rob Feaster** worked behind the **SSL 4000G** console.

At the **Money Pit**, **Sony** recording artist **Collin Raye** has been recording his upcoming project with producers **John Hobbs**, **Paul Worley**, and **Ed Seay**, who also engineered behind the **Trident 80** with **Discmix Flying Fader Automation**.

At **Treasure Isle** recording studios, **Asylum** artist **Bob Woodruff** is hard at work on his upcoming album. Producer **Steve Fishell** and engineer **Mike Poole** worked behind the **Trident 80C** console.

### OTHER CITIES

**A**T **KIVA RECORDING Studios** in **Memphis**, **Elektra** recording artist **Eric Gales** has been recording his upcoming project. Producer **Terry Thomas** tracked and mixed the project on the **SSL-G** and the **API** console.

Alternative rockers **Did-lee-squat** drove to **Dallas' Planet Dallas** studios from their hometown of **Tyler, Texas**, to cut tracks with producer/engineer **Rick Rooney**. **Mark Leago** is acting as executive producer on the project.

At **Dreamland** in **Bearsville, N.Y.**, **Mercury/PolyGram's** **Mighty Mighty Bosstones** have been recording with producer/engineer **Tony Platt** and engineer **Dan McLoughlin**.

Engineer **Phil Austin** has been busy at **Hackensack, N.J.'s** **Trutone Mastering**, working on a new single for **Warlock** recording artist **P-ski Mac**. The tune was mastered using **Sony's 1630** processor and **Sontec's 430 B** equalizer.

Producer/engineer **Neil Kernon** has been in **Ironwood Studios** in **Seattle** recording **Black Happy**. **Kernon** worked behind the **Harrison** board and recorded the band onto an **MCI** tape machine.

At **Seattle's** **Bad Animals** studio, **Buck Dharma** and **Eric Bloom** of **Blue Oyster Cult** recently joined **KISW** DJs **Dan Rivers** and **Rockfish** to record a parody of their "Godzilla." **Tom McGurk** engineered the session.

All material for the Audio Track column should be sent to **Peter Cronin**, *Billboard*, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## Seattle Marks Calendar For New Northwest-Area Audio Confab

**NEW YORK**—The Northwest is no stranger to the musical spotlight, so it is no surprise that the area soon will welcome its own pro audio event.

Audio Pro '93, slated for Sept. 25-26 at the **Washington State Convention and Trade Center** in **Seattle**, promises to bring together more than 80 exhibitors, and such leading audio professionals as **Grammy** Award-winning engineer/producer **Bruce Swedien** and mastering engineer **Bernie Grundman**, for two days of seminars, product demonstrations, discussions, and salesmanship with a focus on the Northwest marketplace.

"We are targeting all the professional audio people in the Northwest region," says show director **Bill Gibson**. "Our coverage area is **Washington, Oregon, Idaho, Montana, Canada, Alaska**, probably **Northern California**—and we've even had some people sign up from **Russia**."

The two-day showcase will include both an exhibit hall and a series of workshops and seminars, **Gibson** says. Admission is \$25 in advance,

\$35 at the door for exhibits only, and \$395 for the full conference (with a group rate of \$275 for five or more people and a student rate of \$195). The seminars are geared toward a "more select" group of some 250 serious participants, **Gibson** says. He hopes to attract a total of 2,000 people to the exhibits and seminars.

"We're not limiting it to studios necessarily," **Gibson** says of the overall focus. "We have live-sound people involved—actually, some of the manufacturers participating are most excited about the Northwest as a live-sound area. We also have film-sound people, audio for video, and so on."

Among the exhibitors already committed, **Gibson** says, are **Neumann/Sennheiser**, the **Mark IV Pro Audio Group**, **Spectral Synthesis**, and **3M**.

Panel topics will include **Guerrilla Acoustics: Acoustics For The Home Studio**; digital workstations; a studio management and owners panel; and **Studio 2000**, a projection of the future state of studio affairs.

MARILYN A. GILLEN

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 14, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	LATELY Jodeci/ D.Swing (Uptown)	CHATTAHOOCHEE Alan Jackson/ K.Stegall (Arista)	SOUL TO SQUEEZE Red Hot Chili Peppers/ R.Rubin (Warner Bros.)	INSANE IN THE BRAIN Cypress Hill/ DJ Muggs (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	UNIQUE/ RIGHT TRACK (New York) Paul J. Logus Jr.	THE CASTLE (Nashville) John Kelton Bill Deaton	THE BIG HOUSE (Los Angeles) Brendan O'Brien	BABY MONSTER (New York) Jason Roberts
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 4064G/4080G	SSL 4056G	Neve	Neve Custom 8036
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Studer A800 MK II	Studer A820	Studer A80	Studer A827
STUDIO MONITOR(S)	UREI 815	Augsperger Custom, Yamaha NS10M/ Tannoy FSM DMT12	UREI 813	Yamaha NS10M	KRK 701 Altec Big Red
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	SOUNDTRACK (New York) Greg "The MF" Mann	THE CASTLE (Nashville) John Kelton	RECORD PLANT (Los Angeles) Brendan O'Brien	STUDIO 4 (Philadelphia) Joe "The Butcher" Nicolò
CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 6056E	SSL 4056G	SSL 6000G	SSL 4000E/G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Otari MTR90 MK II	Mitsubishi X-880	Studer A800	Studer A80 MKII
STUDIO MONITOR(S)	UREI 815	UREI 813B Tannoy DMT-12	Yamaha NS10 UREI 813	Yamaha NS10M	Westlake Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	Ampex 456	Ampex 499
MASTERING (ALBUM) Engineer	DIGIPREP Dan Hersch	STERLING SOUND Jose Rodriguez	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	MASTERSOICE Joe Nicolò
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	DMI	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	Sonopress	WEA Manufacturing	Sony Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

MORE STUDIOS  
GO GOLD ON AMPEX  
THAN ON ALL OTHER TAPES  
PUT TOGETHER

AMPEX  
A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B3 • Redwood City, California 94063 • (415) 367-3809

**CALL TOLL FREE**  
**1-800-223-7524**

Regular Classified: \$4.50 per word, minimum order: \$90.00  
DISPLAY CLASSIFIED:  
1" - 1 INSERTION \$126.00 PER  
1" - 4 INSERTIONS 116.00 PER  
1" - 12 INSERTIONS 110.00 PER  
1" - 26 INSERTIONS 103.00 PER  
1" - 52 INSERTIONS 85.00 PER  
REVERSE ADVERTISEMENT: \$15.00  
POSITION WANTED: \$60.00 PER COLUMN INCH  
BOX NUMBER: \$15.00

# Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524  
Billboard Classified • 1515 Broadway • New York, NY 10036

**\*\*REAL ESTATE TO THE STARS\*\***

For Real Estate information call **Laura Rivchun**  
1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055  
**800 223-7524 - For Classified Advertising ONLY**

**FAX YOUR AD**  
**212-536-5055**

Real Estate To The Stars  
\$59.00 per inch

## SERVICES

**COMPLETE CD AND CASSETTE PRODUCTION**

**DIGITAL HOUSE**

212-333-5950

MASTERING REPLICATION  
PRINTING TOTAL PACKAGING  
POSTERS GRAPHIC DESIGN STUDIO  
PERSONALIZED EXPERT SERVICE

350 WEST 58TH ST. NEW YORK, N.Y. 10019  
"FOR THOSE WHO HEAR THE DIFFERENCE"

midl facility • 16 bit sampling  
complete music production services  
3 1 0 . 3 7 9 . 5 7 0

**EP**

complete music production services

## SERVICES

**1/2 THE PRICE IN 1/2 THE TIME**

1,000 CDs \$1,099 (from 1630)  
1,000 CDs \$1,399 (from DAT)  
FULL PACKAGE \$2,259  
EXPEDITE SERVICE AVAILABLE

D2 ENTERTAINMENT  
(818) 288-2112  
(818) 288-7362 FAX

**COMPACT DISCS CASSETTES RECORDS**

**COMPLETE ONE STOP !!**

500 CASSETTES \$ 599  
500 COMPACT DISCS \$1699  
1000 EACH CASS and CD \$2999

FROM YOUR 1630 & FOUR COLOR FILM  
**MAJOR LABEL QUALITY**

PHONE: (800) 423-2936  
FAX: (818) 569-3718  
BURBANK, CALIFORNIA

## SERVICES

**MUSIC LAWYER**  
LOS ANGELES-BASED

CONTRACTS, COPYRIGHTS & TRADEMARKS  
Affordable Hourly Rates • Free Phone Consultation

**Andrea Brauer**  
213.661.2440  
Sorry, no demo shopping

**FROM THE USA-AIR FREIGHT**  
Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:  
Dennis Kleinberg, Dir.  
**BERKLEY AIR SERVICES CORP.**  
POB 665, JFK Airport, NY 11430, U.S.A.  
Fax: 718-917-6434 Ph: 718-656-6066

**DEMONSTRATE YOUR DEMO!**

ATTENTION: R&B, Rap, Hip-Hop and Jazz (Artist) We will market your music to major record labels. Send demo package which includes (audio and/or video cassette, bio, & one 8 x 10 photo w/\$15 submission fee) to:  
Osiris Entertainment, Inc.  
P.O. Box 82213 • Tampa, Florida 33682  
(800) 730-1555 • (813) 852-9095

**RECORD PROMOTION**

**EXPERIENCE! EXCELLENCE!**  
25 + YEARS!  
Working All Leading National Charts.  
"One Of The Foremost Names in Music Promotion"

RCI Records Inc., 1-800-737-9752  
4721 Trousdale Dr., Nashville, TN 37220  
615-833-2052 • FAX 615-833-2101

**PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES**

**CUSTOM AUDIO-VIDEO CASSETTE BLANKS**  
1 MIN. - 126 MIN.

Ampex & BASF Mastering Tape  
DAT's Reels & Boxes  
Splicing & Leader Tape  
Norelco & Poly Cassette Boxes  
Color Cassette Labels & J-Cards  
TDK Endless Cassettes  
C-0 Cassette Shells  
BASF & Magnetic Media Audio Tape Pancakes  
Duplicating Equipment  
On Cassette Printing  
Printed Labels & J-Cards

764 5th Avenue  
Brooklyn, New York 11232  
In New York Tel: (718) 369-8273  
24 Hour Fax: (718) 369-8275  
TOLL FREE 1-800-538-2336

**FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:**

**QCA (800) 859-8401**

2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

If SAS Is Not Doing Your Duplication  
**They'll Never Know How Good You Really Sound**

Digital Bin Cassette Duplication  
Hi-Fi Video Duplication  
CD's

Call for our complete information Package  
**800-955-7271**

SAS INDUSTRIES INCORPORATED

## SERVICES

**BLANK TAPE & ACCESSORIES**  
Widest Selection Anywhere!  
Call For Free Catalog  
(800) 355-4400

**A. ROSENTHAL**  
202 WELSH ROAD HORSHAM, PA 19044

**CASSETTES & CDs**

...EXPERIENCE THE DIFFERENCE!

- CASSETTE DUPLICATION
- QUALITY PRINTING & PACKAGING
- CUSTOM LOADED BLANKS
- COMPACT DISCS
- CD ONE OFFS
- DIGITAL EDITING & MASTERING
- DEALER FOR 3M, MARANTZ PRO, & DENON.

CALL FOR A FREE BROCHURE  
**1-800-527-9225**

**ESP**

**EASTERN STANDARD PRODUCTIONS**  
37 John Glenn Dr Buffalo NY 14229  
716-691-7631 FAX 716-691-7732

**FOR SALE**

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's  
**Campus Records**  
Wholesale Distributor of "Deletions/Overstocks" IMPORT  
874 Albany Shaker Road Latham, NY 12110 (518) 783-6698 (518) 783-6753 FAX  
EXPORT  
For a Unique Blend of Independent and Major Label Closeouts and Overstocks

**OPERATING SUPPLIES**  
Jewel Boxes • CD Blisters • Security Packaging • Plastic & Paper Sleeves  
Folding Longboxes • Divider Cards

**WRAPPING & PACKAGING**  
The Shrinkmaster™ Packaging System  
Retail-level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more. \$298.95 complete!  
The CD Sealer™  
STOP TAPING! STOP STAPLING! Seal CD blisters cleanly & efficiently. \$229.95 complete!  
Money-back guarantee!

**MUSIC AND MORE...**  
Indie Labels • Budget & Cut-Out CD's, Tapes, LP's  
Novelties • Comics • Books and Magazines

**PERFORMANCE DISTRIBUTORS**  
2 OAK ST. NEW BRUNSWICK NJ 08901  
Tel: 908.545.3004 Fax: 908.545.6054

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.  
FAX: (609) 890 0247 or write  
**SCORPIO MUSIC, INC.**  
P.O. Box A  
Trenton, NJ 08691 0020

**DON'T BUY CUTOUTS!**  
Until You See Our Catalog Of Great Cassettes and CD'S  
TARGET MUSIC DISTRIBUTORS  
7925 NW 66th St., DEPT J  
MIAMI, FL 33166  
Phone: (305) 591-2188  
Fax: (305) 591-7210

DEALERS ONLY

## FOR SALE

MOVIES/USED  
100% GUARANTEED  
OVER 100,000 in STOCK  
STORE-SETS 200 10,000 TITLES  
PLAYBACK INTERNATIONAL  
1 (800) 899-7529 FAX (214) 644-4270

**FIXTURES**

**FACTORY DIRECT**

- CD JEWELBOX STORAGE CABINETS. In Stock Now, No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 capacity, \$208  
3 drawer, 855 Capacity, \$282  
Prices INCLUDE locks. Textured steel construction.
- CD JEWELBOX SHELF, 2-TIER. Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM too

Architectural Merchandising Floor Plans at no cost or obligation.

- JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

Stocked in Chicago, Baltimore, Los Angeles and London, England  
Free 100 Page Color Catalog  
**1-800-433-3543**  
Ask for Kirk Wiseman  
Fax: 213-624-9022

## SCHOOLS & INSTRUCTIONS

**YOUR BACKSTAGE PASS!**

In 18-24 months, Learn the latest about Music and Video Business. Classes in promotions/marketing, publishing, artist management, and production offer the inside track to the action and energy of the entertainment business.

**1-800-424-2800**  
Check the Art Institute location of interest.

Atlanta Dallas Ft. Lauderdale Houston  
Pittsburgh Philadelphia Seattle Colorado (Denver)  
Yes, I would like information about your programs!

NAME \_\_\_\_\_ YR./HS. GRAD. \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE \_\_\_\_\_ SC 46 \_\_\_\_\_

**AI THE ART INSTITUTES International**  
520 Penn Avenue, Dept. 40 Pittsburgh, Pa 15222  
The Art Institutes International, Inc. 1992

**500 CD's - \$1099**

(From your 1630): Glassmaster - Free Layout & Design  
2 Color Label Printing - Protective Vinyl Sleeve  
Convertible to our 1 Color CD Package anytime: (from your Camera-Ready Art):  
1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap (including Composite Negs) add \$399.00.  
1 Color Rear Cards including Typesetting add \$100.00

**Rainbo** 1738 Berkeley Street • Santa Monica, CA 90404  
Records & Cassettes (310) 829-0355 • (310) 829-3476 • Fax (310) 828-8765

"AUDIOPHILE QUALITY"...

**EUROPADISK LTD.**

US' Most Complete Audio Manufacturing

**SPECIALS - "With This Ad Only"**

**500 Cassettes - \$595**  
Complete with COLOR J-Card & Norelco Box!  
Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap (to 50 Min.)

**500 CasSingles - \$690**  
Complete with FULL COLOR O-Sleeve  
Everything included - Test, Typesetting & Layout, Full Color O-Sleeve & Shrink-Wrap (to 29 Min.)

**500 CD's - \$1,770**  
FULL GRAPHICS - FAST DELIVERY!  
Everything included - 1630, Glass Master, B/W Front & Tray Cards, Typesetting, Layout, CD Label, Jewel Case & Shrink-Wrap

**500 12" Vinyl - \$995**  
Complete 12" Single Package  
Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Die-Cut Jacket & Shrink Wrap

Best Values in The Industry!  
Call For Our Complete Catalog  
**EUROPADISK LTD.**  
75 Varick Street, New York, NY 10013  
(212) 226-4401 FAX (212) 966-0456

**KLARITY KASSETTE**

YES!

COMBINATION SPECIAL !!  
500 TAPES AND 500 CD'S  
COMPLETE RETAIL READY PACKAGE  
Combination Special Price only \$2,355

**800-458-6405**



## BURGEONING SCENES HELP DISPEL MYTH OF THE 'SECOND CITY'

(Continued from page 1)

glad something's happening."

That may be an understatement. Many echo Chicago Tribune rock critic Greg Kot: "There's a sense that we've only scratched the surface of what's here."

What's unusual about the numerous Chicago acts is that they share so few similarities. Not only is there no emerging Chicago Sound, there isn't even a Chicago Beat. For instance, Bucktown neighborhood-favorite Usher House plays gothic rock; Stump The Host and Texas Rubies would feel at home in Austin; Shrimp Boat's "slacker" sound is big on horns and percussion; Seam plays dreamy, lush rock; Cherry Rodriguez pounds out old-fashioned punk; and Ministry unleashes relentless industrial thrashings. Filling out the rock spectrum are, among others, the Drovers (Irish), Green (pop), Tar (metallic), Red Red Meat (Sub Pop), Bad Examples (frat), Catherine (hypnotic), Eleventh Dream Day (twin guitar), Material Issue (power pop), Rights Of The Accused (bratty punk), and the Cocktails (jazz-flavored).

"This is approaching a phenomenon," says Winer, who was in Boston and San Francisco when they exploded musically in the '70s. "In the next six to nine months, there's going to be a major migration with bands wanting to be a part of the Chicago scene."

### CONFRONTATIONAL SCENE

Chicago rock has been synonymous over the years with a meat-and-potatoes approach, but there is a precedent for homegrown alternative rumblings. Back in the mid- and late-'80s, post-punk bands such as Naked Raygun, the Effigies, the Jesus Lizard, and Big Black pumped adrenaline into the city. Big Black was fronted by then-fanzine theorist and underground broker Steve Albini, who went on to make influential records for hometown label Touch and Go (see story, page 1). He since has worked in the studio with PJ Harvey, the Pixies, and Nirvana, and earned a reputation as Chicago's defender of uncompromising underground ethos.

Albini's verbal scrapes with local players who he insists have sold out are legendary. (Smashing Pumpkins and Urge Overkill are "hype-happy, b.s. bands," he recently told a local reporter.) The dogfights only highlight the fact that the city's rock scene is not closely knit. Instead, as might be expected in a city that honors rough pols and tough ballplayers, the air is openly confrontational. ("We blow [Albini] kisses," counters Urge guitarist Nash Kato.)

"There's a lot of bitterness and suspicion when someone does make it," says Liz Phair of local goings-on. "The standoffishness of the indie scene just screams insecurity to me." James Iha, guitarist for the socially isolated Smashing Pumpkins, agrees. "We don't have many friends in bands."

Although the lines of camaraderie among players are clearly drawn, the fact remains that the scene is compact and, therefore, incestuous. How incestuous? When Urge Overkill bid farewell to Touch and Go, the band recorded a tongue-in-cheek good-bye dance called "Goodbye To Guyville," in reference to the city's male-heavy indie-rock scene. Phair picked up the fraternal handle and used it for her debut title, "Exile In Guyville," and Urge's Kato snapped the album's cover photo.

To date, the triumvirate of Phair, Urge Overkill, and Smashing Pump-

kins has amassed the most attention. Not only are they Chicago's most successful acts in years, but they're among the most talked-about, leftward-leaning acts in the country, period.

The Urge Overkill trio came together in 1986 when Kato got his then-roommate Albini to record the band's "Strange, I..."

By the time producer Butch Vig worked the knobs on 1990's "Americruiser," the band had evolved not only its modern-day Thin Lizzy sound but also its suave rock persona, complete with ever-present martinis and a crushed-velvet wardrobe. After a heated major-label bidding war, fueled by the band's successful opening slot for Nirvana, Geffen won out and released Urge's "Saturation" this spring. Following some initial hand-wringing over radio's luke-warm reception to the single "Sister Havana" (the most unlikely of geo-political love pleas), the song soon jumped to No. 8 on the Billboard Modern Rock Tracks chart, and this week rises to No. 13 with a bullet on the Album Rock Tracks chart.

When Smashing Pumpkins sold

Park neighborhood (aka "Guyville"). Located two miles west of the city's downtown Loop, the area once was a bastion of Polish, Ukranian, and Italian families. Today, scores of Hispanics, artists, and the small minority of Midwestern college grads who don't gravitate towards Chicago's breezy lakeside neighborhoods have migrated to comfortably run-down Wicker Park, which at night transforms itself into a center for Chicago rock.

The neighborhood has been burgeoning with so many music fans lately that, if she could, Miller would move her Lounge Ax club from Lincoln Park to Wicker Park, since most of the customers for her eclectic shows now hail from that area. Fabled label/record store Wax Trax took that route, following its sharp-eyed clientele to Wicker Park.

Down the street from Wax Trax, and across from the neighborhood's actual park, is the Idful Music studio, where Phair, Red Red Meat, Shrimp Boat, and others have recorded. (Other city-wide studios of note include Chicago Recording Co. and Streeterville). Further south is Quimby's Queer Store, filled with hundreds of

scene around town is the New York-style dance hall China Club, where national acts often perform. The smaller Avalon in Belmont also features dancefloors and live stages, while Wrigleyville's cavernous Cubby Bear, perched across the street from the venerable ivy ballpark, boasts both local and national performers.

On the jazz side, Jazz Showcase at the Blackstone on the South Side remains the city's premier showcase. And Tuesday-night jams with saxophonist Von Freeman at the New Apartment Lounge are a favorite. (One must-mention about today's Chicago jazz is Art Porter, who has scored two top-ten albums on the Billboard Jazz Contemporary chart since last year.)

### INNOVATIVE RADIO

One of the reasons for the wide range of musical tastes shared by Chicagoans is the city's history of innovative radio. WXRT's Winer, with a touch of creeping Second City syntax, insists Chicago is home to "the most unrecognized radio hotbed in the country." As proof, he points to such groundbreaking local successes

Chicago's been dying for hip-hop to come here to take off," says Alan. With the country's third-largest population of blacks and minorities, "it was only a matter of time before Chicago was represented on the hip-hop scene," says Raymond O'Neal, publisher of the music monthly, Fly Paper. "It's like a revolution right now," adds Alan. "Everybody wants to be a rapper."

George Daniels, who for 20-plus years has run George's Music Room on the city's west side in Lawndale ("the South Bronx of Chicago"), is seeing "so many more youngsters getting excited about [rap]." The downside, he says, is they "feel Chicago's being dissed by the East and West Coast. Some of them won't even say they're from Chicago, they say they're from New York or anywhere. It's a big problem for them."

More and more are able to stay in the city and get signed, though. They include Common Sense (Relativity), which has twice hit the top 10 on Billboard's Hot Rap Singles chart since last fall; M.C. Shy Guy (Vision); Krash Man (Island/4th & Broadway); Kinetic Order (Chameleon); P-Ski; Mac (Warlock); and D.A. Smart (RCA).

Smart is one act that benefited from the growing rap community. According to Alan, when Public Enemy came to town, the station tapped Smart for the high-profile opening-act slot, and an RCA executive at the show liked what he saw.

Pointing to venues such as the South Side's New Regal Theater, uptown's Riviera (headed by former Chicago Bulls big man Cliff Levingston) and Club Ultimate down in Harvey, Ill., south of the city, Alan says more above-ground hip-hop shows are being booked in the city.

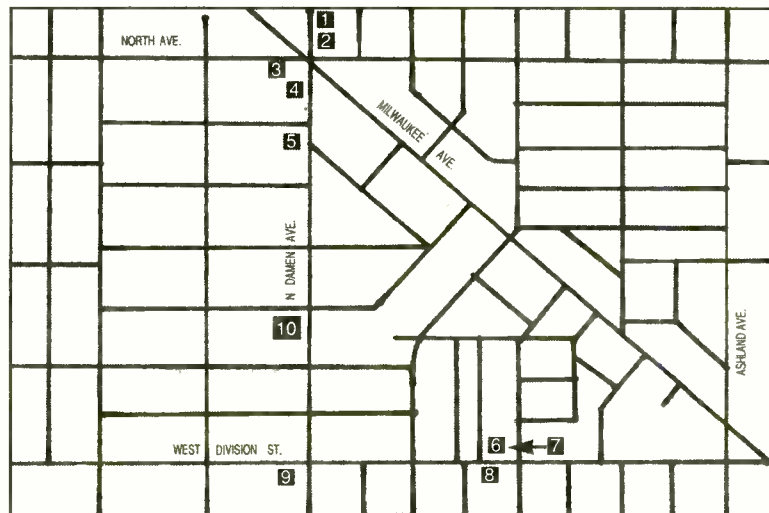
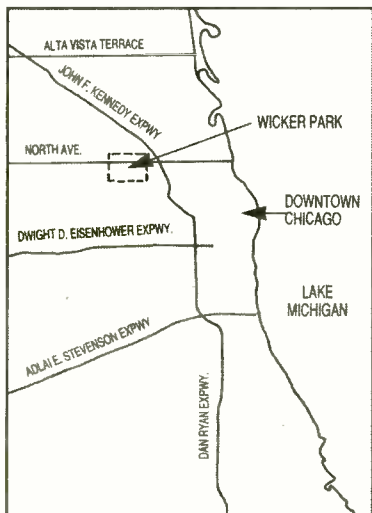
On the R&B side, last year, R. Kelly & Public Announcement, anchored by Chicago Hyde Park native Kelly, scored two No. 1 singles on the Billboard R&B chart.

Interestingly, particularly for a city as segregated as Chicago, the hubs for both the new rock and hip-hop scenes are the same: Wicker Park. The area became hip-hop's local address, because nobody else would have them. "Wicker Park was the most accepting of us and our need for a place to throw down and party," says Fly Paper's O'Neal.

At the chaotic, three-way intersection of Milwaukee, Damen, and North, and above the Border Line Tap and Cafe, is the Red Dog, home to one of the city's most crowded dance floors. The entrance to the unmarked club is in an alleyway and, on Wednesday nights, underground promoter and local B-Boy Duro Wicks spins hip-hop and funk. Triple X, a hip-hop clothing store, faces Red Dog across the street, and underneath Triple X sits the Afro-centric Literary Explosion book store. Those three outlets have helped create the city's first formal hip-hop scene. "It's an important area," says Fly Paper's O'Neal, who's also a co-owner of New Jack Enterprises, a multifaceted hip-hop management company located in Wicker Park.

### HOUSE LEGACY

The house-music shadow that the city's rap scene is trying to break through is indeed an enormous one. Next to the blues, one of Chicago's most important contributions to contemporary music is house, which a handful of local jocks—Frankie Knuckles, Farley Keith, and Ron (Continued on page 76)



Left, map of greater Chicago. Right, a detail map of Wicker Park. 1. Wax Trax record store; 2. Red Dog club; 3. Triple X, hip-hop store; 4. Literary Explosion, Afro-centric readings; 5. Idful Music studio, home to Liz Phair, Shrimp Boat, and others; 6. Czar Bar; 7. Phyllis' Musical Inn; 8. Bop Shop, live jazz; 9. Rainbo Bar, Wicker Park's meeting room; 10. Quimby's Queer Store, comics and fanzines.

300,000 copies of its crushing 1991 Caroline Records release, "Gish," they, too, had to turn label execs away from their neighborhood door. Virgin just released the band's "Siamese Dream," which debuted at an eye-popping No. 10 on The Billboard 200 (see story, page 10).

As far as breaking out nationally, the young band has Joe Shanahan to thank. Shanahan, owner of the city's user-friendly showcase theater, Cabaret Metro, instantly embraced the band and put it on stage soon after it had formed, to open for major acts such as Jane's Addiction.

Phair and her Matador debut, "Exile In Guyville," have received strong critical acclaim and the word-of-mouth campaign will soon be buttressed by her first video, with a fall tour expected. Her double-length record, with its sparse rock arrangements and frank tales of love and hate between the sexes ("Fuck And Run"), has touched a nerve with many and catapulted the 26-year-old Oberlin College grad into the unlikely (and possibly unwilling) position of modern-day feminist role model.

### ROCKIN' IN GUYVILLE

Like many Chicago musicians, Phair has settled in the city's Wicker

underground comics and rock fanzines, including Nice Slacks, which covers Wicker Park with very sharp pens. Taking a left on Division St. and heading east three blocks reveals the Czar Bar and Phyllis' Musical Inn, two neighborhood joints that have made the switch from Polish old-country music to up-and-coming acts.

Across Division street is the Bop Shop, home to live jazz. And doubling back from the Bop Shop is the Rainbo Bar, the area's long-time social haunt, where a member of Eleventh Dream Day tends bar, Urge Overkill players hang out, and Phair's music is discussed by patrons the way Cubs' pitching is dissected in Wrigleyville sports bars.

One mile northeast of Wicker Park and "Guyville," in the skatethrasher, skinhead, and yuppie-crammed Belmont-Sheffield 'hood, a converted brewery called Schubas keeps 'XRT jocks and members of the Elvis Brothers tanked on Jagermeister and beer; its backroom serves as a key showcase spot and radio-simulcast site for local bands, visiting stars such as Shawn Colvin, and top 'new country' acts on the Austin/Chi-town circuit.

The city even has a superior reggae shebeen in the Wild Hare down on North Clark. Filling out the nightlife

as WNUA's contemporary jazz, the hard, blazing rock of WWBZ, WLUP-AM's hip, young talk format, the all-rap sounds of WJPC-AM (one of only two all-rap stations in the country), and his own WXRT, which over the years, along with championing national artists such as John Hiatt and the Vulgar Boatman, has grown from a one-time fringe player to a serious ratings contender.

Unlike most major markets, Chicago has not one but three alternative-leaning commercial rock stations (not to mention JBTB, the locally based cable music-video show that airs plenty of hometown clips.)

"Over the years, listeners have not been saturated with mundane stations and endless airings of 'Aqualung,'" says Winer. Therefore, "People here have better taste."

When shopping for their favorite sounds from the radio, Rose Records, the 49-store Chicago-based chain, has long been a city favorite.

One programmer expanding the tastes of listeners is Jay Alan, the straight-out-of-college PD at WJPC. Since launching its commercial rap format in 1992, the station has helped push the passion for local rap.

Over the years, "the city has been real successful with house music. But



**Way Down Yonder on the . . .** No, it's not the Chattahoochee, but Dorney Park & Wildwater Kingdom in Allentown, Pa., where WMMR Philadelphia jocks "Bubba" John Stevens (top) and Grover Silcox spent the day broadcasting and, clearly, goofing off.

## Teens Are On Country's Wavelength Arbs Show Youth Turning On & Tuning In

■ BY CARRIE BORZILLO

LOS ANGELES—Corresponding with country radio's well-documented growth during the last four years, the format has been steadily picking up shares of the teenage listening audience. Country has climbed from a 2.3% share of teens in the summer of 1989 to an 8.7% share in the most recent Billboard/Arbitron national format survey, which tracks listening shares by format.

Even in the winter format ratings, in which country appeared to have hit a plateau and leveled off in every other daypart and demo (Billboard, June 5), its teen share rose

from 8.3% to 8.7%.

Although there are many factors contributing to the teen demo's increased interest in country music, programmers say the overriding factor is that it's no longer considered "uncool" to listen to country.

"It's become more acceptable for teens to listen to country," says WPOC Baltimore PD and Nationwide Communications group PD Bob Moody. "There was always a certain amount of teens who were into it, but it wasn't cool until recently. Now, they can come out of the closet."

With country's rise in popularity—it's the third most-listened-to radio format behind AC and N/T—many of the format's stigmas have been pushed aside, even among the teen audience.

WYGY Cincinnati PD Patti Marshall says, "It used to be that if your mom picked you up from school and she was playing country, you were embarrassed. Now, moms are cool if they like Garth. You didn't go to school and say, 'Hey, did you see the new Conway Twitty video?' But, you can say, 'Hey, did you check out the new Garth Brooks video.'"

Doug Baker, PD at WSIX Nashville, says it also has helped that certain pop artists count country singers among their influences. "It's hip to be into country now," Baker says. "In the past few years you've heard artists on MTV talking about being influenced by artists like George Jones."

On the other hand, Joel Raab of the New York-based consultancy Joel Raab Associates sees the growth in teens as a mere reflection of the format's overall popularity.

### NOT COURTING TEENS

While country programmers say it's always nice to reach a broader audience, they say they are not deliberately courting teens. Instead, they are continuing to focus on country's main target—25-54-year-olds—and consider the teen shares as a bonus.

"We get good numbers in [teens] and we take what we can, but we program to where the money and the majority is," says KSCS Dallas PD Dean James. "It's nice to have [the teen audience] because that's the future of the format, but we can't focus on them."

Most programmers say that if country starts courting the teen audience, it will be hurt in much the same way top 40 has been.

KZLA Los Angeles PD R.J. Curtis explains, "You can't establish brand loyalty among those listeners. They're all over the place on the radio dial and they're looking for the next best thing. It's hard to establish loyalty with 18-34, let alone with teens."

"Teens roll in and out of formats and we're trying to build listeners who will stay for years to come," continues Curtis. "You just can't go after them unless you only want to

build come and don't care about listener loyalty. But to me, that's thinking too short-term."

Despite not deliberately targeting them, many stations are seeing great teen numbers. For example, in the spring Arbitron book, WSIX pulled a 14.5 share of 12-24-year-olds, Baker says. Those ratings put the station second to the album-rock station in town and tied it with the top 40 outlet in that demo.

At WYGY, Marshall says the station had a 3.8 share of 12-17-year-olds in the last book.

KNIX Phoenix general program manager Larry Daniels says the station has doubled its teen numbers since last year. He also notes that the two country outlets in Phoenix, KNIX and crosstown KMLE, have increased a total of 3.4 shares in that demo since last spring.

### SEX APPEAL A FACTOR TOO

Aside from country's new coolness factor, programmers say the sex appeal of the artists and the quality of the songs are attracting teens as well.

"The artists are getting younger and younger," says Raab. "For example, look at [Arista artist] Dude Mowrey. He's 22 years old. Teens can certainly relate to that, as well as to Garth and other artists."

Curtis adds, "Guys like Alan Jackson and Clint Black are like stud muffins for the girls. If I were a girl and 13, I would want Alan Jackson. There, I said it."

WFMS Indianapolis PD Kevin Mason concurs. "The sex appeal is the reason. And video has helped that a lot," he says. "I don't think that [teens] aren't relating to other music, though. I mean, kids can still relate to drive-by shootings—more so than breaking up with your wife," he says.

But it's much more than sex appeal pulling in young listeners. Programmers also cite the music itself, the format's heavy concentration on currents, and a perceived lack of teen appeal in other formats as additional factors that are attracting teens.

"They come to us because of a lack of better product on other formats," says Marshall.

Adds Baker, "[Top 40] isn't that strong in my opinion. There are no decent hooks. Country is fresh, it's relatable and not all 'crying in my beer' kind of songs. It's diverse and fun. And country radio is very entertaining and personality-oriented."

Moody thinks some of the teen audience may even be coming from rap and hard rock. "As that music gets further out more kids are coming to what they can relate to," he says. "I've said that every time the Red Hot Chili Peppers appear on national TV, we pick up audience, because they can't relate to it anymore. They hear a Reba [McEntire] song and hear her singing about

(Continued on page 73)

## B'casters Embrace Arbitron Sample Plan

(Continued from page 7)

the five months it was shopped around, was scrapped at the recent meeting of the independent Arbitron Advisory Council. The group then worked with Arbitron to come up with the newest proposal.

Although the original plan would have been implemented at no additional cost to Arbitron subscribers, Morris says it could have made radio time harder to buy "because it moved away from the four-book plan the industry was used to."

"This is a plan that keeps the current quarterly reporting schedule intact, but does increase real sample size . . . by the same 70% as the previous plan," Morris says.

Fifteen percent of the new sample would come from redistribution of a portion of the diaries from outlying areas into the metro markets. The remaining 55% would come from additional diaries placed in the metro, according to Morris. The 70% increase would be phased in over three years, with a 30% increase next year followed by 20% increases in 1995 and 1996.

Morris says the plan is not a complicated one and, if embraced quickly, it could be in effect as soon as the winter 1994 ratings sweep.

Like the previous proposal, the new plan would increase sample only in Arbitron's 96 continuously measured markets. In the remaining markets, the plan calls for a 40% increase in sample at an additional cost of 1% in 1994 and another 1% in 1995.

### RADIO CALLS PLAN 'REASONABLE'

Broadcasters have, for the last five years, been complaining about what they perceive to be an inadequate sample resulting in dramatic up and down wobbles from book to book and large gains and losses in listeners. The new plan, one of many proposed by the council over the years, is expected to greatly increase the reliability of Arbitron's methodology.

WIL St. Louis GM and council chairman Dick Williams says a "straw poll" of broadcasters conducted by the council revealed a shift in thinking from the "we won't pay a

nickel more" way of thinking to a belief that the relatively small cost was worth it for such a significantly increased sample.

Granum Communications president/CEO Herb McCord calls the 4% cost increase "reasonable" and says Granum would be willing to pay for the increased sample.

"My feeling is we have to do something, virtually anything, that would get an improvement in the sample," says McCord. "So we were prepared to accept that 18-week proposal . . . [But] this seems to be the best of all the things they've proposed."

Jay Albright, GM of the Seattle-based BP Consulting Group, is "pleasantly surprised" by the proposal. "I've sort of felt deep in my brain that this was coming all along," he says. "If this is a game of poker, and I think it is, I've been waiting for that card to be put on the table. I'm pleasantly surprised it's only 4% overall. It seems pretty reasonable to me."

"I am relieved because they could have played a much higher card and run into much more opposition," Albright adds. "I think they've really been listening to radio. The old Arbitron would have come back with some outrageous proposal that we would have had to just take or leave."

WMXV (Mix 105) New York VP/programming Bob Dunphy is cautiously optimistic about the plan, not-

ing, "If it sounds too good to be true, it probably is. I'm happy not to see the 18-week thing happen, but I'm wondering where the smoking gun is with this."

Dunphy was one of many broadcasters who objected to the proposed change to the 18-week system because of a concern that each six-week "sweep" would be considered a "book" by agencies and advertisers and used to determine ad rates and buys.

"The current system is what we're all used to, and all we want is more sample," says Dunphy. "If they can give us that for only 2% more [for the first year], I can't speak for the accountants, but that sounds reasonable to me."

The reaction among broadcasters bodes well for the proposal. Arbitron's timing may also help the plan. After several years of revenue losses, the radio industry posted a 9% revenue gain in the first half of this year compared with the same period last year, according to the Radio Advertising Bureau.

Albright, who says many of his clients experienced a soft July, says the proposal is likely to be accepted if the industry finishes the year with at least a 5% revenue gain over 1992 and if the new Clinton administration budget does not adversely affect the industry.



**Hot Jazz.** Members of the Canadian Brass celebrated the release of their "Red Hot Jazz!" album on the Philips Classics label by marching with WNCN New York staffers from the Metropolitan Museum of Art to Tower Records' new location on Manhattan's Upper East Side.

# Caribbean Net Bridges Waters; A New Spin On Music News

LOS ANGELES—In an effort to help bridge a perceived gap between the Caribbean and the United States, American Urban Radio Network, Inner City Broadcasting Corp., and Caribbean Communications Network have teamed up to create American Caribbean Radio Network, a news, information, and entertainment network serving the U.S. and Caribbean markets.

The network's Aug. 8 debut marked

the first time news, information, sports, cultural, and entertainment features have been transmitted between the Caribbean and the U.S.

The new network will be managed by AURN co-chairmen Sydney Small and Donald Davenport, CCN chairman/CEO Kenneth Gordon, and ICBC chairman/CEO Pierre Sutton.

ICBC is the parent company of WLIB/WBLS New York, KBLX-AM-FM San Francisco, KSJL/KSAQ San

Antonio, Texas, the Apollo Theatre, Apollo Records, and Apollo Theatre Productions and Syndication.

The Trinidad and Tobago-based CCN publishes the Express Newspapers and produces "Prime Radio," a community service, news, music, and cultural network which will be added to the American Caribbean Radio Network.

Sutton says the large Caribbean populations and interest in Caribbean

and reggae music in New York, Boston, Philadelphia, Miami, Los Angeles, and Chicago prompted the three minority-owned companies to launch the network.

"We'll also target other cities with a large black population and with historical colleges, because those groups are interested in the cultural exchange," Sutton says. "This will be the first time unabridged information will come to [the U.S.] from the Caribbean and be

exposed to a general market."

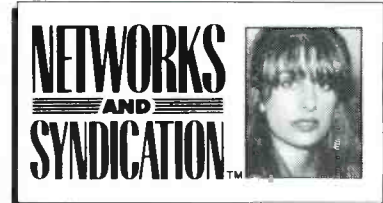
Along with various news reports, the American Caribbean Radio Network will produce cultural and entertainment features. In addition, "Sunday Classics" with Hal Jackson will be aired on the network. Sutton claims Jackson's eight-hour show on WBLS is the highest-rated Sunday-morning show in the U.S. The network will use only four hours of the program.

Small anticipates Jackson's show will be on 100 stations in the States by September.

The new network's affiliate list could include AURN's 250 affiliates as well as 25 Caribbean stations in Trinidad and Tobago, Barbados, and Jamaica.

## SPIN AND NAN TEAM UP

Minneapolis-based National Alternative Network and Spin magazine have teamed to create "Spin Radio Network," a weekly, 30-minute modern-rock show for college radio stations. The first show airs Aug. 30 on Pennsylvania State Univ.'s WPSU State College, Pa., and the Univ. of Michigan's WCBN Ann Arbor, among



by Carrie Borzillo

other stations.

The two also have created a weekly, hourlong "Spin Radio" show for commercial radio stations, including WRLT Nashville and KIKX Colorado Springs, Colo., which will reflect the "heart and soul" of the magazine. Spin's editorial staff will contribute exclusive interviews and music news to the show. Spin's editorial, "Topspin," will also be a regular feature.

In other NAN news, its "Radio Perimeter" has been re-dubbed "Radio Depth Probe."

## AROUND THE INDUSTRY

In an effort to expose new country artists, the hourlong "Country Currents," featuring the top five independent country singles as compiled by the Mac Report, will debut in October. The show, produced by Key West, Fla.-based TW Productions, also will feature new artists on major labels. Its flagship station is WPIK Key West.

SJS Entertainment/ProMedia's "Fun Factory," a demographically targeted, daily show-prep service, will now be delivered via satellite. "Fun Factory" will provide stations with "Fun Fax," a late-night fax service of comedy material and easy-to-use promotions.

American Forum Network rolled out the two-hour home improvement show, "Welcome Home To Around The House," Aug. 7 on 40 stations, including WCHE Philadelphia, KHJJ Lancaster, Calif., and WGAW Gardner, Mass. Barry Jaquess and Rene Weston are the hosts.

Bailey Broadcasting has added an automotive maintenance and safety program, "Cars And You," to its roster. The show is a 13-week, 60-second feature sponsored by American Honda.

(Continued on page 72)



# BILLBOARD SALUTES RICK DEES WEEKLY TOP 40 10TH ANNIVERSARY

KIIS AM/FM 102.7, Los Angeles star Rick Dees is a household name. After ten "Personality of the Year" Billboard Radio Awards, Top Arbitror ratings, hit record "Disco Duck", and several TV credits, he remains one of the nicest, funniest, and most successful guys in radio!

In our September 11th issue, Billboard pays a special tribute to the 10th Anniversary of Rick Dees Weekly Top 40. Join us in honoring this one man American institution.

ISSUE DATE: SEPTEMBER 11  
AD CLOSE: AUGUST 17

LA: MICHAEL NIXON,  
JON GUYNN  
213. 525. 2300

NY: NORM BERKOWITZ,  
NANCY BOWMAN  
212. 536. 5004

UK & EUROPE:  
CHRISTINE CHINETTI  
44-71-323-6686



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	*** NO. 1 *** I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER 5 weeks at No. 1
2	2	2	12	FIELDS OF GOLD A&M 0258	STING
3	3	11	4	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
4	5	7	10	I'M FREE SBK 50434/ERG	JON SECADA
5	4	6	17	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
6	6	4	26	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
7	7	9	4	IT'S ALRIGHT SHANAGHIE ALBUM CUT	HUEY LEWIS & THE NEWS
8	12	15	6	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	CELINE DION & CLIVE GRIFFIN
9	14	18	6	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	MICHAEL JACKSON
10	17	—	2	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
11	10	12	10	RUN TO YOU ARISTA 1-2570	WHITNEY HOUSTON
12	9	5	34	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
13	13	10	18	HERO ATLANTIC 87360	DAVID CROSBY & PHIL COLLINS
14	8	3	15	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/P. BRYSON
15	15	13	29	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
16	11	8	18	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
17	16	14	29	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
18	19	21	7	CAN'T HELP FALLING IN LOVE VIRGIN 12653	UB40
19	21	24	4	RAIN MAVERICK/SIRE 18505/WARNER BROS.	MADONNA
20	18	16	12	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	TAYLOR DAYNE
21	NEW ▶	1	1	***HOT SHOT DEBUT*** REASON TO BELIEVE WARNER BROS. 18427	ROD STEWART
22	23	28	6	***AIRPOWER*** ONE LAST CRY MERCURY 862 404	BRIAN MCKNIGHT
23	22	22	12	COME UNDONE CAPITOL 44918	DURAN DURAN
24	27	—	2	TELL ME WHY CURB 54606/MCA	WYONNNA
25	24	26	8	TWO PRINCES EPIC 74804	SPIN DOCTORS
26	25	25	5	I'M GONNA BE (500 MILES) CHRYSLIS 24846/ERG	THE PROCLAIMERS
27	30	30	4	RUNAWAY TRAIN COLUMBIA 74966	SOUL ASYLUM
28	28	27	7	WIDE RIVER SAILOR/POLYDOR 859 194/PLG	STEVE MILLER BAND
29	33	34	3	BREAK IT DOWN AGAIN MERCURY 862 330	TEARS FOR FEARS
30	26	23	16	THAT'S THE WAY LOVE GOES VIRGIN 12650	JANET JACKSON
31	29	32	4	ANOTHER SATURDAY NIGHT MCA 54680	JIMMY BUFFETT
32	39	—	2	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
33	31	29	9	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
34	34	31	7	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG	P.M. DAWN
35	35	39	5	COLORS OF LOVE ELEKTRA 61498	LISA FISCHER
36	36	38	4	JESSIE SBK 50429/ERG	JOSHUA KADISON
37	NEW ▶	1	1	WHO LET IT RAIN EPIC 74942	CYNDI LAUPER
38	NEW ▶	1	1	LOVING ARMS CHAOS 77101	DARDEN SMITH
39	37	35	14	WALK THROUGH THE WORLD ATLANTIC 87350	MARC COHN
40	38	37	6	WORLDS APART REPRISE ALBUM CUT	JUDE COLE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

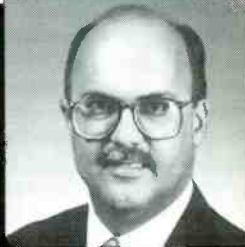
1	2	3	4	5	6	7	8	9	10	TITLE	ARTIST
1	1	—	2	—	—	—	—	—	—	SIMPLE LIFE MCA 54581	ELTON JOHN
2	—	—	1	—	—	—	—	—	—	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	RESTLESS HEART/W. HILL
3	2	—	2	—	—	—	—	—	—	IF I EVER LOSE MY FAITH IN YOU A&M 0111	STING
4	4	1	6	—	—	—	—	—	—	DO YOU BELIEVE IN US SBK 50408/ERG	JON SECADA
5	3	2	3	—	—	—	—	—	—	ANGEL SBK 50406/ERG	JON SECADA
6	7	4	6	—	—	—	—	—	—	NEVER A TIME ATLANTIC 87411	GENESIS
7	9	5	6	—	—	—	—	—	—	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
8	5	3	6	—	—	—	—	—	—	WHEN SHE CRIES RCA 62412	RESTLESS HEART
9	6	7	6	—	—	—	—	—	—	WALKING ON BROKEN GLASS ARISTA 1-2452	ANNIE LENNOX
10	8	6	6	—	—	—	—	—	—	FAITHFUL EMI 50411/ERG	GO WEST

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 20 weeks and have dropped below the top 20.

Billboard's

# PD of the week™

**Tyler Cox**  
WBAP Dallas



**A**N UNUSUAL PROGRAMMING mix of baseball, sports/talk, news, country music, and Rush Limbaugh has propelled AM station WBAP to the runner-up position in the Dallas Arbitron ratings, second only to sister station KSCS.

Since the arrival of OM Tyler Cox last fall, the station has surged forward (3.8 to 4.8 to 6.3 in the last three books) by upping the non-music programming from two hours a day to eight, adding Limbaugh, and promoting a winning season for the Texas Rangers.

"WBAP has, for many years, been a heritage, full-service country station, with a strong news presence... a big sports presence, some interesting personalities, and country music," says Cox.

According to Cox, WBAP shares the most listeners with sister Capital Cities/ABC-owned country powerhouse KSCS, but Cox considers his biggest competitors to be the market's two N/T stations, KRLD and KLIF.

"There are four FM stations in this market playing country music," he says. "We aren't going to try to win the country music game. That's impossible to win. We are competing against one station that is all news and another that IDs itself as all talk. We have a little of all of those things. But it's a very healthy competition. Both do an outstanding job in the niches they have chosen to concentrate on."

Nevertheless, he says, the station will probably never completely evolve into an N/T outlet.

"[Music is] just too much a part of what the station has been for so many years, and we are succeeding with a music presence," says Cox.

Music now is heard on the station only between the hours of 9 a.m. and noon, and from midnight-5 a.m. Cox describes that music as "not what you would call young country. We play the hits, but mix in a pretty good number of traditional tunes as well."

Cox puts less emphasis on the music than the rest of the lineup, noting that "people don't come here because of the songs we play. They come because of the personalities and services we offer."

"We pay attention to [trades], to what the hits are that are being played on other stations in the market, but don't necessarily play the newest releases," Cox adds. "We are not in the business of breaking records. We focus on playing very familiar, established songs."

"We never refer to ourselves as a country station," Cox continues. "We call ourselves 'Total Radio 820 AM: The Station To Depend On.'" The target audience is 35-54 year olds, and skews approximately 65% male.

The eclectic daily lineup begins with Bill "The Midnight Cowboy" Mack's overnight trucking show. At 5 a.m., there is a one-hour news, weather, and agri-business hour called "Good Morning Texas."

The high-personality morning show, hosted by Hal Jay and Dick Siegel, airs from 6-9 a.m. After a block of music, the station airs the one-hour news program "Hello Texas" at noon.

From 1-4 p.m., Limbaugh is aired on tape delay. Jay and Siegel return from 4-6 p.m. to host the afternoon show. Then, on days when there is no play-by-play sports, the station airs a sports talk show hosted by Dallas Morning News sports columnist Randy Galloway. Cox describes the show as "good-old-boy sports talk. We call it 'wimp-free' sports."

From 8-9 p.m., there is another news block, this one called "Good Evening Texas," followed from 9-midnight by the syndicated Sports Byline U.S.A. program.

Because of the station's sports commitments, including airing all 162 Rangers games, "that evening lineup is heard intact very few nights," Cox says.

Until last fall, the station was marketed exclusively with billboards, but for the spring book the station used a direct-mail campaign to 400,000 homes, which was a factor in the spring book success. The mailer hammered home the station's dependability image, and Cox modestly says "we feel very comfortable with the results."

Promotions include on-air trivia contests and giveaways ranging from cash to trips to vehicles. The station also does plenty of promotions with the Rangers and gives away 100 tickets to each game: 50 to area clubs and 50 to church groups.

Cox got his start in 1972 in Richmond, Ky., at country WCBR-AM-FM (where he introduced an artist on his first day as Lefty "Frizzle") and crosstown WEKY. After a stint at WVLK Lexington, Ky., he joined the former WAVE Louisville, Ky., as a reporter. After ten years and a promotion to ND, he left WAVE for WRNL/WRXL Richmond, Va., and the Virginia News Network, where he was ND from 1983-1985.

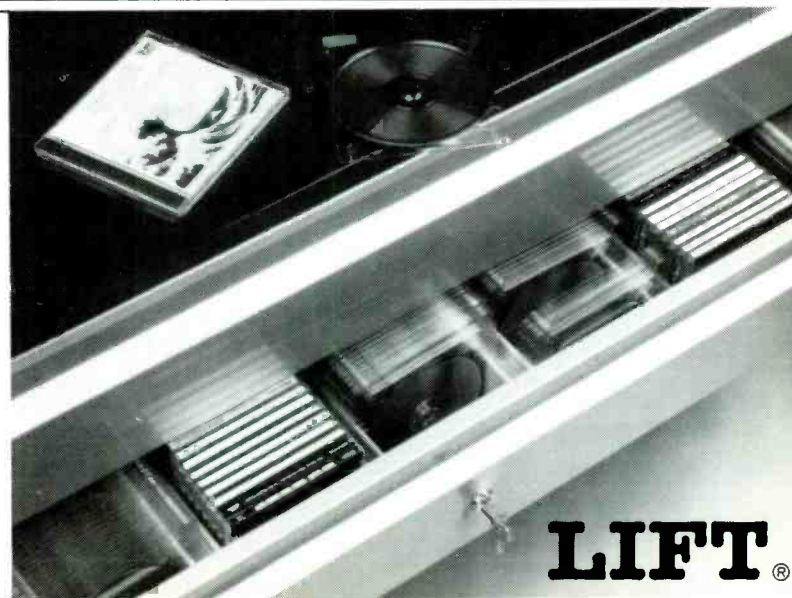
His first PD job was at KFBK Sacramento, Calif., where he first worked with then up-and-coming talent Rush Limbaugh. In 1988, Cox moved to WBZ Boston as program manager. Prior to joining WBAP last October, he served as OM of WWRC Washington, D.C., for several years.

"It's been an incredible 10 months," says Cox of his time in Dallas. "The transition the audience has made and the way the audience has embraced [the station] has been phenomenal."

## CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.  
ph. 201-945-8700 • Fax 201-945-9548



**LIFT®**

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>★★★ NO. 1 ★★★</b> 6 weeks at No. 1 ◆ AEROSMITH GEFFEN	
1	1	1	12	CRYIN' GET A GRIP	AEROSMITH GEFFEN
2	2	4	5	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
3	5	7	5	GET A HAIRCUT HAIRCUT	◆ GEORGE THOROGOOD/DESTROYERS EMIVERG
4	3	3	11	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
5	4	5	9	29 PALMS FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
6	6	2	23	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
7	9	10	7	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
8	8	9	12	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
9	11	11	5	ZOOROPA ZOOROPA	U2 ISLAND/PLG
10	7	6	12	BIG GUN LAST ACTION HERO SOUNDTRACK	◆ AC/DC COLUMBIA
11	12	12	7	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
12	10	8	11	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
13	16	24	4	SISTER HAVANA SATURATION	◆ URGE OVERKILL GEFFEN
14	13	16	8	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER INTERSCOPE
15	14	15	23	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
16	15	17	8	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
17	22	30	5	<b>★★★ AIRPOWER ★★★</b> TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK DEF LEPPARD COLUMBIA	
18	20	27	3	<b>★★★ AIRPOWER ★★★</b> NO MAN'S LAND RIVER OF DREAMS BILLY JOEL COLUMBIA	
19	26	38	3	<b>★★★ AIRPOWER ★★★</b> NO RAIN BLIND MELON CAPITOL	
20	18	13	13	<b>★★★ AIRPOWER ★★★</b> WHEN WILL IT RAIN JACKYL GEFFEN	
21	21	23	8	<b>★★★ AIRPOWER ★★★</b> WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK ALICE IN CHAINS COLUMBIA	
22	17	20	8	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/GEFFEN
23	19	18	20	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH GEFFEN
24	28	39	3	CIRCLE SISTER SWEETLY	BIG HEAD TODD AND THE MONSTERS GIANT
25	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK RED HOT CHILI PEPPERS WARNER BROS.	
26	32	37	4	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
27	27	32	4	CRY NO MORE ARCADE	ARCADE EPIC
28	30	35	5	EDGE OF THORNS EDGE OF THORNS	◆ SAVATAGE ATLANTIC
29	34	—	2	THE BATTLE RAGES ON THE BATTLE RAGES ON...	DEEP PURPLE GIANT
30	25	22	9	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH COLUMBIA
31	38	—	2	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
32	40	—	2	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
33	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> MY BACK PAGES BOB DYLAN. 30TH ANNIVERSARY CONCERT CELEBRATION BOB DYLAN COLUMBIA	
34	24	19	12	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE EPIC
35	39	—	2	CHANGE CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
36	36	28	17	EAT THE RICH GET A GRIP	◆ AEROSMITH GEFFEN
37	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> THE UGLY TRUTH ALTERED BEAST MATTHEW SWEET ZOO	
38	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> PARALYZED PICTURE OF A THOUSAND FACES THE ERIC GALES BAND ELEKTRA	
39	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> HOW DOES IT FEEL IAN MOORE CAPRICORN	
40	23	14	10	WIDE RIVER WIDE RIVER	◆ STEVE MILLER BAND SAILOR/POLYDOR/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	10	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC						
2	2	1	10	BLACK TEN	PEARL JAM EPIC						
3	—	6	32	JEREMY TEN	◆ PEARL JAM EPIC						
4	4	4	45	EVEN FLOW TEN	◆ PEARL JAM EPIC						
5	3	3	4	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA						
6	5	8	19	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE						
7	6	7	31	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC						
8	—	—	9	ENTER SANDMAN METALLICA	◆ METALLICA ELEKTRA						
9	7	10	24	ALIVE TEN	◆ PEARL JAM EPIC						
10	—	—	13	DREAM ON AEROSMITH	AEROSMITH COLUMBIA						

# Radio

## NETWORKS

(Continued from page 70)

Global Satellite Networks will broadcast a special edition of "Headsets," hosted by Jim Ladd, Aug. 23 to commemorate the 30th anniversary of Martin Luther King Jr.'s "I Have A Dream" speech... Northport, Ala.-based Syndication Services is airing "The Johnnie Taylor Story," the first in a series of specials spotlighting blues legends, Sept. 25-26.

National Public Radio has reorganized the top management in its news division. Bruce Drake, previously senior editor of the Washington desk, becomes managing editor. He replaces John Dinges, who moves to the newly created position of editorial director. For the next year, Washington desk deputy senior editor Michele DuBach will be acting senior editor of that desk. In addition, the economic unit moves from the national desk to the Washington desk.

SJS and the Album Network will air two "Live From Electric Ladyland" concerts in August, featuring Pat Benatar and George Thorogood.

Westwood One, in cooperation with Trojan Condoms, will air more than 1,000 AIDS awareness announcements through July 1994 on various WW1 programs. The campaign will include spots recorded by WW1 hosts, such as Larry King, and other celebrities... NPR will air a five-segment AIDS series on its "Morning Edition" program, beginning Aug. 23.

KXEZ Los Angeles traffic manager Karen Akerstrom is now WW1's western regional manager, station relations, for NBC Radio Network, Mutual Broadcasting System, Talknet, and The Source... John Schaller joins Interstate Radio Network as manager of sales development. He was GM of TV45 in Rockford, Ill.

Real Country Network has signed several new affiliates, including WKOX Boston, WHIN Nashville, and WJAC Johnstown, Pa... KMPC Los Angeles is the latest affiliate of Sports Byline USA.

Former KQLZ (Pirate Radio) Los Angeles jock Kawn Mastrey's two-hour monthly rock show, "Rockzone," has been picked up by Open Radio in Russia. Mastrey launched the show, which is sponsored by Southern Calif. Ford Dealers, this January on several stations in the region, such as KNAC Los Angeles and KIOZ Oceanside, Calif.

WW1 has named its Labor Day flood-relief broadcast "Love Can Build A Bridge" and tapped Wynonna as its host.



Sunny Skies. Out promoting his second album, "The Rainy Season," Atlantic recording artist Marc Cohn stopped by WNEW New York. Pictured, from left, are Atlantic VP/promotion Danny Buch; WNEW PD Pat St. John; WNEW jock Jim Monaghan; Atlantic local rep Steve Ellis; Cohn; WNEW jock Pat "Paraquat" Kelly; and WNEW jock Marty Martinez.

# Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>★★★ NO. 1 ★★★</b> 2 weeks at No. 1 ◆ RED HOT CHILI PEPPERS WARNER BROS.	
1	1	6	3	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
2	5	4	6	HUMAN BEHAVIOUR DEBUT	◆ BJORK ELEKTRA
3	3	7	5	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
4	7	11	3	MY SISTER BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
5	6	3	8	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET ZOO
6	4	2	7	NUMB ZOOROPA	◆ U2 ISLAND/PLG
7	2	1	12	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
8	9	9	5	CHERUB ROCK SIAMISE DREAM	◆ SMASHING PUMPKINS VIRGIN
9	8	8	7	SISTER HAVANA SATURATION	◆ URGE OVERKILL GEFFEN
10	13	16	5	OUTBREAK OF LOVE EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
11	10	15	4	WORLD REPUBLIC	NEW ORDER QWEST/WARNER BROS.
12	16	29	3	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THRISTY EAR/CHAOS
13	15	12	12	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
14	19	—	2	OH CAROLINA PURE PLEASURE	◆ SHAGGY VIRGIN
15	17	23	3	CRANK CHROME	◆ CATHERINE WHEEL MERCURY
16	12	10	10	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
17	21	28	3	ZOOROPA ZOOROPA	U2 ISLAND
18	11	5	14	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
19	14	17	6	SWEET LULLABY DEEP FOREST	◆ DEEP FOREST EPIC
20	26	20	13	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
21	30	—	2	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
22	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> CAN YOU FORGIVE HER? VERY PET SHOP BOYS EMIVERG	
23	22	27	15	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
24	24	30	4	SUMMER OF DRUGS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	◆ SOUL ASYLUM THRISTY EAR/CHAOS
25	23	22	8	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY VIRGIN
26	29	—	2	NEW LIFE HEY ZEUS!	◆ X MERCURY
27	18	14	14	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
28	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> IN A MOOD ALL GIRLS ARE PRETTY FABULON CHRYSALIS	
29	25	19	5	SOMEDAY I SUPPOSE DON'T KNOW HOW TO PARTY	◆ THE MIGHTY MIGHTY BOSSTONES MERCURY
30	27	18	8	WORK FOR FOOD HI-FI SCI-FI	◆ DRAMARAMA CHAMELEON

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

**PROFESSIONAL HEAVY DUTY CD STORAGE**

300 Jewel Boxes Per Drawer  
Or 600 CD's In Retainer Trays  
Stackable, Lockable, All Steel  
Cabinets In 6 Colors. Optional  
Dividers, Tops, Wheels & Legs  
2 Drawr: \$289. 3 Drawr: \$369

**CAN - A - M**  
800-387-9790 305-473-1711



# Group Seeks To Block Infinity's Purchase Of KRTH

This week's column was written by Bill Holland in Washington, D.C., and Phyllis Stark in New York.

A group known as Americans for Responsible Television has filed a petition with the FCC to deny the proposed \$110 million sale of oldies KRTH Los Angeles from Beasley Broadcast Group to Infinity Broadcasting, according to the New York Daily News.

The petition was filed on the grounds that Infinity stations across the country air the syndicated Howard Stern morning show, which originates from Infinity's WXRK New York, at a time that is "not acceptable and violates FCC rules," according to the paper, which also quotes group founder Terry Rakolta as saying Infinity has "no intention of deviating from a program formula that includes racist, anti-Semitic, misogynistic and indecent material."

ART, which took on Fox-TV's "Married... With Children" several years ago, wants Stern's show to air after 10 p.m., when there is less risk of children tuning in.

Infinity attorney Steven Lerman is quoted as saying of the petition, "We don't think it has any merit."

**NO MAIN STUDIO REVIEW FOR MAINES**  
The FCC has denied Maines Broadcasting Inc.'s request for a review of its initial denial of a request

for a waiver of its main studio rule. Maines wanted its WMRX Beaverton, Mich., housed with its co-owned WMPX, located 11 miles away in the Saginaw, Mich., market.

The commission turned down Maines' suggestion that it hire a Beaverton community affairs director by saying the FCC would OK a waiver only if there were proof of an unsuitable site within the station's original boundary.

## WASHINGTON ROUNDUP™

**SUPER AM RECEIVER SPECS REVISED**  
The Electronics Industries Assn. and the National Assn. of Broadcasters have announced that noise blanketing and band-width specifi-

cations for radios carrying the AMAX high-quality certification mark have been revised.

The revision will give manufacturers of battery-operated personal radios more time to include noise blanketing circuitry and a minimum audio band width of 7.5 kHz. The new deadline is Sept. 30, 1996.

Other radios with the AMAX mark will have to abide by the stricter standards.

# WHTZ, KLAX Rise In Summer Sweeps

**NEW YORK**—Top 40 WHTZ (Z100) New York jumped from eighth to sixth place in the first-phase Arbitrends of the summer ratings sweep, with a 3.8-4.1 gain from the spring book. As a result, classic rock WXRK (K-Rock) dipped from sixth to eighth place, though it was off only a tenth of a point (4.1-4.0). Top 40 WPLJ, which was flat at 4.0, held onto the No. 7 spot.

The market's top five stations held their places, but all were down from the book. Urban WRKS (5.8-5.5) remained at the top, followed by AC WLTW (5.2-4.9), N/T WABC (4.8-4.7), oldies WCBS-FM (4.8-4.4), and urban WBSL (4.7-4.4).

Elsewhere in New York, top 40/rhythm WQHT (Hot 97) was off 3.6-

3.5; AC WMXV (Mix 105) remained flat at 3.4; adult alternative WQCD (CD101.9), album rock WNEW, and all-spots WFAN each rose 2.8-2.9; and country WYNY was up 2.1-2.4.

In Los Angeles, Spanish KLAX remained on top and rose 5.7-6.0 from the book. Top 40/rhythm KPWR (Power 106) moved from third to second place in the trend, despite a 5.0-4.9 wobble. AC KOST moved down to third place and was off 5.1-4.8. N/T KFI remained flat at 4.5 and held onto fourth place. Modern rock KROQ (4.3-4.1) remained the market's fifth-ranked station.

Top 40 KIIS held at sixth place and was off 4.0-3.8. Album KLOS dipped 3.9-3.7. Oldies KRTH was off

3.9-3.5. Urban KKBT was up 3.1-3.2. Classic rock KLSX dipped 3.6-3.2. And country KZLA was off 2.2-2.0.

In mornings, KLSX's Howard Stern (6.1-5.6) moved down to second place in the trend, behind rivals Mark Thompson and Brian Phelps of KLOS (5.7-5.8). KIIS' Rick Dees dipped 4.8-4.3.

In Chicago, urban WGCI-FM was up 6.9-7.1, followed by N/T WGN (6.7-6.4), top 40/rhythm WBBM-FM (5.7-5.5), country WUSN (5.7-5.3), and N/T WBBM-AM (3.8-3.9).

Also of note in Chicago were gains by modern rock WKQX (2.8-3.2), album WLUP-FM (2.7-3.0), Spanish WOJO (1.8-2.4), and AC WTMX (1.5-1.9), and a 2.4-2.0 dip at AC WPNT.

## TEENS ON COUNTRY WAVELENGTH

(Continued from page 69)

what they are going through." In addition, Moody adds that country music is strong lyrically and teens like to sing along with the songs.

The dominance of currents in the format (Billboard, May 15) is also cited as an important factor. Daniels says that years ago, country stations would play either a 50/50 oldies-to-current mix or favor oldies. Now, he says, the mix leans more toward 60%-80% current, which he calls a "big appeal to the younger audience."

Another element of country's teen appeal cited by PDs is the entertainment value of the concerts.

"These artists are exciting," says Curtis. "What's happening with their live shows is very appealing. It's not just the audio, it's a visual extravaganza with two-second video clips on stage like you see on MTV."

Adds Marshall, "Country artists are more accessible, too... Most country artists take the time to take care of their fans and it's paying off."

## GILL, JACKSON LEAD CMA AWARD NOMINEES

(Continued from page 9)

picked in any category. Continuing his comeback triumphs, John Anderson earned nominations for male vocalist of the year, song of the year, and music video of the year.

Former Eagle Don Henley and country/blues singer Delbert McClinton are among those nominated in the vocal event of the year division: Henley for his duet with Trisha Yearwood ("Walkaway Joe") and McClinton for his pairing with Tanya Tucker ("Tell Me About It").

A surprise was the nomination of Sweethearts Of The Rodeo in the vocal duo category, since the Sweethearts have had no chart activity in the past year. Formerly on Columbia, they recently signed to Sugar Hill Records.

Here is the complete list of CMA categories and nominees:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire.

Female vocalist: Mary-Chapin Carpenter, Reba McEntire, Pam Tillis, Tanya Tucker, Wynonna.

Male vocalist: John Anderson, Garth Brooks, Vince Gill, Alan Jackson, George Strait.

Vocal group: Alabama, Confederate Railroad, Diamond Rio, Restless Heart, Sawyer Brown.

Vocal duo: Bellamy Brothers, Brooks & Dunn, Darryl & Don Ellis, Sweethearts Of The Rodeo.

Vocal event: Clint Black, Wynonna, "A Bad Goodbye"; George Jones, Vince Gill, Mark Chesnutt, Garth Brooks, Travis Tritt, Joe Diffie, Alan Jackson, Pam Tillis, T. Graham Brown, Patty Loveless, Clint Black, "I Don't Need Your Rockin' Chair"; Reba McEntire, Vince Gill, "The Heart Won't Lie"; Tanya Tucker, Delbert McClinton, "Tell Me About It"; Trisha Yearwood, Don Henley, "Walkaway Joe."

Horizon Award: Mark Chesnutt, Sammy Kershaw, Tracy Lawrence, John Michael Montgomery, Trisha Yearwood.

Album: "A Lot About Livin' (And A Little 'Bout Love)," Alan Jackson (produced by Keith Stegall); "The Chase," Garth Brooks (Allen Reynolds); "Come On, Come On," Mary-Chapin Carpenter (John Jennings and Mary-Chapin Carpenter);

## Spring '93 Arbitrons

Call	Format	Sp	Su	Fa	W	Sp
		'92	'92	'92	'93	'93
<b>CHATTANOOGA, TENN.—(95)</b>						
WUSY	country	21.5	22.0	21.8	26.6	23.9
WJTT	urban	7.6	10.4	7.7	8.5	10.4
WDEF-FM	AC	8.8	9.6	12.2	8.9	7.5
WSKZ	album	9.4	6.9	5.8	8.9	7.2
WGOW	N/T	3.5	3.3	4.9	5.0	6.1
WDDD-FM	country	5.3	4.6	6.3	4.0	5.8
WLMX-FM	AC	6.0	5.1	6.0	4.3	5.2
WFXS	cls rock	6.1	4.7	4.8	2.9	5.0
WJRX	religious	3.5	3.6	2.4	2.3	2.5
WSGC	oldies	2.0	3.4	2.0	1.4	2.2
WDDD	adult std	2.0	1.6	1.7	3.4	1.9
WNOO	urban	2.8	3.4	3.2	3.8	1.9
WBDX	AC	1.7	1.3	1.7	1.4	1.7
WQCH	country	.7	1.0	1.2	1.2	1.1


## B'casters Launch Multi-Service Consulting Firm

**NEW YORK**—Two veteran broadcasters, Steven Downes and Ted Eselgroth, have launched an innovative new full-service consulting firm, the Atlanta-based TeamRadio. The company has affiliated with existing consulting and research firms in several fields to provide clients with a selection of support services.

In a release, Downes describes the firm as "a one-stop, single source of supply when the talents of one, two, or even a group of outside specialists—for example a research, programming, promotions, and marketing pro—are all needed to turn a station around."

The companies already affiliated with TeamRadio are programming consultancy Lee Bayley and Associates, research firm Mark Kassof & Associates, time buying/planning service Father Time, and promotional firm Tour Coach Promotions.

Downes was last GM of WCHK-AM-FM Atlanta, and also has served as VP/GM of WISN/WLTQ Milwaukee and director of affiliate relations for CBS Radio Networks. Eselgroth was VP of Children's Radio Network.




# Hits! in Tokyo

Week of August 1, 1993

- 1 Numb U2
- 2 Blow Your Mind Jamiroquai
- 3 Missing You Janet Kay
- 4 Wannagirl Jeremy Jordan
- 5 (I Can't Help) Falling In Love With You UB40
- 6 Birds Artec Camera
- 7 But Alive Workshy
- 8 Take A Look Natalie Cole
- 9 Sweat (A La La La Long) Inner Circle
- 10 If Janet Jackson
- 11 That's The Way Love Goes Janet Jackson
- 12 It's A Shame Clementine
- 13 Lately Jodeci
- 14 Colors Of Love Lisa Fischer
- 15 I Don't Wanna Fight Tina Turner
- 16 Breakin' Away Laima
- 17 I Never Felt Like This Before Mica Paris
- 18 Oh Carolina Shaggy
- 19 Ayer Luis Miguel
- 20 Weak SWV
- 21 Almost Unreal Roxette
- 22 La Mecanique Elenore
- 23 I Can See Clearly Now Holly Cole Trio
- 24 The River Of Dreams Billy Joel
- 25 Rain Madonna
- 26 Soaky US3
- 27 Swim Pape's Culture
- 28 Never Gonna Give You Up Sarah Jane Morris
- 29 If I Had No Loot Tony Toni Tone
- 30 Fields Of Gold Sting
- 31 Can't Get Enough Of Your Love Taylor Dayne
- 32 Another Sad Love Song Toni Braxton
- 33 Tomorrow's Girls Donald Fagen
- 34 Little Miracles Luther Vandross
- 35 Calling You George Benson
- 36 Have I Told You Lately Rod Stewart
- 37 She Kissed Me Terence Trent D'Arby
- 38 Go Away Gloria Estelan
- 39 I'm Free Jon Secada
- 40 Mi Tierra Gloria Estelan
- 41 Chega De Samba Clementine
- 42 Above The Rim Bell Biv DeVoe
- 43 Buddy X Neneh Cherry
- 44 The Crying Game Boy George
- 45 Han Skall Bli Min Man Kayo
- 46 No Time For Time Brenda Russell
- 47 Regret New Order
- 48 Pick Up The Pieces Candy Dulfer
- 49 The Body That Loves You Janet Jackson
- 50 Like A Hurricane Neil Young

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



## Stern Fine For KFBI; Blues In The House; Court TV On Radio; Limbaugh's 'Sad' Life

**THE FCC HAS SLAPPED** a whopping \$73,750 notice of apparent liability on Americom's KFBI Las Vegas for nine broadcasts of the syndicated Howard Stern show which aired between Nov. 10, 1992, and Jan. 13, 1993. The commission says those broadcasts were "replete with references to sexual and excretory activities and organs." Americom has 30 days to respond.

The FCC also fined Crown Broadcasting's KKIS-AM-FM San Francisco \$25,000 for alleged shortcomings in EEO record keeping. The station also was given a short-term license renewal.

In other news, following on the heels of a previously announced deal with WABC New York (Billboard, July 17), Courtroom Television Network (Court TV) has inked a deal with CBS Radio Networks to provide regular audio feeds of select courtroom trials to CBS' approximately 600 affiliates. The new service debuts Sept. 13. It will be fed on two audio channels providing affiliates with a choice of full-length uninterrupted coverage or specially produced written-for-radio cuts.

Court TV's Teresa Carson will produce the service. Frank Cammarata, director of music and entertainment programming for CBS Radio, is executive producer.

CBS Radio also is teaming up with the House Of Blues Club chain and Ben Manilla Productions to produce and distribute two new blues radio programs, "House Of Blues Radio Hour" and "House Of Blues Breaks," beginning Sept. 11. Both are targeted at album rock and classic rock stations. Actor Dan Aykroyd will host both series as the Elwood Blues character he played in the film "The Blues Brothers."

The one-hour weekly "House Of Blues Radio Hour" will feature artist interviews, blues and rock music, and performances originating from House of Blues clubs.

The daily "House Of Blues Breaks" will run three to five minutes and are designed to air in mid-days or afternoon drive. Each installment includes one artist interview and one music track. The first installments will profile blues-influenced artists like Robert Cray, Steve Miller, and the Allman Brothers Band.

CBS Radio VP, programs Frank Murphy will serve as executive producer of the two new series.

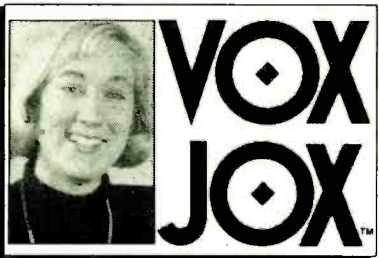
Park Ridge, Ill.-based consultant Jack Taddeo has launched "RadioLink," an on-line network providing services for broadcasters in all areas of the business, including programming, management, sales, engineering, and promotion. Features include user-to-user E-Mail, format discussion forums (including one for college radio), subscriber polls, free postings for job openings and available talent, and product demos.

RadioLink will carry no advertising, and there will be no charge for access time. Taddeo is debuting the service by offering free access between now and Aug. 31.

### CALLING ALL RUSH FANS

Not that we make a habit of reading the National Enquirer or anything, but we had to pick up the Aug. 11 issue, which excerpted the long-anticipated, unauthorized Rush Limbaugh biography by New York Newsday radio writer Paul Colford.

Among the highlights of the piece, headlined "the sad, secret life of America's hottest talk show superstar," was the news that Limbaugh "swooned" over "Mayflower Madam" Sidney Bidle Barrows, that his second marriage failed because he became "an embarrassingly fat couch potato," and that he



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

"spends his weekends home alone eating takeout food and watching TV."

Another excerpt will be featured next week. The book itself, titled "The Rush Limbaugh Story: Talent On Loan From God," is being published by St. Martin's Press.

In other Limbaugh news, a New Jersey resident arrested on charges of selling military-type explosives was described by his landlady as a well-educated "young Republican" who "got all fired up" listening to Limbaugh on the radio, according to a report in the [Bridgewater, N.J.] Courier-News. The man, William Ernest Miller, was charged with transporting stolen explosives after he tried to sell \$10,000 worth of grenades to an undercover Alcohol, Tobacco, and Firearms agent.

### PROGRAMMING: SOLK BACK TO WLUP

KFOG San Francisco PD Greg Solk returns to Chicago as VP/programming at WLUP-AM, which is expected to flip from talk to all-sports shortly. He replaces former PD Jack Silver, now at KCLX-FM San Diego.

WGN Chicago finance director Denise Palmer is upped to the newly created station manager position. APD Tisa LaSorte is upped to PD, replacing Lorna Gladstone.

KGO San Francisco ND Ken Beck is upped to operations director. He has not yet named a new ND... WFXB/KFXB St. Louis on-site consultant Ken Anthony joins parent River City Broadcasting's radio division in the newly created OM position.

ABC Radio Networks is set to syndicate WKHX Atlanta morning man Moby beginning Sept. 20. The show will be 4½ hours long. ABC is also advertising for an executive to fill a newly created senior VP/programming position. The network's three current programming VPs, Robert Hall, Corinne Baldasanno, and Frank Raphael, all apparently are candidates for the job.

Ron Parker, PD of Satellite Music

Network's "StarStation" format, exits to host afternoons at KFRC-FM San Francisco. He has not been replaced.

Spanish WSKQ-FM New York jock Polito Vega moves to sister WSKQ-AM as PD/afternoon jock, as the station adds music to its daytime Spanish N/T format. Also, Spanish radio vet Ismael Diaz-Tirando comes out of retirement to host the morning show on the AM, according to New York Newsday.

Former KNUE Tyler, Texas, PD Sam McGuire joins WGRL (The Bear) Indianapolis in that capacity, becoming the new station's first PD. He also will host the 1-3 p.m. shift. Mark "Smokey" Roberts and Jim "Bandit" Burrows join the station for mornings.

KEZX-FM Seattle flips from easy to adult alternative... KNUZ Houston and KFH Wichita, Kan., flip from oldies to N/T.

KFMY Salt Lake City flips from a modern-rock simulcast of KXRK to adult standards with the new calls KOVO... The Real Country Radio Network inks new affiliate country WMNI Columbus, Ohio.

In San Diego North County, KSPA flips from SMN's "Stardust" adult-standards format to locally programmed standards, while crosstown KGMG makes the opposite move... WMCZ Montgomery, Ala., flips from SMN country to SMN's urban AC format "The Touch," under a new local marketing agreement/purchase option deal with crosstown urban WZHT.

As a result of the CBS Radio and Cox Enterprises station-swap involving WYNF Tampa, Fla., and KLRX Dallas (Billboard, Aug. 14), the entire staffs of both stations will be let go by Monday (16). It will then be up to the new owners to rehire any personnel they want. As for a possible format flip at WYNF, Bob Neal, Cox's executive VP/radio, says only that any change will be apparent "pretty quickly." Meanwhile, Todd Leiser, GM at Cox's WSUN/WWRM Tampa will oversee WYNF, as well.

Former urban AC WBYB Jacksonville, Fla., which had been silent, returns to the air as an affiliate of Morningstar Radio Network's contemporary Christian "Pure AC" format. Also, religious WGLY Montpelier, Vt., picks up "Pure AC" in afternoon drive.

New suburban Chicago AC outlet WJDK signs on at 103.1 and hires former White Sox broadcaster Lorn Brown as morning man/production director, according to the Chicago Sun-Times... WKKD-FM suburban Chicago flips from AC to SMN oldies.

WDJX-AM Louisville, Ky., flips from a simulcast of adult top 40 sister WDJX-FM to modern rock from 7 p.m.-midnight. It continues to simulcast the rest of the day. Also, P/T jock Shane Collins is upped to overnights at WDJX-FM. He previously hosted nights at WQXE Elizabethtown, Ky.

WODE-AM Allentown, Pa., has moved from simulcasting oldies via sister station WODE-FM, to simulcasting all-sports WIP Philadelphia... Garret Michaels is the new PD at WLAN-FM Lancaster, Pa. Michaels

## newsline...

**STEVE WOODBURY**, VP/GM at KRXX Minneapolis, exits. No replacement has been named.

**DICK MARSH**, president of Marsh Broadcasting, has been named executive VP/COO at Children's Radio Group, a division of Children's Broadcasting Corp. Marsh will continue to operate the six Marsh stations. Five of them will remain religious, but KNRB Dallas will flip to CRG's "Children's Satellite Network" format.

**CHRIS PANDOFF** has been upped from GSM to GM at CKLG/CFOX Vancouver, B.C. He replaces Alden Diehl, who is upped to a corporate position at parent Shaw Radio Ltd., overseeing industry relations and staff development.

**STATION SALES:** KSET El Paso, Texas, from Dunn Broadcasting to Magic Media, headed by former KTSM El Paso GSM J.R. Phillips, for \$2.7 million.

**SALE CLOSINGS:** WBBS Syracuse, N.Y., from Wilks-Schwartz Broadcasting to NewCity Communications for \$3.75 million; KOWL/KRLT South Lake Tahoe, Calif., KAAA/KZZZ Kingman, Ariz., and KZGL Flagstaff, Ariz., from Regency Communications to The Park Lane Group for \$3.9 million.

**KAREN FULLUM** joins the National Assn. of Broadcasters as VP, regulatory affairs. She was previously with accounting firm Price Waterhouse.

was last APD at WZPL Indianapolis and replaces Pete Michaels at WLAN-FM. WPLJ New York PD Scott Shannon signs on to consult WLAN-FM.

Syndicated morning men Ron Bennington and Ron Diaz have added their sixth and seventh affiliates: WFXS Chattanooga, Tenn., and WLAS New Bern, N.C. To make room at WFXS, PD/morning man Dennis Dillon moves into an afternoon shift. Rhonda Foxx, making her radio debut, will handle local news/weather/traffic duties during the Ron & Ron show.

### PEOPLE: LANDER STILL OFF THE AIR

KFMB-FM (B100) San Diego morning man John Lander was still off the air at press time, as a result of a dispute with the station over creative freedom and the content of his show (Billboard, Aug. 14). Lander's agent, Glenn A. Goldstein, would only say, "the ultimate outcome of the relationship is still being negotiated."

Theda Saniford has been upped from programming and promotion coordinator to MD and programming coordinator at WYNY New York... Bernard Meltzer, WOR New York's weekend dispenser of dollar-and-sense advice for the last 15 years, has retired. WOR will air best-of shows over the next few weeks until Meltzer's replacement is chosen.

KRLA Los Angeles morning man Dave Hull exits and is replaced by weekender Mucho Morales... Two WSB-AM Atlanta talk hosts, Neal Boortz and consumer advocate Clark Howard, swap shifts. Boortz will now be heard from 8:45 a.m.-noon, followed by Howard from noon-3 p.m.

Former WOWF Detroit evening jock Kim Carson joins WMAG Greensboro, N.C., as MD/evening host, replacing Cathy Reynolds, who exits... St. Louis Post-Dispatch sports columnist Bernie Miklasz joins KMOX St. Louis to host the Wednesday night show "Sports Open Line."

Former WLUP-FM Chicago night jock Heidi Hess joins crosstown WKQX (Q101) for overnights, replacing Diane Banks, who exits.

Ex-WRXB Tampa, Fla., morning man Brian Holmes joins crosstown WSUN/WWRM/WYNF for various positions. He remains with Independent Broadcasters Network, where he is a weekend producer... Thor Tolo is out as morning sidekick at WKNR Cleveland.

Mark Ramsey, VP of marketing and research for San Diego-based Noble Broadcast Group, has opened his own research company, Edge Marketing Group. Ramsey remains in his Noble position.

KPEZ (Z102) Austin, Texas, creative director Keith Austin is upped to creative production director at Z102 and sister KHFI. Also, Ginny Garcia-Schoggins joins Z102 as promotion director. She previously held that position at WBZZ (B94) Pittsburgh.

Lisa Rosengard is upped from promotion coordinator to marketing director at WPNT Chicago... Sharon Smith, who previously was with an ad agency, joins KEDG Las Vegas as promotion director. She replaces Roberta DeAngelis, who exits.

Former CFGM (now CHOG) Toronto PD Tom Tompkins, who more recently was president of the Canadian Country Music Assn., joins Standard Radio Inc., to help the group launch an application for a country video television channel to be dubbed "The Country Channel"... Brian Decker joins CISL Vancouver, B.C., for morning news and sports from CIFS/CHIQ Winnipeg, Manitoba.

Lisa Rehberg Deary has been upped from counsel to senior counsel at Westwood One... WQHT (Hot 97) New York research director Angie Martinez is added to the weekend roster.

Former KUKQ Phoenix PD Jonathan L. Rosen is looking for a new opportunity, and can be reached at 602-963-1796... Country WLJE Gary, Ind., MD/afternoon jock Dave Riel (708-891-3370) is out and looking for a new gig.

Wyatt Jennings joins KVFX Modesto, Calif., for weekends and fill-ins. He was previously with KITS (Live 105) San Francisco.

# CHICAGO-AREA LABELS AGREE TO DISAGREE

(Continued from page 1)

out rancor that his operation has been virtually ignored by the national press, despite sales of more than 1 million records and its single-handed introduction of uncompromising industrial dance rock to America. As a consequence, labels in town keep their heads down and concentrate on finding a niche.

It wasn't always this way. There was a time when record labels clogged Chicago. In the late '50s and early '60s, Mercury, whose early '70s record logo was a photo of the Chicago skyline; and the local offices of any number of majors and indies. But those days ended in the '70s. Brunswick disintegrated in a hail of fraud lawsuits; Mercury was bought by PolyGram and eventually dispatched to New York; Okeh, the Columbia blues and R&B arm built up by Carl Davis and Curtis Mayfield, ended with a whimper after their departures in the late '60s. Today, major-label presence in the town of Chicago is almost nil; even the distribution centers have moved to the far suburbs. (For a good history of the boom days, see Robert Pruter's "Chicago Soul," Univ. of Illinois Press, 1991).

Elsewhere in town was Smash, which produced a slew of hit singles in the '60s; Mercury, whose early '70s record logo was a photo of the Chicago skyline; and the local offices of any number of majors and indies. But those days ended in the '70s. Brunswick disintegrated in a hail of fraud lawsuits; Mercury was bought by PolyGram and eventually dispatched to New York; Okeh, the Columbia blues and R&B arm built up by Carl Davis and Curtis Mayfield, ended with a whimper after their departures in the late '60s. Today, major-label presence in the town of Chicago is almost nil; even the distribution centers have moved to the far suburbs. (For a good history of the boom days, see Robert Pruter's "Chicago Soul," Univ. of Illinois Press, 1991).

Still, a number of eclectic labels have begun and persevered in the years since. Most are personal operations whose owners love the town or the scene despite the lack of industry infrastructure. "They don't have adequate accountants, lawyers, or anything else in this city," says Wax Trax's Nash. "You either have to have friends of friends do it or end up getting it wrong," says Ajax owner Tim Adams, who has the benefit of being an accountant.

Also, most of the labels specialize: dance, folk, blues, industrial, deep underground. "I've heard it said," says Flying Fish's J. Seymour Guenther, "that the one thing all these bands coming out of Chicago right now have in common is that they don't have anything in common. The same is true of the labels."

None of this is to say that attitude—or civic chauvinism—is absent. "Indie-rock can suck my cock," is Limited Potential's slogan, for example. "We don't put out records that toe the indie-rock party line," says Feel Good All Over's John Henderson. "There are so many good labels in Chicago, and there's practically nothing in New York, besides Matador. In Chicago you can be the label you want to be without being economically a hassle."

Survival has meant that those who would continue to work here find their niche and exploit it—that, certainly, is how the master marketers of rock'n'roll harshness at Touch and Go have survived for a decade (see story, page 1).

## INDEPENDENT LABELS

The largest Chicago indie-rock label is Wax Trax. Begun by Nash and partner Danny Flesher out of the back of their Lincoln Park record store, the label helped bring industrial rock to America with its early singles from the uncompromising Belgian band Front 242 in 1982 and 1983.

Front 242 is now on Epic, one of many Nash finds grabbed by the majors. (Others include Ministry, now on Sire; My Life With The Thrill Kill Kult, on Interscope; Meat Beat Manifesto, on Mute/Elektra; and the KLF, on Arista). Such departures and self-confessed "mismanagement" put the company into bankruptcy in 1992. But the label was rescued this year by TVT, which now has a 10% stake in the label. Nash reports that Wax Trax's back catalog is selling twice as well as it ever did, thanks to TVT's sales staff. The label is releasing a total of six "Artificial Intelligence" albums this year (Nash calls it "armchair techno"),

and scored a Billboard dance breakout single in July with Psykonick's "Silicon Jesus."

A trio of alternative operations—Drag City, Ajax, and Feel Good All Over—keep the indie side of life alive. All three have national and international fame, either for perspicacious signings (Drag City, with Pavement), distribution catalog (Ajax), or a certain aesthetic devotion to overlooked artists (Feel Good All Over's support of post-punk heroes like the Young Marble Giants' Stuart Moxham and Antipodal pop like the Cannanes).

Drag City was formed by a trio of fanzine wonks, Dan Koretsky, Dan Oxbourn, and Rian Murphy, in 1991. The label quickly demonstrated its savvy with its Pavement singles. Otherwise, their taste runs from the out-there (druggy rock duo Royal Trux) to the off-kilter (childlike funksters King Kong, and barbiturated cowboys the Palace Brothers).

Ajax is an ultra-indie distributor with owner Adams' vanity label attached. Adams' quarterly catalog-fanzine is highly recommended reading in indie circles for its diverse selection and for Adams' sparkling commentary, which sometimes is less than enthusiastic ("Records don't come much dumber than this").

Such frankness wasn't always ap-

preciated by the labels he distributes, and as a consequence he's been somewhat more diplomatic of late. But the former accountant now makes a living with his operation, selling as many as 30,000 albums and singles a year.



ELEVENTH DREAM DAY

preciated by the labels he distributes, and as a consequence he's been somewhat more diplomatic of late. But the former accountant now makes a living with his operation, selling as many as 30,000 albums and singles a year.

Feel Good All Over is the most ephemeral operation of the trio; John Henderson's resolute pace of operation draws comment even among his slacker counterparts. But the 2½-year-old label has made its mark with everything from Mekons expatriate Jon Langford to singles from Chicago's M.O.T.O., whose leader, Paul Caporino, combines irrepressible potty humor, ultra-lo-fi recording technique, and perhaps the most innate pop gifts of any musician in town. The label's latest project: an album by Moxham and indie songstress Barbara Manning, with a bunch of songs contributed by Langford.

Another local indie is Limited Potential, whose owner goes under the nom de label of Mike Potential. (One of the habits of local scenesters is to refer to people with corporate surnames: hence "Janet Dream Day" for Janet Beveridge Bean, the Eleventh Dream Day drummer, or "Dave Medusa" for the owner of the Medusa's nightclub). Potential can boast putting out the first record by the Smashing Pumpkins (the now-collectable "I Am One" 7-inch) and "Flower Power," the debut from the Poster Children, now on Sire.

More flip and less hip is Pravda Records, which says it has sold more than 10,000 of a pair of K-tel tribute albums (with groups like the Smashing Pumpkins covering '70s schlock

classics like "Jackie Blue") and material from the group's house band, a tongue-in-cheek country-punk outfit called the New Duncan Imperials. This year the label has put out an album from Poi Dog Pondering violinist Susan Voelz, and the first live recording of legendary rockabilly weirdo Hasil Adkins.

Flying Fish is the respected folk label founded by Bruce Kaplan in 1974. The company says it has sold as many as 100,000 copies of albums like "Hillbilly Jazz" (which featured David Bromberg, Vassar Clements, and DJ Fontana), and has done lesser but still significant business (and scored no fewer than 18 Grammy nominations) with groups like Sweet Honey In The Rock and John Hartford. While the label recently has released a number of albums of what is essentially alternative rock (by Chicago's Farmers and Ed's Redeeming Qualities from San Francisco), this is more a symptom of a continuing eclecticism than any new direction, Glass notes.

Flying Fish's cheerfully diverse catalog sometimes pays off: A piece of incidental music requested by PBS turned into recurring theme music for "The Civil Wars," which, the label says, produced a 10,000-piece rush on "Fiddle Fever." But it's currently going through a bitter-sweet time: founder Kaplan died last December. The company will continue, run by a board answerable to Kaplan's wife and daughter.

On the dance side of town is DJ International, since 1985 the center of operations for Rocky Jones, who also has a distribution company, a local dance video show, and the Warehouse nightclub, known as the birthplace of house (see story, page 1). Early hits by Jam Silk ("Jack Your Body") and Frankie Knuckles ("You Can't Hide") put the label, the artists, and the sound on the map: Knuckles is now a superstar DJ, and Jam Silk's Steve Hurley an in-demand remixer. Now the label releases between a dozen and two dozen singles a year. It's currently jumping with Legacy's freestyle "Girls Just Do It For Fun," which hit No. 5 on the local dance station; the label is preparing a relatively rare album.

The one true major label based in Chicago is Smash, overseen by Chris Blackwell as a division of Island Records. The label was a powerhouse producer of blithe '60s singles, including "My Boyfriend's Back" by the Angels (three weeks at No. 1), "Hey! Baby" by Bruce Channel (ditto), Millie Small's "My Boy Lollipop," Roger Miller's "King Of The Road," and the Left Banke's "Walk Away Renee."

Monitor™

AUG. 2—AUG. 8, 1993

# Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	12	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	1	1	11	LATELY JODECI (UPTOWN/MCA)
2	3	9	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	2	3	6	RIGHT HERE/HUMAN NATURE SWV (RCA)
3	2	12	WEAK SWV (RCA)	3	4	9	ONE WOMAN JADE (GIANT)
4	12	2	DREAMLOVER MARIAH CAREY (COLUMBIA)	4	2	20	WEAK SWV (RCA)
5	4	10	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	5	8	5	IF JANET JACKSON (VIRGIN)
6	6	9	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	6	13	2	DREAMLOVER MARIAH CAREY (COLUMBIA)
7	7	9	IF I HAD NO LOOT TONY! TONI! TONI! (WING/MERCURY)	7	7	9	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
8	10	6	OOH CHILD DINO (EASTWEST)	8	5	12	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
9	11	5	RAIN MADONNA (MAVERICK/SIRE/WB)	9	6	17	KNOCKIN' DA BOOTS H-TOWN (LUKE)
10	5	12	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	10	14	12	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
11	14	4	IF JANET JACKSON (VIRGIN)	11	9	11	SLAM ONYX (JMJ/RAL/CHAOS)
12	15	6	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	12	12	11	IF I HAD NO LOOT TONY! TONI! TONI! (WING/MERCURY)
13	8	18	COME UNDONE DURAN DURAN (CAPITOL)	13	15	7	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
14	9	17	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	14	10	18	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
15	18	5	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	15	16	8	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)
16	16	8	I'M FREE JON SECADA (SBK/ERG)	16	11	17	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
17	19	8	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	17	17	16	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
18	13	16	I'LL NEVER GET OVER YOU... EXPOSE (ARISTA)	18	19	6	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
19	17	28	TWO PRINCES SPIN DOCTORS (EPIC)	19	18	18	DAZZEY DUKS DUICE (TMR/BELLMARK)
20	26	5	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	20	23	6	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
21	20	13	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	21	25	5	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
22	27	3	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	22	20	10	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
23	23	21	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	23	21	11	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
24	24	4	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)	24	24	6	IT'S FOR YOU SHANICE (MOTOWN)
25	29	6	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	25	32	3	AGAIN JANET JACKSON (VIRGIN)
26	22	13	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)	26	26	5	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
27	21	16	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	27	28	4	I GET AROUND 2PAC (INTERSCOPE)
28	34	2	RIGHT HERE/HUMAN NATURE SWV (RCA)	28	27	16	GIRL U FOR ME SILK (KEIA/ELEKTRA)
29	25	10	FIELDS OF GOLD STING (A&M)	29	36	2	COME INSIDE INTRO (ATLANTIC)
30	31	4	STEP IT UP STEREO MC'S (GEE STREET/ISLAND/PLG)	30	30	10	WHOO! THERE IT IS 95 SOUTH (WRAP/ICHIBAN)
31	37	2	LATELY JODECI (UPTOWN/MCA)	31	33	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
32	35	3	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)	32	31	5	OOH CHILD DINO (EASTWEST)
33	38	2	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	33	NEW		FOR THE COOL IN YOU BABYFACE (EPIC)
34	NEW		CRYIN' AEROSMITH (GEPHEN)	34	NEW		LICK U UP H-TOWN (LUKE)
35	28	12	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE (ARISTA)	35	29	8	GET IT UP TLC (LAFACE/EPIC SOUNDTRAX/EPIC)
36	33	7	RUN TO YOU WHITNEY HOUSTON (ARISTA)	36	NEW		LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
37	36	17	I'M SO INTO YOU SWV (RCA)	37	35	16	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT (IMAGO)
38	39	21	FREAK ME SILK (KEIA/ELEKTRA)	38	NEW		SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
39	NEW		WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)	39	34	9	TEDDY BEAR G.WIZ (SCOTTI BROS.)
40	32	14	REGRET NEW ORDER (WEST/WARNER BROS.)	40	40	2	THAT'S WHAT LITTLE GIRLS... RAVEN-SYMONNE (MCA)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

## CITY'S CLUBS, LABELS FIND BLUES IS THE CURE

(Continued from page 1)

Meanwhile, performing venues specializing in Chicago blues are multiplying at an amazing rate. During the '50s, the city's blues scene was concentrated on the South and West sides, where the music originated. But with blues now an exploitable commercial entity, activity has migrated northward. Today's North Side blues club audience is populated primarily by neighborhood yuppies, suburbanites, and out-of-towners who don't even flinch at weekend cover charges of \$10 or more. To this well-heeled constituency, blues is music to party by, and that means losing track of how many times you hear "Sweet Home Chicago" in one night.

"You go into any blues bar on the North Side," says Delmark Records owner Bob Koester, "and you're going to see guys in Brooks Brothers suits who are in Chicago for a meeting, and don't go to Chicago without going to a blues club."

Situated in the South Loop, Buddy Guy's Legends has emerged as the city's leading blues club, thanks to an innovative booking policy emphasizing touring acts that seldom play other area bars. Another plus: Legends

is the only major club in town to give white blues bands a chance. And if he's in town (a real rarity these days), one might see Guy himself relaxing at the bar.

B.L.U.E.S. and Kingston Mines, the two friendly rivals that have long made North Halsted Street a blues mecca, continue to do well with a lineup devoted almost exclusively to local talent. B.L.U.E.S. Etcetera, the larger sister club of B.L.U.E.S., occasionally books more exotic names on weekends, such as Bo Diddley and Lonnie Mack. Blue Chicago and nearby Blue Chicago On Clark, both located just north of the Loop, are intimate spots with a conventioner-heavy trade.

A newer crop of clubs showcasing blues at least some of the time has made the scene more competitive than ever, but Kingston Mines owner "Doc" Pellegrino says he isn't concerned. "They're not in our league," says Pellegrino. "A lot of the new clubs are run by people who are really not familiar with the blues. They do the best they can, but they book all kinds of acts, many of which are not blues at all. Many are mediocre,

or worse."

Although one is not as likely to bump into Mick Jagger or Eric Clapton there as when Guy made it his home base a few years ago, the Checkerboard Lounge on 43rd Street probably remains the South Side's best-known blues nightclub. A variety of other bars spread across the city's South and West sides offer live blues on the recurring basis, but their loyal clientele is mostly drawn from the surrounding neighborhoods—uncharted territory for the new breed of blues aficionados in this heavily segregated metropolis.

But the increased competition does take its toll. One venerable North Side institution, Wise Fools Pub, has already folded. The venue was Chicago's top North Side blues club during the '70s but had recently fallen on hard times. Another popular club, Rosa's, is operating under a cloud after a highly publicized May drug bust on the premises placed its liquor license in jeopardy. With the celebrity investor-intense House of Blues nightclub/restaurant chain planning to unveil a Chicago site in the autumn of 1994, more venues may be singing

the cash-flow blues soon.

Alligator Records, formed in 1971 by Bruce Iglauer to record an album by raucous slide guitarist Hound Dog Taylor, still dominates the Windy City market with its brand of blues. Although its artist roster has expanded to an international level, Alligator remains the label of choice for the queen of Chicago blues, Koko Taylor (now readying her seventh for the imprint), and perennial favorites Son Seals and Lonnie Brooks.

But Alligator is hardly the only Chicago blues label profiting from the blues boom. Delmark Records, now celebrating its 40th year of operations, has been active since moving to larger quarters and installing its own recording studio in 1991. "We've done a lot of new names," says Koester. "It's always been our business to do new names. The biggest names in our catalog weren't so big when we recorded them."

Among those who grew bigger after cutting classic Delmark albums: Junior Wells, whose 1965 LP "Hoodoo Man Blues" was a benchmark for both the harpist and the company; and guitarist Magic Sam, whose slashing West Side sound was brilliantly spotlighted on "West Side Soul" in 1967 and "Black Magic" shortly before his tragic death in 1969.

Other major players include Blind Pig Records, which maintains offices in Chicago and San Francisco and offers a wide range of blues styles, from traditionalists Snooky Pryor and Carey Bell to rock-slanted newcomer Joanna Connor; and Earwig Records, with an output deeply anchored in the music's roots and typified by slide guitarist David "Honeyboy" Edwards.

"I certainly have doubled my output in the last year-and-a-half," says Earwig president Michael Frank. "One of the reasons that I'm releasing so much stuff now is because of the blues boom. If there was ever a good time to put new stuff out and reissues, this is it."

Strangely, few young (in this field, that means under age 40) Chicago blues artists are inspiring bidding wars by recording magnates. "There

are young artists that want to record, but nobody's going after them," says Frank. "Probably the personal taste of the owners of the labels has quite a bit to do with it."

More prevalent is the practice of recording fresh sides by obscure older artists. Delmark recently released new discs by Jesse Fortune and Big Wheeler, two vets whose discographies were nearly nonexistent. Earwig did the same for harpist Lester "Mad Dog" Davenport, who played on a 1955 Bo Diddley date but had done little recording since.

Scoring local airplay for all this new product can prove tough, since most of the city's radio outlets remain oddly indifferent to the music's growing popularity.

One notable exception: Buzz Kilman—who moonlights as a harmonica player when he's not serving as Jonathan Brandmeier's newsman and sidekick on WLUP-FM—debuted a blues program in October that features both live and recorded performances.

Kilman's show, which airs week-ends on WLUP's (the Loop) AM and FM frequencies, is virtually the only fresh major blues offering to grace Chicago's radio airwaves. Tom Mark-er's weekly prime-time "Blues Breaker" program remains popular on WXRT-FM, but most shows are still consigned to the wee hours. Steve Cushing takes an encyclopedic look at blues history in his marathon "Blues Before Sunrise," aired on WBEZ-FM every Saturday and Sunday night, while Mr. A congenially spins vintage blues and soul for night owls on WNIB-FM.

Without a doubt, the most unusual recent addition to Chicago blues broadcasting has been an hourlong cable television show hosted by veteran DJ/concert promoter Pervis Spann and MC/comedian Carl Wright. Between videos that range from rare Howlin' Wolf footage to current urban contemporary, the pair swap raunchy one-liners and endlessly debate the merits of big women. Guests on the show have included singers Otis Clay and Artie "Blues Boy" White.

## TOUCH AND GO THRIVES BY KEEPING PUNK ETHIC

(Continued from page 1)

tion to cover art to CD pricing. And it means signing bands that stir Rusk's heart, regardless of marketability.

Although most of the bands on Touch and Go produce music that is widely regarded as uncompromisingly abrasive, some of them have sold impressive numbers through a combination of the label's own distribution network and established regional distributors, and other acts have moved on to major labels.

Rusk says some of Touch and Go's biggest records have sold anywhere between 50,000 and "a little over 100,000" units. While he declines to disclose specific sales figures for any of his label's albums, he says records by the Butthole Surfers, Big Black, the Jesus Lizard, and the Meatmen have been its best performers.

Jesus Lizard's "Liar," released last fall, has done "exceedingly well" for Touch and Go, says Rusk, and the band's novel split-single with Nirvana, "Puss" b/w "Oh The Guilt," also has sold in great numbers.

One former Touch and Go band that Rusk does not like to discuss is Urge Overkill, a noisy Chicago underground act that left the label on bad terms and recently signed with Gef-fen Records.

Rusk won't comment specifically on the falling out, saying only, "You can speak to any of the 30 or so bands we've dealt with, with the exception of Urge Overkill, and you'll hear nothing but glowing things about us."

Indeed, bands like the Jesus Lizard rave about their experiences on Touch and Go. Singer David Yow says, "We're all pretty convinced that Touch and Go is the best label there is, and I'm not saying that because I'm talking to you. I've said it a thousand times."

Yow adds that Urge Overkill's accusations that Rusk is "a cheap bastard," published in a recent issue of the Chicago Reader, are "1,000 miles off base." Members of Urge Overkill were unavailable for comment at press time.

Jesus Lizard producer Steve Albini, the Chicago cult figure best



DIDJITS

known for his iconoclastic bands Big Black and Rapeman, backs up Yow's claims and defends Rusk's reputation as "consistently and vigilantly honest and fair to everyone he's dealt with."

### NECROS ETHIC

Like many indies, Touch and Go was born in the early '80s out of one band's frustration with the music business and its belief that the only way to release a record was to put it out on its own.

That band was Rusk's teen-age punk outfit, the Necros. Rusk recalls, "We were just a bunch of teen-agers in a punk-rock band who wanted to put out a record. There was no one around to put it out, so we decided to do it ourselves. Having never done it before, and having no idea what we were doing, we went about it in the only way we knew how. So we only made 100 copies of the first single. A hundred seemed like an awful lot to us."

At the time, Rusk was living in Ohio, 90 minutes from Detroit, but spent most of his time in Detroit and in Lansing, Mich., home of the fanzine from which Touch and Go derives its name. After putting out the Necros' records, Rusk realized he also could release music by other Detroit-area hardcore bands.

After issuing vinyl singles and albums from local bands like L7 (no relation to the current act by that name), Negative Approach, and the

Fixx (not to be confused with the Fixx), Rusk expanded the horizons of the label by signing two bands from outside the Detroit-Chicago axis: Milwaukee-based Die Kreuzen and the Butthole Surfers, from Austin, Texas.

The Necros soon broke up because of disagreements between Rusk and his band mates over the musical direction of the band, and Touch and Go began to demand more and more of his time. He and his girlfriend, Lisa, moved to Detroit and started putting out records on a regular basis. They soon quit their day jobs loading trucks and delivering pizzas.

The two later married and remained partners in the label until December 1991, when they split up and Rusk acquired her share.

By the late '80s, Touch and Go's roster had grown so large that it no longer could accommodate all the bands Rusk and his wife wanted to sign, so Rusk established the subsidiary Quarter Stick, named after his "favorite recreational explosive."

That imprint has served as the home for Rollins Band releases (as well as Henry Rollins' spoken recordings) and for bands like Peg Boy, Therapy?, the Bad Livers, and Mule. Quarter Stick's most recent signing is the Mekons, who are scheduled to issue a single in September and an album in October.

Quarter Stick's growing eclecticism has blurred whatever distinctions existed between it and Touch and Go. Rusk says that deciding which label will release a particular band is a virtual coin-toss. "It's all a gut feeling," he says. "It's, 'Where do I feel like it fits?'"

Besides the Mekons' upcoming releases, Touch and Go's schedule for the rest of '93 includes reissues of the entire Big Boys catalog, due Monday (16). Rusk describes that Austin band as "the true pioneers of merging rock and funk, long before the Red Hot Chili Peppers."

On Aug. 30, Touch and Go will issue the Jesus Lizard's new EP, "Lash," which—like all of that Chica- (Continued on next page)

## DISPELLING MYTH OF 'SECOND CITY'

(Continued from page 68)

Hardy—created 10 years ago. By putting homemade, four-by-four drum machine tracks over old songs and boosting the beats-per-minute to the 120 range, they lifted dance mu-



COMMON SENSE



KRAASH MAN

sic in the wake of disco's demise and created house meccas at local clubs such as Powerplant and Warehouse. (It was at Warehouse that the music's name was coined.) Through the mid-'80s, Chicago labels Trax and DJ International dominated house sales internationally with pioneer artists such as Marshall Jefferson and Fingers Inc.

Today, Chicago's house scene is still sifting through the wreckage

from the nasty breakup of high-profile ID Productions, which fractured amidst charges of mismanagement. Making noise in its place are Mirage, Vibe Music, and Cajal Records. As for clubs, Warehouse remains a house hotbed, along with Crobar, Shelter, and, on Sunday nights, the gay Clubhouse.

As to the question why new, rousing sounds are coming from a city that seemed asleep for so long, the answers are ambiguous.

Phair suggests it's a case of "good bands breeding good bands." Certainly, accessibility to venues like Czar Bar and Club Ultimate, where acts are encouraged to forge their own identities, is crucial as well. Many agree with Smashing Pumpkins' Iha: "In a major city this big, something develops eventually." Or, as Metro's Shanahan puts it, "A good club scene, good radio, and good promoters equals good success for everyone."

Assistance in preparing this story was provided by Moira McCormick in Chicago.

# Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 166 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	15	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	38	71	2	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
2	2	3	DREAMLOVER	MARIAH CAREY (COLUMBIA)	39	37	4	IT'S ALRIGHT	HUEY LEWIS & THE NEWS (SHANACHIE)
3	3	12	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	40	39	7	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
4	4	21	WEAK	SWV (RCA)	41	51	7	AGAIN	JANET JACKSON (VIRGIN)
5	5	17	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	42	38	12	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
6	6	22	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	43	36	13	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
7	7	19	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	44	42	6	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
8	11	7	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	45	48	8	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
9	8	6	IF	JANET JACKSON (VIRGIN)	46	40	16	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
10	10	4	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	47	50	18	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
11	9	12	LATELY	JODECI (UPTOWN/MCA)	48	49	21	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
12	13	11	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	49	52	5	I GET AROUND	2PAC (INTERSCOPE)
13	17	11	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	50	53	6	IT'S FOR YOU	SHANICE (MOTOWN)
14	16	11	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	51	44	11	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
15	25	7	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	52	56	5	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
16	14	20	COME UNDONE	DURAN DURAN (CAPITOL)	53	64	3	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
17	20	13	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	54	55	5	THE WAYS OF THE WIND	P.M. DAWN (GEE STREET/ISLAND/PLG)
18	12	12	FIELDS OF GOLD	STING (A&M)	55	47	14	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
19	23	5	RAIN	MADONNA (MAVERICK/SIRE/WB)	56	57	7	HAPPY	LEGACY OF SOUND FEATURING MEJA (RCA)
20	18	18	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	57	54	6	EVEN A FOOL CAN SEE	PETER CETERA (WARNER BROS.)
21	15	9	I'M FREE	JON SECADA (SBK/ERG)	58	58	7	STEP IT UP	STEREO MC'S (GEE STREET/ISLAND/PLG)
22	19	11	ONE WOMAN	JADE (GIANT)	59	59	2	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
23	21	12	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)	60	62	16	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
24	24	17	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)	61	60	21	SIMPLE LIFE	ELTON JOHN (MCA)
25	28	11	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	62	65	14	WHOO! THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
26	27	8	OOH CHILD	DINO (EASTWEST)	63	70	2	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
27	29	6	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)	64	61	16	REGRET	NEW ORDER (QWEST/WARNER BROS.)
28	26	13	SLAM	ONYX (JMJ/RAL/CHAOS)	65	75	2	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
29	35	6	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)	66	—	1	COME INSIDE	INTRO (ATLANTIC)
30	33	14	WHAT'S UP	4 NON BLONDES (INTERSCOPE)	67	—	1	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
31	32	18	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)	68	—	1	HEY JEALOUSY	GIN BLOSSOMS (A&M)
32	34	25	DAZZEY DUKS	DUICE (TMR/BELLMARK)	69	—	1	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
33	30	9	RUN TO YOU	WHITNEY HOUSTON (ARISTA)	70	—	1	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
34	43	8	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	71	—	1	OH CAROLINA	SHAGGY (VIRGIN)
35	41	7	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	72	—	1	NO RAIN	BLIND MELON (CAPITOL)
36	45	9	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)	73	—	1	BELIEVE	LENNY KRAVITZ (VIRGIN)
37	46	5	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	74	74	2	IN MY NATURE	NUTTIN' NYCE (POCKETTOWN/JIVE)

○ Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 70 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP
- 71 ALRIGHT (EMI April, ASCAP/So Def, ASCAP)
- 72 ANOTHER SAD LOVE SONG (Ecal, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- 73 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL
- 74 BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG (Del Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Deep Technology, ASCAP) WBM
- 75 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
- 76 A BAD GOODBYE (Blackened, BMI) CPP
- 77 BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM
- 78 BIG GUN (J.Albert & Son, ASCAP)
- 79 THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
- 80 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
- 81 BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL
- 82 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
- 83 CAN'T GET ENOUGH OF YOUR LOVE (Unichappell, BMI) HL
- 84 CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Gladys, ASCAP/Williamson, ASCAP) HL
- 85 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
- 86 CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI) WBM
- 87 CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
- 88 COME UNDONE (Publisher Pending) HL
- 89 CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM
- 90 CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
- 91 CRY NO MORE (I D Extreme, ASCAP/MCA, ASCAP) HL
- 92 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
- 93 DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM
- 94 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL
- 95 EVEN A FOOL CAN SEE (PPC, ASCAP/MCA, ASCAP/Fleedleedle, BMI) WBM/HL
- 96 FEW AND FAR BETWEEN (Christian Burial, ASCAP)
- 97 FIELDS OF GOLD (Blue Turtle, ASCAP) HL
- 98 FOR THE COOL IN YOU (Sony Songs, BMI/Ecal, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL
- 99 GET IT UP (Tionna, ASCAP/WB, ASCAP) WBM
- 100 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP/WB, ASCAP) HL
- 101 GIRL U FOR ME/LOSE CONTROL (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
- 102 HAPPY (BMI, ASCAP/Chrysalis, ASCAP) CPP/HL
- 103 HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong, BMI) HL
- 104 HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI/Warner-Tamerlane, BMI) WBM
- 105 HEY JEALOUSY (WB, ASCAP/East Jesus, ASCAP) WBM
- 106 I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
- 107 IF I HAD NO LOOT (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM
- 108 IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
- 109 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
- 110 I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP) WBM
- 111 I'LL SLEEP WHEN I'M DEAD (PolyGram International Tunes, SESAC/Bon Jovi, ASCAP/Aggressive, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- 112 I'M FREE (Estefan, ASCAP) CPP
- 113 I'M GONNA BE (500 MILES) (Warner Bros., PRS/Warner-Tamerlane, BMI) WBM
- 114 IN MY NATURE (Pockettown, ASCAP/Zomba, ASCAP) CPP
- 115 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
- 116 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
- 117 IN THESE ARMS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL/WBM
- 118 IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Doinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
- 119 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Eigy, BMI)
- 120 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
- 121 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 122 LET ME ROLL (N The Water, ASCAP/Mycenae, ASCAP) UP
- 123 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM
- 124 LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) HL
- 125 LOVE FOR LOVE (Song-A-Tron, BMI)
- 126 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM
- 127 MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
- 128 MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
- 129 NO RAIN (Heavy Melon, ASCAP)
- 130 OH CAROLINA (Livingston, ASCAP)
- 131 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
- 132 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	14	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	38	28	16	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
2	2	13	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	39	41	4	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
3	3	13	SLAM	ONYX (JMJ/RAL/CHAOS)	40	32	16	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
4	4	9	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)	41	40	8	GIRL U FOR ME/LOSE CONTROL	SILK (KEIA/ELEKTRA)
5	5	17	WHOO! THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	42	39	11	ONE WOMAN	JADE (GIANT)
6	6	11	LATELY	JODECI (UPTOWN/MCA)	43	47	5	RAIN	MADONNA (MAVERICK/SIRE/WB)
7	8	9	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	44	37	9	BACK SEAT/PINK COOKIES	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
8	9	33	DAZZEY DUKS	DUICE (TMR/BELLMARK)	45	43	6	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
9	7	16	WEAK	SWV (RCA)	46	46	7	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
10	13	8	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	47	51	3	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
11	11	3	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)	48	57	4	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)
12	10	13	WHAT'S UP	4 NON BLONDES (INTERSCOPE)	49	45	24	THREE LITTLE PIGS	GREEN JELLY (ZOO)
13	15	4	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	50	53	4	LICK U UP	H-TOWN (LUKE)
14	14	4	IF	JANET JACKSON (VIRGIN)	51	52	10	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
15	12	13	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	52	49	5	IN THE HEART OF A WOMAN	BILLY RAY CYRUS (MERCURY)
16	17	7	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	53	48	9	BIG GUN	AC/DC (EASTWEST)
17	27	5	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	54	50	12	ABC-123	LEVERT (ATLANTIC)
18	22	8	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	55	65	2	STREIT UP MENACE	MC EHT (JIVE)
19	19	7	CHATTAHOOCHEE	ALAN JACKSON (ARISTA)	56	60	4	THE BONNIE & CLYDE THEME	YO-YO (EASTWEST)
20	24	4	RIGHT HERE/DOWNTOWN	SWV (RCA)	57	54	24	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
21	16	20	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	58	61	5	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
22	44	2	DREAMLOVER	MARIAH CAREY (COLUMBIA)	59	59	17	COME UNDONE	DURAN DURAN (CAPITOL)
23	21	8	WHAT'S UP DOC?	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)	60	56	15	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
24	26	3	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	61	55	14	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
25	33	7	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	62	66	6	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
26	20	18	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	63	74	2	HEY JEALOUSY	GIN BLOSSOMS (A&M)
27	23	12	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)	64	—	1	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
28	18	15	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)	65	63	20	LIVIN' ON THE EDGE	AEROSMITH (GEFFEN)
29	30	8	CREEP	RADIOHEAD (CAPITOL)	66	68	3	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
30	36	8	I GET AROUND	2PAC (INTERSCOPE)	67	75	2	BELIEVE	LENNY KRAVITZ (VIRGIN)
31	29	13	CRY NO MORE	I D EXTREME (GASOLINE ALLEY/MCA)	68	71	3	TEDDY BEAR	G-WIZ (SCOTTI BROS.)
32	31	8	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	69	58	11	A BAD GOODBYE	CLINT BLACK WITH WYNONNA (RCA)
33	35	7	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	70	—	1	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
34	34	9	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	71	64	40	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
35	42	2	CRYIN'	AEROSMITH (GEFFEN)	72	70	6	FIELDS OF GOLD	STING (A&M)
36	25	18	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	73	—	2	FEW & FAR BETWEEN	10,000 MANIACS (ELEKTRA)
37	38	6	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)	74	—	1	OOH CHILD	DINO (EASTWEST)

○ Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

## HOT 100 RECURRENT AIRPLAY

1	—	1	TWO PRINCES	PRINCE DOCTORS (EPIC)	14	9	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
2	—	1	DON'T WALK AWAY	JADE (GIANT)	15	10	7	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
3	1	6	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	16	11	34	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
4	3	2	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	17	15	15	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
5	2	3	I'M SO INTO YOU	SWV (RCA)	18	20	39	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
6	4	3	FREAK ME	SILK (KEIA/ELEKTRA)	19	18	15	NEVER A TIME	GENESIS (ATLANTIC)
7	5	11	I'M GONNA GET YOU	BIZARRI INC./ANGIE BROWN (COLUMBIA)	20	25	54	MY LOVIN' (YOU'RE NEVER...)	EN VOUGUE (EASTWEST)
8	6	9	ANGEL	JON SECADA (SBK/ERG)	21	17	15	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
9	7	18	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	22	14	13	THAT'S WHAT LOVE CAN DO	BO

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
AUGUST 21, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	3	7	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	<b>SLEEPLESS IN SEATTLE</b>	1
2	1	1	3	<b>CYPRESS HILL</b> RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
3	4	4	12	<b>JANET JACKSON</b> ▲ <sup>2</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
4	3	2	5	<b>U2</b> ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
5	5	6	33	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	3
6	7	—	2	<b>UB40</b> VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
7	8	8	38	<b>SOUNDTRACK</b> ▲ <sup>9</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
8	9	7	11	<b>ROD STEWART</b> ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
9	13	19	16	<b>AEROSMITH</b> ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1
<b>*** GREATEST GAINER ***</b>						
10	28	60	5	<b>BLIND MELON</b> ● CAPITOL 96585 (9.98/13.98)	BLIND MELON	10
11	6	5	6	<b>BARBRA STREISAND</b> COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
12	11	13	40	<b>SOUL ASYLUM</b> ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
<b>*** HOT SHOT DEBUT ***</b>						
13	<b>NEW ▶</b>	1	1	<b>KRIS KROSS</b> RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
14	12	11	31	<b>SWV</b> ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
15	16	14	21	<b>4 NON BLONDES</b> ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
16	14	12	38	<b>KENNY G</b> ▲ <sup>5</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
17	15	9	34	<b>DR. DRE</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
18	19	21	44	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	18
19	18	18	19	<b>ONYX</b> ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
20	10	—	2	<b>SMASHING PUMPKINS</b> VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
21	17	16	60	<b>SPIN DOCTORS</b> ▲ <sup>3</sup> EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
22	20	10	7	<b>BILLY RAY CYRUS</b> MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
23	25	25	22	<b>LENNY KRAVITZ</b> ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
24	24	20	11	<b>SOUNDTRACK</b> ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
25	21	15	9	<b>SOUNDTRACK</b> ● COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
26	26	23	22	<b>STING</b> ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
27	29	27	7	<b>TONY! TONI! TONE!</b> WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
28	23	24	6	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
29	22	17	4	<b>CLINT BLACK</b> RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
30	31	28	86	<b>PEARL JAM</b> ▲ <sup>5</sup> EPIC 47857 (10.98 EQ/15.98)	TEN	2
31	27	22	8	<b>TINA TURNER</b> ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
32	32	32	13	<b>RADIOHEAD</b> CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
33	34	38	7	<b>GLORIA ESTEFAN</b> EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
34	30	26	24	<b>DURAN DURAN</b> ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
35	36	34	4	<b>TONI BRAXTON</b> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	34
36	33	30	50	<b>ERIC CLAPTON</b> ▲ <sup>6</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
37	37	31	23	<b>THE PROCLAIMERS</b> CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
38	38	42	89	<b>MICHAEL JACKSON</b> ▲ <sup>9</sup> EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
39	45	68	3	<b>TAG TEAM</b> LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
40	35	29	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	29
41	44	39	40	<b>SADE</b> ▲ <sup>2</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
42	39	36	47	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
43	59	71	17	<b>GIN BLOSSOMS</b> A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	43
44	47	43	33	<b>SILK</b> ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
45	41	47	13	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
46	58	59	104	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
47	46	49	31	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
48	53	48	16	<b>AARON NEVILLE</b> A&M 0086 (10.98/16.98)	GRAND TOUR	48
49	56	54	64	<b>JON SECADA</b> ▲ <sup>2</sup> SBK 98845/ERG (9.98/15.98)	JON SECADA	15
50	40	33	10	<b>LUTHER VANDROSS</b> ● EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	6
51	50	56	45	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
52	49	46	64	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
53	68	66	25	<b>2PAC</b> INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
54	42	35	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	35
55	52	45	18	<b>H-TOWN</b> ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	61	53	34	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
57	71	70	4	<b>SOUNDTRACK</b> MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	57
58	57	44	29	<b>SNOW</b> ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
59	55	52	24	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
60	43	37	18	<b>YANNI</b> ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
61	65	57	20	<b>DWIGHT YOAKAM</b> ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
62	66	64	33	<b>SHAI</b> ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
63	62	63	7	<b>TEARS FOR FEARS</b> MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
64	80	81	13	<b>BRIAN MCKNIGHT</b> MERCURY 848605 (9.98 EQ/15.98)	BRIAN MCKNIGHT	64
65	51	41	8	<b>NATALIE COLE</b> ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
66	64	61	16	<b>PRIMUS</b> INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
67	<b>NEW ▶</b>	1	1	<b>OLETA ADAMS</b> FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
68	48	—	2	<b>VAI</b> RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
69	69	58	4	<b>TAYLOR DAYNE</b> ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
70	74	76	12	<b>RAGE AGAINST THE MACHINE</b> EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
71	60	50	8	<b>NEIL YOUNG</b> REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
72	70	69	22	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
73	54	51	7	<b>BETTE MIDLER</b> ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
74	67	55	11	<b>SOUNDTRACK</b> MCA 10859 (10.98/15.98)	JURASSIC PARK	36
75	63	40	10	<b>SOUNDTRACK</b> VIRGIN 88064 (10.98/15.98)	SLIVER	23
76	73	62	11	<b>DONALD FAGEN</b> ● REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
77	79	79	46	<b>JACKYL</b> ● GEFEN 24489 (9.98/13.98)	JACKYL	76
78	72	67	15	<b>PORNO FOR PYROS</b> ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
79	78	65	6	<b>UNV</b> MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
80	88	92	38	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	80
81	91	101	4	<b>BJORK</b> ELEKTRA 61468 (10.98/15.98)	DEBUT	81
82	75	—	2	<b>THE O'JAYS</b> EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
83	77	73	11	<b>BOSS</b> RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
84	94	99	18	<b>THE JERKY BOYS</b> SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	84
85	76	74	46	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
86	82	88	15	<b>95 SOUTH</b> WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
87	90	84	38	<b>ICE CUBE</b> ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
<b>*** PACESETTER ***</b>						
88	148	—	2	<b>SOUNDTRACK</b> CHAOS 57303/COLUMBIA (10.98 EQ/16.98)	SO I MARRIED AN AXE MURDERER	88
89	99	86	39	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
90	97	103	153	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
91	89	87	45	<b>10,000 MANIACS</b> ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
92	93	93	29	<b>DUICE</b> TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
<b>*** HEATSEEKER IMPACT ***</b>						
93	121	111	6	<b>WHITE ZOMBIE</b> GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	93
94	87	72	8	<b>OZZY OSBOURNE</b> EPIC 48973 (20.98 EQ/29.98)	LIVE & LOUD	22
95	104	116	12	<b>LITTLE TEXAS</b> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	95
<b>*** HEATSEEKER IMPACT ***</b>						
96	115	129	6	<b>TOOL</b> ZOO 11052 (9.98/15.98)	UNDERTOW	96
97	92	91	89	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
98	85	90	9	<b>STEVE MILLER BAND</b> POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	85
99	101	94	24	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
100	84	83	15	<b>JIMI HENDRIX</b> MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
101	98	89	58	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
102	86	80	11	<b>ANTHRAX</b> ● ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
103	96	82	14	<b>INNER CIRCLE</b> BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
104	105	102	90	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
105	111	108	15	<b>TOBY KEITH</b> MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	103
106	107	100	47	<b>QUEEN</b> ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
107	109	118	7	<b>MC LYTE</b> FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
108	114	98	6	<b>THE CRANBERRIES</b> ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	98
109	103	97	21	<b>GREEN JELLY</b> ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

FOR WEEK ENDING AUGUST 21, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	124	127	8	CLANNAD ATLANTIC 82503/AG (10.98/16.98)	BANBA	110
111	81	75	9	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
112	116	140	18	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	111
113	83	109	17	CHRIS ISAAK ● REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
114	136	137	5	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	114
115	112	107	31	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
116	102	95	20	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
117	95	78	7	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MACK	19
118	100	77	9	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
119	108	96	11	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
120	106	85	19	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
121	113	104	40	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
122	NEW ►		1	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	122
123	122	130	19	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
124	132	120	28	PAPERBOY ● NEXT PLATEAU/FRR 1012 (9.98/14.98)	NINE YARDS	48
125	127	128	181	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
126	129	121	45	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
127	NEW ►		1	THE DAVE CLARK FIVE HOLLYWOOD 61482/ELEKTRA (10.98/15.98)	THE HISTORY OF THE DAVE CLARK FIVE	127
128	131	114	20	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
129	133	—	2	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	129
130	137	139	49	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
131	130	133	130	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
132	119	132	12	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
133	110	113	7	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	88
134	117	117	40	BON JOVI ▲ JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
135	126	134	22	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
136	135	106	4	MATTHEW SWEET ZOO 11050 (9.98/15.98)	ALTERED BEAST	75
137	NEW ►		1	GEORGE LYNCH ELEKTRA 61422 (10.98/15.98)	SACRED GROOVE	137
138	118	126	10	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
139	142	141	22	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
140	144	148	42	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
141	123	112	71	ARRESTED DEVELOPMENT ▲ 3 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7
142	140	135	169	VAN MORRISON ▲ MERCURY 841970* (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
143	169	168	23	CLANNAD ATLANTIC 82409/AG (10.98/15.98)	ANAM	46
144	120	105	13	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
145	147	142	43	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
146	128	138	72	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUA	18
147	145	123	20	DEPECHE MODE ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
148	134	119	21	COVERDALE/PAGE ● GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
149	139	125	9	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	54
150	152	160	172	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
151	156	146	22	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
152	150	136	48	UGLY KID JOE ▲ STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
153	141	144	90	U2 ▲ 4 ISLAND 510347*/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
154	138	131	4	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	131
155	155	161	100	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	149	143	117	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	3
157	125	122	11	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
158	151	145	72	EN VOGUE ▲ 3 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
159	NEW ►		1	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	159
160	160	155	41	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
161	170	197	13	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
162	143	110	7	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	75
163	175	157	54	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
164	154	164	5	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)		154
165	168	194	3	SOUNDTRACK WARNER BROS. 45345 (10.98/16.98)	CONEHEADS	165
166	NEW ►		1	WILL DOWNING MERCURY 518086	LOVE'S THE PLACE TO BE	166
167	187	192	3	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	167
168	146	115	13	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
169	167	163	58	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
170	RE-ENTRY		42	R.E.M. ▲ 2 WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
171	NEW ►		1	DEEP FOREST EPIC 53747 (9.98/15.98)	DEEP FOREST	171
172	159	151	16	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
173	158	150	14	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7
174	163	172	51	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
175	165	153	65	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
176	178	176	40	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
177	164	149	54	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
178	173	173	120	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
179	184	181	99	GUNS N' ROSES ▲ 4 GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
180	171	166	71	WYNONNA ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	4
181	199	186	14	MC BREED WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED	156
182	186	175	85	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
183	185	177	42	SOUNDTRACK MORGAN CREEK 20015 (10.98/16.98)	THE LAST OF THE MOHICANS	42
184	162	167	12	EXPOSE ARISTA 18577 (10.98/15.98)	EXPOSE	135
185	172	162	22	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
186	161	152	24	DOLLY PARTON ● COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
187	RE-ENTRY		16	BRUCE HORNSBY RCA 66114 (10.98/15.98)	HARBOR LIGHTS	46
188	183	174	56	MEGADETH ▲ CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
189	181	183	111	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
190	177	180	60	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	50
191	157	147	19	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75
192	NEW ►		1	DEEP PURPLE GIANT 24517/WARNER BROS. (10.98/15.98)	THE BATTLE RAGES ON	192
193	153	124	6	BILLY IDOL CHRYSALIS 26000/ERG (10.98/16.98)	CYBERPUNK	48
194	180	182	8	PAUL WESTERBERG SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98)	14 SONGS	44
195	197	199	93	GUNS N' ROSES ▲ 4 GEFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
196	182	171	45	MICHAEL BOLTON ▲ 3 COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
197	179	156	12	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
198	RE-ENTRY		6	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD	109
199	191	—	52	SOUNDTRACK ● HOLLYWOOD 61334/ELEKTRA (10.98/15.98)	SISTER ACT	40
200	RE-ENTRY		74	PANTERA ● EASTWEST 91758/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 53  
4 Non Blondes 15  
AC/DC 160  
Oleta Adams 67  
Aerosmith 9  
Alice In Chains 51  
John Anderson 162  
Anthrax 102  
Arrested Development 141  
Bell Biv Devoe 117  
Big Head Todd & The Monsters 151  
Bjork 81  
Clint Black 29  
Mary J. Blige 177  
Blind Melon 10  
Michael Bolton 178, 196  
Bon Jovi 134  
Boss 83  
Boyz II Men 156  
Toni Braxton 35  
Brooks & Dunn 59, 97  
Garth Brooks 85, 90, 150, 155  
Buju Banton 159  
Mary-Chapin Carpenter 101  
Mark Chesnutt 133

Clannad 110, 143  
Eric Clapton 36  
The Dave Clark Five 127  
Marc Cohn 157  
Natalie Cole 65  
Confederate Railroad 80  
Coverdale/Page 148  
The Cranberries 108  
Cypress Hill 2, 182  
Billy Ray Cyrus 22, 52  
Taylor Dayne 69  
Deep Purple 192  
Deep Forest 171  
Depeche Mode 147  
Joe Diffie 161  
Will Downing 166  
Dr. Dre 17  
Duce 92  
Duran Duran 34  
En Vogue 158  
Enigma 131  
Enya 104  
Gloria Estefan 33, 121  
Expose 184  
Donald Fagen 76

Kenny G 16  
Peter Gabriel 126  
George Lynch 137  
Geto Boys 139  
Johnny Gill 118  
Vince Gill 130  
Gin Blossoms 43  
Green Jelly 109  
Guns N' Roses 179, 195  
Guru 132  
Jimi Hendrix 100  
Bruce Hornsby 187  
House Of Pain 163  
H-Town 55  
Ice Cube 87  
Billy Idol 193  
Inner Circle 103  
Intro 112  
Chris Isaak 113  
Janet Jackson 3  
Michael Jackson 38  
Alan Jackson 18  
Jackyl 77

Jade 115  
The Jerky Boys 84  
The Juliana Hatfield Three 122  
Toby Keith 105  
Sammy Kershaw 185  
Kiss 197  
Lenny Kravitz 23  
Kris Kross 13  
L.L. Cool J 120  
k.d. lang 146  
Tracy Lawrence 72  
Chris LeDoux 154  
Annie Lennox 175  
LeVert 128  
Little Texas 95  
Lords Of The Underground 123  
Luke 149  
Madonna 140  
MC Breed 181  
Reba McEntire 56  
Brian McKnight 64  
MC Lyte 107  
Megadeth 188  
Metallica 46

Bette Midler 73  
John Michael Montgomery 47  
Lorrie Morgan 145  
Van Morrison 111, 142  
Naughty By Nature 99  
Aaron Neville 48  
New Order 144  
95 South 86  
The O'Jays 82  
Onyx 19  
ORIGINAL LONDON CAST  
Phantom Of The Opera  
Highlights 125  
Ozzy Osbourne 94  
Pantera 200  
Paperboy 124  
Dolly Parton 186  
Pearl Jam 30  
The Pharcyde 191  
Robert Plant 119  
P.M. Dawn 116  
Porno For Pyros 78  
Primus 66  
The Proclaimers 37

Queen 106  
R.E.M. 170  
Radiohead 32  
Rage Against The Machine 70  
Bonnie Raitt 189  
Run-D.M.C. 173  
RuPaul 198  
Robin S. 114  
Sade 41  
Jon Secada 49  
Shai 62  
Silk 44  
Smashing Pumpkins 20  
Snow 58  
Soul Asylum 12  
SOUNDTRACK  
Aladdin 89  
Benny & Joon 168  
The Bodyguard 7  
Coneheads 165  
Free Willy 57  
Jurassic Park 74  
Last Action Hero 25  
The Last Of The Mohicans 183  
Menace II Society 24

Poetic Justice 28  
Singles 169  
Sister Act 199  
Sleepless In Seattle 1  
Sliver 75  
So I Married An Axe  
Murderer 88  
Spin Doctors 21  
Stereos MC's 135  
Steve Miller Band 98  
Rod Stewart 8  
Sting 26  
Stone Temple Pilots 5  
George Strait 42  
Barbra Streisand 11  
Doug Supernaw 167  
Matthew Sweet 136  
SWV 14  
Tag Team 39  
Tears For Fears 63  
10,000 Maniacs 91  
George Thorogood & The  
Destroyers 129  
Aaron Tippin 190  
Tony! Toni! Tone! 27  
Tool 96

Travis Tritt 174  
Tina Turner 31  
U2 4, 153  
UB40 6  
Ugly Kid Joe 152  
UNV 79  
Vai 68  
Luther Vandross 50  
VARIOUS ARTISTS  
MTV Party To Go Volume 3 40  
MTV Party To Go Volume 4 54  
Sweet Relief: A Benefit For Victoria  
Williams 164  
Uptown MTV Unplugged 138  
Paul Westerberg 194  
White Zombie 93  
Wynonna 45, 180  
Yanni 60  
Trisha Yearwood 176  
Dwight Yoakam 61  
Neil Young 71

## RANK PLAN CALLS FOR MORE STUDIO INVOLVEMENT IN INVENTORY MANAGEMENT

(Continued from page 6)

culture change. If anyone feels threatened, you work through it." He expects to be helped by point-of-sale information now transmitted by close to 60% of all customers. The level was 30% a year ago.

In a separate experiment, Rank will place a buyer—unhired as yet—at the headquarters of Caldor to work with the mass merchant's merchandising team. His office will be next door to Ed Reynolds, Caldor's chief music and video buyer. While others have dedicated account reps, the physical arrangement is unprecedented, sources note, and may reflect Caldor's reputation as a difficult account. "They're a tough retailer," says Steck, but he claims the idea is his.

Steck, meanwhile, wants to take the studios where they have never gone before and where several doubt they belong—brand-name cassette displays supported by studio logos. The displays will be tried in the fourth quarter in six new urban, mall, and neighborhood stores selected from several major accounts, which include such chains as Montgomery Ward, Toys 'R' Us, Woolworth, Baby's Super Stores, and Minnesota-based Super Value, a large food wholesaler.

In the eyes of most suppliers, though, only Disney and perhaps

MGM/UA are qualified for this treatment. "Outside of that, I don't think this grouping is viable," says MGM/UA Home Video senior VP George Feltenstein. Steck agrees, for now, but suggests the use of studio logos—"what's on every theater screen"—will raise consumer awareness. "It will be unbelievable when it's all brought together."

Rank has more innovations coming, such as shipments direct from duplicators to outlets and what Steck describes only as a "dramatic pricing program" that could significantly reduce returns. Arrow's Harvey interprets that to mean lower prices, although Rank has stuck by a cost-plus schedule introduced late last year for Disney and other studio releases which Steck says has made him more expensive than other wholesalers.

Little of what Steck is proposing has yet been implemented. The managed-inventory pilot program gets a cautious green light from MCA/Universal senior marketing and sales VP Andrew Kairey. "I think the concept is of interest and certainly warrants further evaluation," he says. But he adds, "It will require some additional investigation."

The other two suppliers are a lot more enthusiastic, however. Strand sales VP Don Gold thinks the test will be up and running in 30-45 days,

taking advantage of Strand's \$1.5 million marketing campaign for its "Thomas The Tank Engine" series. Gold, who calls Rank "a terrific account for us" and the only wholesaler to have two on-site sales reviews annually, considers the arrangement "a win-win for all parties."

Rank, he adds, has requested "no changes in our current returns policy" of 30% a quarter, contrary to some trade speculation. Dart Distributing president Merrill Kirsch says Rank's test will work only if the

goods have 100% return privileges. Steck's response: "I'm not a fan of consignment."

George Port, president of Video Treasures, itself a subsidiary of rack-er Handleman Co., is another supporter. "What we're doing with him is solid," Port says. "Harry's objective is to cut down response time. From our point of view, reorders will be generated on a more timely basis. I don't think any account is doing this with any vendor." Port expects to start discussions immediately.

## INGRAM SUPPORTING USED-TAPE BUYS

(Continued from page 6)

mon, who maintains Ingram has "absolutely" no interest in taking the program national. He describes buy-backs as a defensive measure to prevent other wholesalers with similar schemes from stealing accounts. Ingram is forced to respond if "it becomes a selling tool and takes away our customers," Solomon adds.

"We've talked about [the used-tape business] off and on," notes Ingram president John Taylor, "but I can't see a lot of validity to it. It's very risky."

Wholesalers, especially one the size of Ingram, run the risk of being swamped with inventory, not all of which can be resold at a price that recoups the expense. "They can be a victim of their success," according to Des Walsh, VP of Dallas-based Supercomm, which is selling a rental revenue sharing system. "Only so many tapes can go on the market."

Walsh, who was employed by 7-Eleven in the mid-'80s when it tried cassette rentals, says a distributor

that proposed a buy-back program to the convenience-store chain would have been bankrupted if the deal had gone through.

Some wholesalers now attempting to use buy-backs to combat revenue sharing, particularly Rentrak's paper-transaction system, run the same risk. Rentrak's PPT system is thought to have diminished distributor sales by as much as 8%-9%.

"We've used [buy-back] in a couple of instances" to fight PPT, says Major Video Concepts president Walt Wiseman. However, the effect is limited because Rentrak has taken only a 3% bite of his business, Wiseman adds. Video Products Distributors also has pitched buy-backs, "but not very effectively or successfully," says a company source.

Solomon maintains the Convenient Video program is not a Rentrak antidote.

As the name suggests, Convenient delivers most of its used tapes to convenience stores, supplying "several

The other area where Rank has made some headway is in shipments from duplicator to outlet. With the permission of FoxVideo, Steck arranged direct shipping for "Home Alone 2." Rank Video Services America, also owned by London-based Rank Organisation but a completely separate venture, delivered copies to 5,000 stores, Steck estimates.

Steck, who says Rank Retail paid for the service, hopes to repeat the process "wherever we can," possibly with Disney's "Aladdin" this fall.

hundred racks," says Solomon. Ingram customers aren't the only source of cassettes. Sources indicate Chicago-based M.S. Distributing has a buy-back deal with Convenient that predates the Ingram arrangement.

M.S., while acknowledging a third-party program, won't identify the buyer. Convenient Video president James Magnus was unavailable for comment about M.S. or Ingram despite several phone calls.

Cassettes are delivered to Convenient's Sheboygan, Wis., warehouse. Convenient reserves the right to exclude specific titles because of content and to limit quantities. "No NC-17 rated tapes can be accepted," says the Convenient memo, which also emphasizes that the titles returned "must be requested at the time of pre-order. This program may be revised at any time due to changing market conditions."

Assistance in preparing this story was provided by Earl Paige.

## IMAGE PREPARES 'MIRACLE' LASERDISC

(Continued from page 6)

ty surrounding the advent of 5-inch all-digital CDs as the probable home video format of the future.

"Miracle On 34th Street" is an experiment, says Greenwald, that may lead to some select new A titles launching at \$20 or less in 1994. Such a price reduction for major laserdisc titles is long overdue, according to many industry analysts. Most new movies on disc list for \$35-\$40, with only select movie titles priced under \$30.

The colorized disc will bow day-and-date in November with the \$9.98 Fox VHS version, and Greenwald notes that "it's not an event to put it out at \$25 on laser if there's a \$10 videotape. It's not like the [widescreen] special edition of 'The Abyss,' which you can only get on laser."

He adds, "This will definitely be one of our biggest-selling laserdiscs of all time, and could easily be in our top 10. At \$14.98, it's basically a break-even, but it's important to focus people's attention on the technology." A \$34.98 black-and-white edition was previously available on laserdisc from CBS/Fox Video.

Greenwald thinks that the price point "is going to help sell hardware" and "will make companies like Blockbuster wake up to the fact that laser is very viable for them." Blockbuster's corporate stores generally don't carry laserdisc.

The \$14.98 tag is a break from FoxVideo's typically high laser pricing of the past. "They are sensitive to pricing issues and it will put a lot of that noise to rest. Fox is very committed to the laser format and their support has been crucial," says Greenwald.

Image is also lowering the price from \$60 to \$24.98 on the widescreen Fox title "An Affair To Remember," which gained recent publicity when clips from it were included in "Sleepless In Seattle."

The budget "Miracle" is a harbinger of more low-priced product to come,

says Greenwald. "I think \$14.98 to \$24.98 titles are definitely going to be part of our repertoire, not only with Fox titles but with everybody [that we distribute]. We want to introduce the quality of laserdisc to people at a very fair sell-through price."

Greenwald adds that in 1994 the company may experiment with some A titles at a price point less than \$20. "If we can do 150,000 or more units of such titles, it will drive down the price of manufacturing and help to get the hardware out there," he says.

Laserdisc has received some negative publicity lately, mainly due to poor business from January through March (Billboard, May 29), losses and layoffs suffered by Image (Billboard, April 3), and the perceived future threat from movies on 5-inch digital CDs. Philips will begin launching Paramount titles on CD-I this fall (Billboard, June 5).

However, the laser market has picked up steam since April, and Image reported a sales increase of 74% to \$17 million and a profit of \$1.5 million for the quarter ending June 30 compared with the same period in 1992.

As for 5-inch CDs, Greenwald comments, "They'll have their day in the sun, but it won't be through MPEG-1 [a video compression standard], which has 200 lines of resolution and doesn't have THX sound, a second audio track, or a catalog of 8,000 titles."

In terms of the visual quality of movies on 5-inch discs using the MPEG-1 standard, Greenwald says that "it's like Boeing introducing a propeller airplane today."

The next-generation MPEG-2 standard for digital video, which promises much higher quality, isn't due until 1996 by most estimates. But by that point, laserdisc also will have taken a jump forward in quality, according to Greenwald, with improved resolution and more minutes per side.

## CONGRESS HEARS OPPOSITION TO PERFORMANCE-RIGHT BILLS

(Continued from page 8)

section that attempts to protect existing rights by explicitly stating that royalties paid to sound-recording copyright owners should not be taken into account in setting music-performance royalty rates.

Performing-rights and music-publishing groups are concerned that their rights will be diluted or taken away by the bill, which would, for the first time, grant exclusive rights to record companies and performers. While the bill does not specifically address this issue, Feinstein said in announcing the measure that Senate hearings would determine whether further statutory protection for current rights holders is required.

"It potentially could be a problem," Berman says. "But I assume the record company, the publisher, and the other people in the music chain would enter into agreements that could make it work."

ASCAP president Gloria Messenger warns, "What has to be made clear to members of Congress is that the music community is not a unified whole on this legislative effort."

Still, some rights organizations are finding solace in Feinstein's introductory comment that the Senate legislation "is not set in stone."

"They are inviting industry dialog, and we are happy to oblige," says Ed Murphy, president/CEO of the NMPA. "We are in favor of performers being compensated... so long as the money doesn't come out of money allotted to publishers."

Meanwhile, the recording industry is hoping the Clinton administration

will lend a hand in helping to push the measure through Congress.

"The U.S. government would have a perspective that should be very helpful to us," says Jay Berman, Recording Industry Assn. of America president. "The administration should be sensitive, because in the world at large, it is American music that gets played and transmitted, and we're being denied access to performance rights money."

It was unclear by press time just how far the administration was willing to go on behalf of the bill.

The NAB has made no attempt to hide its contempt for the bill. NAB chief Eddie Fritts, in a letter dated Aug. 5 and sent to all members of the Senate, stated that "there will be few bills in this Congress which will be as vehemently opposed by the nation's

radio and television stations."

Fritts further wrote, "Any effort to base performance rights solely on the fact of digital transmission still will sweep up local radio and television stations in a broad net. This is because in the near future, local over-the-air stations will convert to a digital format."

The U.S.' bargaining power in cementing royalties for American music played in Europe is also touted by proponents of the legislation.

Says the RIAA's Berman, "In order to deal more effectively with the kind of discrimination we face in the world and particularly in Europe, we need to have this in our arsenal."

Messenger adds, "I think there is just overzealous playing of what's happening in Europe."

## MUSIC GROUP ACQUIRES BENSON

(Continued from page 9)

According to Parks, one of Farrell's first concerns is aligning Benson with a secular music partner, à la Word's arrangement with Sony/Epic. Benson has a distribution agreement for its black product through CGI Records.

"The remaining product line was one of our first topics of discussion," Parks says. "Wes Farrell's connections are such that there is no one better suited to help us to decide who we want to go with."

Parks says he expects an announcement on a new mainstream distribu-

tion pact in the "next few months."

Additionally, Farrell has indicated to Parks that Benson will remain in Nashville.

Parks says that while Benson is no longer owned by the Zondervan Corp., Zondervan will continue to handle all of Benson's shipping, distribution, customer service, fulfillment, and credit collection.

"From a retail standpoint, this purchase will be invisible," Parks says.

Conversations between M.E.G. and Zondervan were reputed to have begun nearly a year ago.



# BMG Seeks Movie-Biz Entry; Indie Cos. Are Possible Partners

BY DON JEFFREY

NEW YORK—Major recording company Bertelsmann Music Group confirms it is actively seeking to enter the U.S. movie business, while sources at two film companies say BMG has had talks with them.

Michael Dornemann, BMG's chairman, says the New York-based company is attempting to "broaden... into the movie business." He adds, "I am proceeding and looking into possibilities."

Independent producer Castle Rock Entertainment and independent movie and home video concern New Line Cinema Corp. are two companies that sources say could be possible partners with BMG.

Dornemann says, "I wouldn't comment on any specific ones but there are probably six or eight very interesting independent companies that fulfill our criteria. It depends if they're interested, if the companies fit together."

Some sources say the more likely

target of BMG's attention is Castle Rock, a Beverly Hills-based company that has produced such hit films as "In The Line Of Fire," "City Slickers," and "A Few Good Men," and the TV series "Seinfeld."

John de Simio, VP publicity and promotion at Castle Rock, confirms the talks with BMG. "We have been in discussions with them regarding a capital infusion." He declines to disclose the status of negotiations.

Castle Rock's movies are distributed by Sony Corp.'s Columbia Pictures, its videos by New Line and by Columbia/TriStar Home Video. Sony owns a 44% stake in Castle Rock, Westinghouse Electric Corp. owns 15%, and the firm's five partners, one of whom is producer/actor Rob Reiner, own 41%.

New Line has announced only that it is in talks with Turner Broadcasting System Inc., (whose chairman, Ted Turner, has made no secret of his desire to buy a film company). A New Line source says BMG talked to the company but "came to the table too

late."

A successful publicly held independent, New Line reports that in the quarter ended June 30, net profit rose 40.5% to \$2.1 million on a 50.4% gain in revenues to \$88.5 million. Home video accounted for \$38 million in second-quarter revenues, a 75% increase from the same period last year. Its biggest video hit was "Teenage Mu-

tant Ninja Turtles III," of which nearly 3 million units were shipped, according to the company.

Dornemann says he is "looking for a different approach" to entering movies: "by joint venture or buying an independent, not a merger with a big company."

BMG has a home video unit, BMG Video, that distributes music video by

record label artists and children's product from BMG Kidz. In a reference to getting into movies, Dornemann says, "The home video business becomes much more attractive if you're in both sides of the business."

Assistance in preparing this story was provided by Seth Goldstein.

## BMG WORLDWIDE REVENUES HIT \$3 BILLION

(Continued from page 8)

a low market share, Dornemann says it has "still a way to go."

Zoo Entertainment, a 3-year-old label based in Los Angeles, is starting to show some strength. New act Green Jelly sold more than 750,000 units of its album, "Cereal Killer Soundtrack," according to the label, which also has high hopes for Matthew Sweet's latest effort. Dornemann says of Zoo: "We are patient. It needs another two or three years to be established." The restructuring of the label earlier this year "helped us to be more efficient."

For BMG, some big hits, like "Boomerang," were the result of joint ventures the major has formed with independent labels and producers. Typically BMG owns 50% of the equity but allows the indie to operate autonomously. Dornemann says, "It's a style of keeping the creative community within our company without having them too much within a corporate structure."

Joint ventures are preferred vehicles for growth over acquisitions. Indeed, BMG balked at the chance to buy such high-visibility independents as Geffen Records and Virgin Records in recent years because the prices were too high. Dornemann says, "We do many small and mid-sized acquisitions. My approach is we don't like to pay a premium. The biggest possibilities are so overpriced."

### BEYOND THE U.S.

Worldwide, the company has 40 joint ventures. A 50/50 venture with Logic Records, based in Frankfurt, Germany, produced hits by the dance/rap act Snap.

Markets beyond U.S. borders contributed \$2 billion toward BMG's \$3 billion year. Executives say it was an emphasis on development of local artists like Snap that fueled the gains.

Rudi Gassner, president of BMG International, says, "Over the years our clear policy is to encourage local

companies to invest in domestic recordings to gain top market position from local repertoire."

One big winner internationally was Scottish singer Annie Lennox, whose album "Diva" on RCA (U.K.) has sold close to 4 million units worldwide, according to the company. Now BMG has high hopes for Swedish dance act Dr. Alban on Arista.

The international unit has had to develop new sources of product to make up for the termination of several big distribution pacts in recent years. It lost Island Records and A&M Records when those labels were acquired by PolyGram NV, and it lost Virgin Records and Chrysalis Records after those imprints were bought by Thorn-EMI Plc. It still does distribution outside the U.S. for the MCA group of labels, which includes Geffen Records. And, earlier this year, it won international distribution rights to Giant Records.

Gassner says the markets that have shown "rapid development" in the past year are Argentina, Korea, and especially Japan. The restructuring of a joint venture in Japan with JVC has resulted in "enormous increases in revenues and market share." Local act B'z sold nearly 2.5 million units of "Run" worldwide, according to the company. And in Korea, "The Bodyguard" sold more than 1 million units, which Gassner notes is "absolutely unheard of."

New markets that BMG is planning to move into or develop faster include Asian countries, such as Indonesia, and Latin nations, such as Venezuela and Colombia.

In Europe, Gassner says, unit sales were flat because of the recession but revenues were up "a little bit." He adds that a turnaround in the U.K. was effected by "a change in management."

BMG does not disclose profitability but Dornemann says, "Each year it has increased over the last year."

## BETWEEN THE BULLETS



by Geoff Mayfield

**WIDE AWAKE:** Quickly check your calendar. Can it really be 1993 if this week's No. 1 album contains performances by the likes of Nat "King" Cole, Louis Armstrong, and Jimmy Durante? The answer is an emphatic "yes," as the soundtrack from "Sleepless In Seattle" continues its steady climb. The movie has peaked, though it still sits in the top 10 on the box office chart. But the soundtrack benefits from the multiformat success being scored by Celine Dion & Clive Griffin's cover of "When I Fall In Love." The album sees a modest sales increase of less than 1%, but an 18% drop by Cypress Hill settles the matter. "Sleepless" leads the No. 2 album by a 21% margin, and has a better-than-even chance to hold the top spot again next week.

**BLINDED BY THE FLIGHT:** Blind Melon continues to be a white-hot success story for the revamped Capitol label, as its self-titled album zooms 28-10 on The Billboard 200. Primed by MTV's Buzz Bin play for "No Rain," Melon sees an 80% sales increase and wins Greatest Gainer honors—signifying the chart's largest unit increase—for a second straight week. New Capitol prez Gary Gersh deserves kudos for throwing this album into high gear, but his predecessor, Hale Milgrim, is also entitled to take a bow for signing the act in the first place.

**VOLUME OF SALES** on The Billboard 200 drops 4% from last week's pace. For what has largely been a soft 1993, that is not an alarming decline, but the number of bullets on the chart—36—is one of the year's lowest tallies. Only 53 of the 200 titles that were on last week's chart show any kind of sales increase, and 15 of those register gains of less than 2%. These numbers indicate that a relatively small field of albums are driving the chart's sales.

**NO TEARS:** Aerosmith's "Cryin'" has been No. 1 on Album Rock Tracks for six weeks and has shown gains on Hot 100 Singles, but the fact that the song recently has been the most-played clip on MTV probably is the reason the veteran band's "Get A Grip" album has jumped back into the top 10 (13-9). After posting a 23% gain on last week's list, the album clocks in this week with a 21% increase. Also adding to the momentum is the continuation of Aerosmith's North American tour, which concludes at the end of the month.

**KROSSROADS:** The big question facing "Da Bomb," Kris Kross' sophomore album, has been etched over the past few years by acts like New Kids On The Block, Debbie Gibson, and Tiffany, as each showed how fleeting the favor of a youthful audience can be. At this point, it's too early to say whether the young rap duo will succeed in holding its fan base. On the plus side, "Alright," Kris Kross' single with Supercat, has been a fast seller, and has been a hot item on R&B and top 40/rhythm-crossover stations.

**THE COLOR OF R&B** IS definitely green this week on The Billboard 200. Best evidence: 2Pac (68-53), Brian McKnight (80-64), Robin S. (136-114), and MC Breed (199-181). Each show sales gains larger than 10%. Tony! Toni! Toné! (No. 27) and Tag Team (No. 39) also bullet, Oleta Adams debuts at No. 67, and Will Downing (No. 166) hits the chart for the first time in his career.

## ECO Sets Sights On Jewel Box Starts Push For Recycled Plastic

BY CRAIG ROSEN

LOS ANGELES—Fueled by the success of the "Ban The Box" effort, the Earth Communications Office has launched a "Fill In The Box" campaign to encourage environmentally friendly jewel-box packaging through the use of recycled plastics.

At a luncheon here Aug. 9, ECO celebrated the elimination of the longbox and honored several artists along with "Ban The Box" founders Rob Simonds of Rykodisc and publicist Martin Folkman, all of whom played key roles in the battle (Billboard, Aug. 14).

The group also kicked off the "Fill In The Box" drive by asking attendees to fill out cards to join "the growing list of environmentally concerned leaders in the entertainment industry committed to maximizing the use of recycled plastic in the CD jewel box." The organization has set a goal of ensuring that by 1995 all jewel boxes are made from 30% recycled plastic.

According to ECO executive director Bonnie Reiss, a number of executives have already "casually" lent their support to the new campaign. The organization now plans to take a model jewel box, with a black tray made from 100% post-consumer recycled styrene, "from label to label and manufacturer to manufacturer."

"I think this can be a one- to two-year process," says Reiss. "One year at best, two years at worst."

Reiss added that if the label executives are not receptive, ECO will turn to artists involved in the environmental movement to put pressure on their labels to participate.

Several artists, including Raffi,

Bonnie Raitt, and the Beach Boys, who attended the Aug. 9 event, have been vocal in their support of ECO. At the luncheon, the Beach Boys' Mike Love donated \$100,000 to ECO's annual budget of \$300,000, saying, "It was no biggie. It's just like doing 'Barbara Ann' one more time."

Reiss adds that the campaign to use recycled materials for jewel boxes "might be a subtle shade easier" than the "Ban The Box" effort, but adds "no change comes easy."

Some jewel-box recycling plans are already under way, including efforts at Atlanta Precision Molding (Billboard, May 22) and at PolyGram's plant in Hannover, Germany (Billboard, April 24).

## DISC MAKERS

### Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH  
"Thanks for the great design!"

Chuck Block, Washington, DC  
"More affordable than I thought"

Greg Disotell, New Orleans, LA  
"Your excellent service is much appreciated"



Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## CD REPLICATION

ISSUE DATE: SEPTEMBER 4  
CLOSED

## MERCURY AWARDS

ISSUE DATE: SEPTEMBER 4  
CLOSED

## BENELUX

ISSUE DATE: SEPTEMBER 4  
CLOSED

## RICK DEES 10TH ANNIVERSARY

ISSUE DATE: SEPTEMBER 11  
AD CLOSE: AUGUST 17

## CLASSICAL MUSIC

ISSUE DATE: SEPTEMBER 18  
AD CLOSE: AUGUST 24

## VIVA MEXICO

ISSUE DATE: SEPTEMBER 18  
AD CLOSE: AUGUST 24

## WORLDWIDE DANCE

ISSUE DATE: SEPTEMBER 25  
AD CLOSE: AUGUST 31

## COUNTRY MUSIC

ISSUE DATE: OCTOBER 2  
AD CLOSE: SEPTEMBER 7

## CMA 35TH ANNIVERSARY

ISSUE DATE: OCTOBER 2  
AD CLOSE: SEPTEMBER 7

## AES

ISSUE DATE: OCTOBER 9  
AD CLOSE: SEPTEMBER 7

## RYKODISC 10TH ANNIVERSARY

ISSUE DATE: OCTOBER 9  
AD CLOSE: SEPTEMBER 14

### HIGHLIGHTS FROM OUR RECENT STUDY:

- NEARLY 100% OF BILLBOARD SUBSCRIBERS READ SPECIAL SECTIONS
- 9 OUT OF 10 READERS RATE THE QUALITY FROM "GOOD" TO "EXCELLENT"
- 80% OF READERS RATE SPECIALS AS "VERY IMPORTANT" AS A TOOL FOR WORK

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## CEMA DROPS GARTH BOYCOTT

CEMA Distribution has backed down on its refusal to sell the new Garth Brooks CD "In Pieces" to retailers who deal in used CDs. In a statement, CEMA says it will ship Brooks' CD "to all accounts." Dearborn, Mich., retailer Roman Kotrys, co-founder of the Independent Music Retailers' Assn., says the move is "a step in the right direction." However, the organization has no plans to abandon the class-action lawsuit it filed against the four music majors who are withholding co-op advertising dollars from retailers who sell used CDs (Billboard, Aug. 14).

## ALLIANCE TO ACQUIRE CD ONE STOP

Alliance Entertainment Corp., which owns Bassin Distributors and Encore Distributors, has signed a letter of intent to buy CD One Stop/Titus Oak Distribution. The deal would put the two largest U.S. one-stops under one roof, with total sales of about \$225 million, and also result in a formidable independent distribution company, with sales of about \$60 million, according to company executives. Meanwhile, Alliance negotiations to buy M.S. Distribution have been terminated.

## PROFILE PARTNERS TO SPLIT

The principals of Profile Records, Steve Plotnicki and Cory Robbins, have agreed that they will end their relationship and one of them will leave the company. As of

now, Robbins has agreed to sell his ownership stake to Plotnicki, who, according to both principals, is talking to various music companies about assuming Robbins' stake. But Robbins adds he has been approached by some major labels who have indicated an interest in joining forces with him to buy out Plotnicki, although he cautions that Plotnicki hasn't necessarily agreed to sell his stake yet.

## CHANGES SEEN AT BMG KIDZ

David Steffen, VP/GM of BMG Video, will replace Ron Osher as head of BMG Kidz, according to industry sources. It is believed that Steffen will keep his BMG Video job and that Osher has been offered a new post at BMG. No comment was available. BMG Kidz was formed, with Osher at the helm, in 1991 as an umbrella company for joint ventures with indie children's labels, including Van Nuys, Calif.-based Discovery Music and New York-based Zoom Express.

## SONGWRITER SUES JOEL

Songwriter Gary Zimmerman has sued fellow Long Islander Billy Joel and Sony Music Entertainment in U.S. District Court for copyright infringement. Zimmerman claims he submitted a demo of his copyrighted song "Nowhere Land" to Joel in 1986, and that parts of the track's melody were used in Joel's songs "We Didn't Start The Fire" and "River Of Dreams." Zimmerman seeks \$10

million in damages and the destruction of all copies of the two songs. Joel's attorney, Leonard Marks, calls the complaint "utter nonsense" and says Joel plans to "fight this case tooth and nail."

## CMT TAKES TO THE SKY

Country Music Television Europe will expand its potential audience in the U.K. on Sept. 1, from 325,000 cable households to some 2 million served by home satellite dishes. The network's Nashville-based signal will be available from midnight to 4 p.m. as part of the basic package delivered by Sky Television; it will remain on cable 24 hours a day. The move comes as a number of Nashville artists are seeking new audiences abroad, with U.K. fall tours slated by Trisha Yearwood, Suzy Bogguss, Mary-Chapin Carpenter, and others.

## HEADING FOR THE HALL

Dennis R. Barrie is the new director of the Rock And Roll Hall Of Fame and Museum in Cleveland. He came to national attention in 1990 as director of the Contemporary Arts Center in Cincinnati, where he was indicted—and later acquitted—on obscenity charges for the center's presentation of work by controversial artist Robert Mapplethorpe. Barrie will begin work next month.

Irv Lichtman is on vacation. This week's Billboard Bulletin was edited by Ken Schlager.

## It's '65 All Over (And Over) Again For DC5

FEELING GLAD ALL OVER? There's a good reason: the Dave Clark Five is back on The Billboard 200 after an absence of 26 years. In fact, it was *exactly* 26 years ago this week that the DC5 made its last appearance on the album chart. "You Got What It Takes" peaked at No. 149 and had its final chart week Aug. 26, 1967.

The lads from Tottenham make their return via Hollywood Records' long-awaited 50-song collection, "The History Of The Dave Clark Five." The double disc enters the chart at No. 127. The DC5's most successful album was its first. "Glad All Over" peaked at No. 3. It also had top-10 albums with "The Dave Clark Five Return!" (No. 5), "Coast To Coast" (No. 6), and "The Dave Clark Five's Greatest Hits" (No. 9), released in 1966.

The DC5 now has an album chart span of 29 years and four months.

As impressive as that is, it's topped by some of the artists who appear on this week's new No. 1 album. "Sleepless In Seattle" moves to the top in its seventh chart week. The romantic comedy starring Tom Hanks and Meg Ryan features music by artists with chart spans that stretch as many as eight decades.

Louis Armstrong's first charted single was "Muskrat Ramble" in 1926. Gene Autry, the "Singing Cowboy," debuted with "The Last Round-Up" in 1933. And Jimmy Durante first made the chart in 1934 with his theme song, "Inka Dinka Doo." The album also features some "newer" artists, like Nat King Cole, who had his first chart hit in 1943 with "All For You," as well as Carly Simon, Joe Cocker, and Tammy Wynette.

RUNNING DOWN: Whitney Houston slips to No. 37 with "Run To You" after spending five weeks at No. 31.

It's her first solo single to miss the top 30. That's the bad news. The good news is that the Oscar-nominated song is the fourth single from "The Bodyguard," an album that is eight-times platinum in the United States alone. Houston is not the first artist to spend five weeks at No. 31; the Gap Band did it in 1982 with "You Dropped A Bomb On Me."

HE WILL ROCK YOU: Freddie Mercury has his second posthumous No. 1 single in the U.K., as a remixed version of "Living On My Own" tops the chart. It's the first solo chart-topper for the late artist. His first posthumous U.K. No. 1 single was the two-sided "Bohemian Rhapsody"/"These Are The Days Of Our Lives" in December 1991. "Living On My Own" originally peaked at No. 50 in 1985.



by Fred Bronson

IT'S RAINING AGAIN: If you ever have déjà vu when reading the title of a Madonna hit, Arthur Mázayer of Spring Creek, N.Y., has an explanation. Ten of her Hot 100 hits feature titles that belonged to other songs first, including her No. 26 single "Rain," also the title of a Beatles song in 1966. Other titles that ring a bell are: "Holiday" (first a hit for the Bee Gees), "Angel" (Rod Stewart, Aretha Franklin), "Who's That Girl" (Eurythmics), "Express Yourself" (Charles Wright & the Watts 103rd Street Rhythm Band), "Cherish" (the Association, Kool & the Gang), "Hanky Panky" (Tommy James & the Shondells), "Rescue Me" (Fontella Bass), "Deeper And Deeper" (Freda Payne), and "Bad Girl" (Neil Sedaka). Maybe Madonna's next single from "Erotica" should be "Thief Of Hearts," a title of a Melissa Manchester single from 1984.

# THE WORLD'S BIGGEST DANCE HITS ARE NOW UNDER ONE ROOF

**Snap** - "Rhythm Is A Dancer"

**L.A. Style** - "James Brown Is Dead"

**Dr. Alban** - "It's My Life"

**The S.O.U.L. S.Y.S.T.E.M.**

"It's Gonna Be A Lovely Day"

**TLC** - "Ain't 2 Proud 2 Beg" (unreleased mix) *Leifur*

**Annie Lennox**

"Walking On Broken Glass" (unreleased mix)

**The Movement** - "Jump!"

**Moodswings** - "Spiritual High (State Of Independence)"

and introducing the #1 worldwide smash by



*Haddaway*

"what is love"

Now breaking in the U.S.

For the world's hottest  
dance tracks, come  
over to our house

**ARISTA**™



HE'S PUTTING THE "WESTERN" BACK INTO COUNTRY.

Randy Travis  
**WIND** in  
*the WIRE*

RANDY TRAVIS IS RIDING HIGH WITH TEN ALL-NEW SONGS FROM HIS FORTHCOMING ABC-TV SPECIAL.

WATCH FOR  
"WIND IN THE WIRE" WEDNESDAY, AUGUST 25.

CHECK YOUR LOCAL LISTINGS.

Management: Lib Hatcher-Travis  
Produced by Steve Gibson  
Available now on Warner Bros. Cassettes and Compact Discs.

  
Hearing Is Believing

