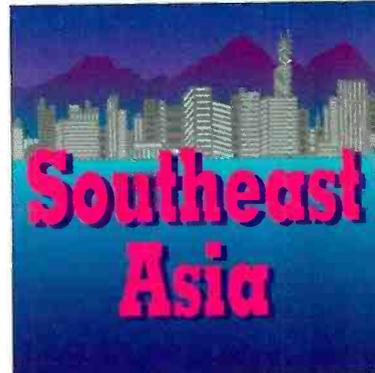


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FOLLOWS PAGE 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 22, 1992

ADVERTISEMENTS

ROBIN HARRIS
Bebe's Kids
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MUSIC FROM THE MOTION PICTURE SOUNDTRACK
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PUBLIC ENEMY

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Hip-Hop Puts Fresh Spin On Jazz Artists Galore Bring On 'New Jazz Swing'

BY JANINE McADAMS and HAVELOCK NELSON

NEW YORK—Two of the most experimental forms of African-American musical expression, jazz and hip-hop, are converging for a fresh sound some are calling new jazz swing.

The new sound was first observed in hip-hop records of the last two years by acts such as A Tribe Called Quest, D.J. Jazzy Jeff & the Fresh Prince, De La Soul, the U.M.C.'s, Gang Starr, Main Source, Dream Warriors, and Pete Rock & C.L. Smooth, who pitched their rhymes against cool jazz samples. More recently, jazz instrumentalists began drafting hip-hop beats as an integral part of their musical expression.

Jazz in hip-hop is not surprising. The house of hip-hop has been built on a foundation of beats, breaks, samples, and hooks from a

variety of music forms, jazz among them. What is noteworthy is that jazz (often perceived as an elitist field of avant-garde, swing,



JORDAN



OSBY

and bop purists) is incorporating hip-hop's bombastic rhythms, sampled vignettes, scratching, and rapped verses as a contemporary expression of the jazz idiom.

New jazz swing's most notable manifestation is the recent Warner Bros. release of "Doo-Bop," the late legendary trumpeter Miles Davis' collaboration with rapper/producer Easy Mo Bee.

Davis was not the first jazz veteran to experiment with hip-hop; two years ago, A&M founder/trumpeter Herb Alpert tried his hand at the form, releasing the hip-hop-influenced "North On South Street" album.

Other, younger jazz artists adopting the hip-hop approach are British guitarist Ronny Jordan, saxophonists Greg Osby and Art Porter, and the group Incognito.

More collaborations among jazz musicians and rap specialists are in the works. Osby's second album—due this January from Blue Note—is especially notable. It will
(Continued on page 24)

Classic Rock On A Roll With Increased Ratings, Stations

BY ERIC BOEHLERT

NEW YORK—Although overshadowed by trade and consumer media attention to country radio's rapid growth, classic rock continues to mature and enjoy healthy increases in ratings, sales, and station count.

"Classic rock has gone from a niche format to a franchise one," says Fred Jacobs, president of Jacobs Media, an early format pio-
(Continued on page 70)

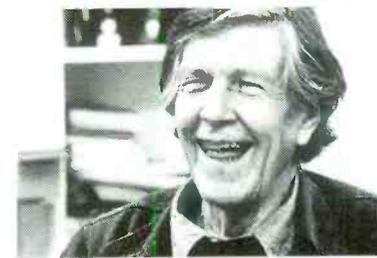
Music Biz Grieves Loss Of Porcaro

BY MELINDA NEWMAN and DEBORAH RUSSELL

NEW YORK—From the start of his career, Jeff Porcaro was viewed as one of the music industry's top drummers. Porcaro, who died Aug. 5 at the age of 38, possessed an impeccable sense of rhythm as well as a versatility that bridged virtually every style.

Among the hundreds of albums he played on were Boz Scaggs' "Silk De-
(Continued on page 86)

JOHN CAGE DIES



SEE PAGE 10

Music Scene Reawakens In Troubled Northern Ireland

BY KEN STEWART

DUBLIN—As the headlines continue to testify, after 23 years of strife, Northern Ireland remains one of the world's most unsettled regions.

Yet, amidst "the troubles," somehow most people manage to lead normal, everyday lives.

In Northern Ireland, music is a unifying force that brings together people from widely differing social,

political, and religious backgrounds, both as performers and listeners. After almost a decade of stagnation, there are the beginnings of signs—including several bands landing major-label recording deals—that Northern Ireland could soon begin to rival the Irish Republic as an international talent source.

It is an area teeming with a diversity of acts eager to emulate the
(Continued on page 76)



No. 1 IN BILLBOARD

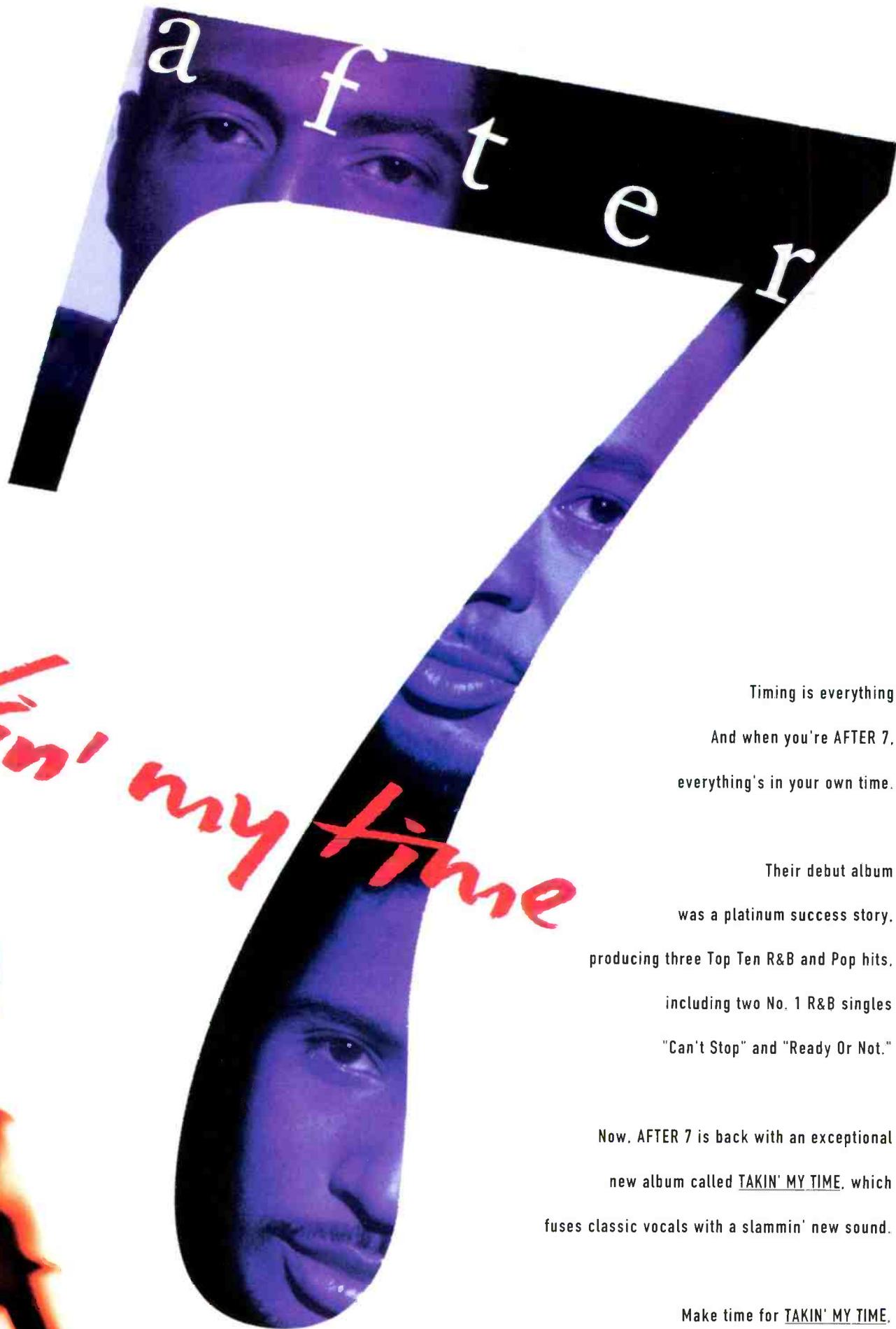
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TOP VIDEO RENTALS	
★ THE HAND THAT ROCKS THE CRADLE	(HOLLYWOOD HOME VIDEO)

GLOBAL MUSIC PULSE

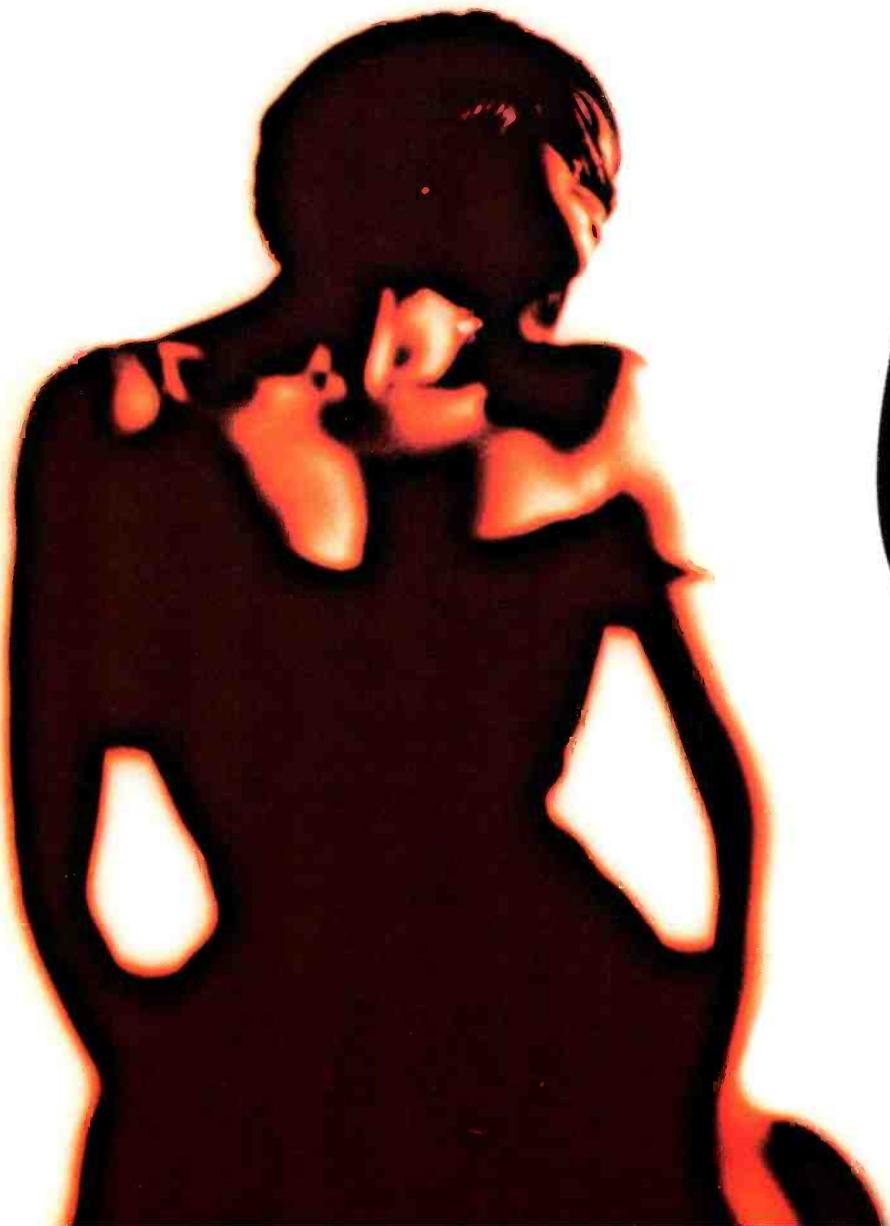
The Tahitian Choir's Joyous Celebration

PAGE 45

Béla Fleck and the Flecktones
UFO TOFU BRAND NEW ALBUM — SAME GREAT BAND
See them live on The Tonight Show, 8/21!



Takin' my time



Timing is everything
And when you're AFTER 7,
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Their debut album
was a platinum success story,
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including two No. 1 R&B singles
"Can't Stop" and "Ready Or Not."

Now, AFTER 7 is back with an exceptional
new album called TAKIN' MY TIME, which
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Simmons, Kevin "Kayo" Roberson, Dallas Austin and Randy Ran.
Representation: Craig Fruin / HK Management.
Takin' My Time V2-86349 / V4-86349. On Virgin compact discs and cassettes.
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Eros & Enchantment: Gabriel's 'US'

Eros is the god of love in all its manifestations, whether love ascendant or love in decline. According to Greek mythology, Eros emerged from Chaos yet personified harmony. According to Plato, Eros was "a great *daimon*," meaning a dispenser of fate. And according to Peter Gabriel, it is the fable of Eros that underlies his forthcoming album "US" (Geffen), as well as the record's acerbic first single, "Digging In The Dirt."

"US," Gabriel explains, "is primarily about relationships. Most of it is the 'us' of two people, but there are also references to the 'us' of a larger group, meaning all that isn't 'them.'"

For Gabriel, the romantic "us" in his own life would shift over the last decade from his wife of nearly 20 years, the former Jill Moore, to actress Rosanna Arquette, with both attachments ultimately culminating in painful partings.

"Coming off a divorce and the breakup of another relationship, I was trying to sort myself out in various areas," says Gabriel. "I've done about five years of group therapy, so I'm trying to peel the layers of the onion a bit. So I did have this feeling like I was 'digging in the dirt,' trying to expose the devils down there to the daylight."

"I think part of that process is accepting what is down there and trying to come to terms with it. Plus, I was also looking outside of myself and then recognizing bits of myself in what I was seeing. The record is a journey. Its theme became self-evident over the 18 months I made it; I feel the music flows and works as a whole piece."

Notwithstanding Gabriel's characteristic candor, the personal emotional turmoil that catalyzed "US" ultimately gave rise to a more universal dramatic fable about emotional development.

Most of us grow up with exposure to fairy tales, particularly those in which struggle, hardship, and trust result in some degree of character-building. One of the oldest such tales in the Western tradition is the myth of the handsome young god Eros and his mortal lover Psyche. Forbidden to woo the comely Psyche (the Greek word for soul), whom envious gods have condemned to death, Eros rescues and hides her, visiting her to make love only after nightfall. When she breaks the taboo of illuminating her lover's face because her scheming sisters convince her she's sleeping with a hideous monster, Eros must leave her. After a literally hellish quest to regain him, the gods reward Psyche's devotion with immortality, and her marriage to Eros produces a child: Pleasure.

This ancient allegory was the forerunner of the Brothers Grimm's tale of "The Frog Prince" as well as "Kiss That Frog," the pivotal track on Gabriel's "US," wherein a princess must have faith in the affections of a bewitched reptile in order to restore him to human form. Gabriel says he concocted his droll rock bestiary after "reading this book by [child psychologist] Bruno Bettelheim called 'The Uses Of Enchantment,' in which he talked about different fairy stories and what they might've been used for from a psychological perspective."

As Bettelheim writes, "It is difficult to imagine a better way to convey to the child that he need not be afraid of the (to him) repugnant aspects of sex. The story of the frog—how it behaves, what occurs to the princess in relation to it, and what finally happens to both frog and girl—confirms the appropriateness of disgust when one is not ready for sex, and prepares for its desirability when the time is ripe."

The learning curve of fairy tales as celebrated in the witty/wise

"Kiss That Frog" permits the child in all of us to attain a vivid prior comprehension of life's most complex maturational challenges.

"In terms of sex education, the fear and horror that actually go with young people's first sexual experiences aren't always addressed," says Gabriel. "And Bettelheim was arguing that the legend of the princess and the frog was very good, because what sat in the psyche after the story was that something that might at first seem repulsive can turn out to be very pleasant."

The concept of "creation as therapy," to use Gabriel's own phrase, has been the crux of his musical drive. Since his post-Genesis debut as a solo performer in 1977 with the first of four discrete eponymous "Peter Gabriel" albums, Peter has examined such solitary dilemmas as the loss of childhood innocence ("Solsbury Hill," 1977) and the animal rages that adult jealousy can trigger ("Shock The Monkey," 1982). By 1986's exuberant "So" album, he knew that the swirling tempo tapestries of his sound had grown as cathartic as they were compelling: "What I'm interested in doing in my music is communicating relief from psychic pain."

At the same time, Gabriel has continued to investigate the spiritual/therapeutic role that music plays in other cultures, with the annual World of Music, Arts and Dance (WOMAD) festival he instituted in 1982 leading directly to the pantheistic psalms of his 1989 "Passion" album. "And I was trying," Gabriel assures, "to integrate what I learned from 'Passion' into the songwriting on the new album—and I feel it's worked pretty well."

Which brings us to "US," whose unsparing personal inquiry and post-world beat arranging feats find Gabriel at an instinctive new plateau. It would have been easy for Gabriel to distance himself from the vulnerability of the arresting "Loved To Be Loved," as well as the earthy rage of "Digging In The Dirt." But the artist in him recognizes that candid attempts at communion with one's audience often transcend even a determined effort at autobiography. As shown by the elemental sense of renewal in "Secret World"—maybe the most

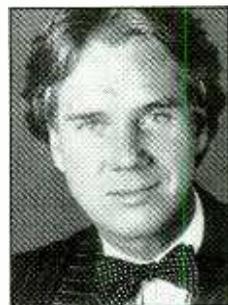
discerning song Peter Gabriel has ever wrought—the more a composer strives to share the essence of his insights, the more completely his presence will disappear into his work: "I stood in this unsheltered place/Til I could see the face behind the face/...In all the places we were hiding love/What was it we were thinking of?"

At a time when sexuality is generally discussed in terms of personal freedom, political liberation, or casual denigration, there is seldom adequate sensitivity paid to the painful fears and trials that are the necessary stages of any individual's real emotional metamorphosis. Like fairy tales, song can bring order out of inner chaos, by revealing the hidden meanings of life's lessons at a pace the listener is able to accept. Subtle and stunning, Peter Gabriel's "US" is itself a useful form of enchantment, sparking a new appreciation of the potential of Eros and the pitfalls of Psyche.

"To plug directly into emotions is a goal common to rituals all over the world," says Gabriel. "When I get most satisfied with music, it takes me to another place emotionally and then tickles my brain. But there's also a tradition in countries under heavy censorship where the arts can—not preach, but rather—reflect ideas that people feel strongly about that are considered off-limits."

"It was such a long, hard process," says Gabriel of his new album (due in stores Sept. 22) and the profound rejuvenation it chronicles, "but getting to the end of it does feel good."

MUSIC TO MY EARS



by Timothy White

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CLASSIFIED/ REAL ESTATE

MTV EXCLUSIVITY DEALS DEPRIVE FANS OF MUSIC

BY LES GARLAND

Music video exclusivity in our industry benefits no one. Not the artists, the fans, the labels, the cable community, or even MTV.

Exclusivity was not conceived as a programming strategy. It was intended to add value to MTV Networks so that a public offering would fly . . . and it did. To Wall Street, it represented protection against competition during MTV's start-up phase.

I have always argued against paying for videos—even during my reign as senior VP of programming at MTV and VH-1. Radio has never paid labels for the "right" to promote their music, and music television, including MTV, was launched as television playing by the rules of radio. Paying for videos—advertisements for records—would set a dangerous precedent.

MTV was a tough sell to most everyone . . . except the viewers. They got it instantly. Then they would do a great thing—they would purchase the recordings of the artists exposed on the channel.

Music video exclusivity was not a factor in the beginning. (The exclusivity deals were made several years after MTV's 1981 startup at about the time the network went public.)

The challenge in the beginning was finding enough videos to fill a 24-hour day. There was no competition to be exclusive from. "Night Flight," "Friday Night Videos," and Turner's unsuccessful rollout of the Cable Music Channel came later. In the early '80s, music on TV was, essentially, a one-horse race.

That was then, this is now.

The world of music television has changed. MTV spawned VH-1. BET

new artists has fallen on The Box, BET, and local shows. At The Box, we take an enormous amount of pride in having been there at the start of the careers of Hammer, Das EFX, Naughty By Nature, EMF, En Vogue, Red Hot Chili Peppers, Sir Mix-A-Lot, TLC, Jodeci, Cypress Hill, Ugly Kid Joe, N.W.A., Boyz II Men, Tori Amos, and many more. Box viewers found them, requested them, and bought them.

Today, it is The Box that often starts the careers of artists such as these. Then MTV takes them.

Kris Kross languished, basically unplayed, at MTV and radio until The Box viewers began banging the "Jump" video. MTV took the second

video exclusively. Gerardo had no deal when he blew up on The Box. MTV took the second video exclusively. Nirvana hit The Box and MTV simultaneously and blasted up the charts. MTV took the second and third videos exclusively.

Exclusivity is not a good deal for anyone. The fans don't understand why "their" groups disappear from their favorite channel when the artist's new video is released. The art-

ists miss the promotional exposure the other channels no longer are able to provide, and the record companies, all too often, find their new release "ghettoized" to "Head-bangers," "Yo!," "Hangin'," or the overnights. Is it not the obligation of a label to maximize the exposure of its artists? Do record companies really want to shut out The Box's loyal viewers, who, according to the research, each spend nearly 3½ times as much on music purchases as does the average music consumer?

The case can be made that MTV itself has been hurt by its exclusivity. Over and over again, I hear that MTV has become "too safe," that it has lost its edge, that it no longer takes chances, and that its ratings are slipping. Why would MTV wait 11 weeks to program a monster clip like Sir Mix-A-Lot's "Baby Got Back" (with edits, of course), 12 weeks to jump on Das EFX's "They Want EFX," 17 weeks for TLC's "Ain't 2 Proud 2 Beg"? If the padding of exclusivity did not exist, wouldn't they be more aggressive in searching out new talent?

Ironically, the network that was conceived by the rules of radio now cites the rules of television for justifying the anachronism that is exclusivity. "Television was built on exclusivity," they say. "'Cheers' be-

longs on one channel, 'Murphy Brown' on another." Notwithstanding the fact that those shows are now endlessly syndicated, I agree. We have no desire to air "Hangin' With MTV," "Lip Service," or "House Of Style." Music, however, is a different matter. Music does not belong to MTV. Music belongs to the fans.

Here's the scary part: MTV plans to launch two channels by mid-'93. It's an "open secret" that one will be an urban-based channel. Let's suppose the other one turn is country. With MTV becoming more and more a "lifestyle" channel playing less and less music, VH-1 doing what it does, we have a monopoly—or a roadblock—in the making.

The music industry must decide if it wants to invest all its video hopes in an MTV empire wielding exclusivity to eliminate all viable competition. Do record companies want to be led by the only game in town?

Let's get rid of exclusivity. Let's go head-to-head as programmers, not as financial behemoth vs. upstarts. It will be tough enough for anyone to compete against a four-channel roadblock. Mix in exclusivity, and MTV's potential competitors could be out of the game.

Competition is healthy for our industry. A music monopoly is not.



'MTV itself has been hurt by its exclusivity'

Les Garland is VP of programming at The Box. He was the original VP of programming at MTV and later senior VP of programming for MTV and VH-1.

is a force in the black community. TNN and CMT are successful outlets for country music. The Box is seen in markets throughout the U.S. and in the U.K. Local video shows, once an oddity, are sprinkled all over America.

Since MTV is no longer an all-music channel (a limited amount of music is played during the prime viewing hours of 5 and 10 p.m. weekdays), the responsibility of exposing

LETTERS

GREAT TOUCHES

Just a quick note to express my admiration for Timothy White's "Music To My Ears" piece on Elmore James (Billboard, July 25). There were some great touches in there.

Keith McCarthy
Sony Music Entertainment
New York

THANKS FOR THE MEMORY

Regarding Timothy White's column on Elmore James, I'm flabbergasted to read an article of such quality in Billboard. What else can I say but thanks.

George K. L. Myers
Co-owner, Grand Emporium
Kansas City, Mo.

FINE DETAIL

Timothy White wrote an excellent piece on Elmore James; the detail would probably have confounded some of my most fanatical record-buff friends.

In 1973, I almost hooked up with George Thorogood, who has since made a nice career out of emulating Elmore James (and others). At the time, he said to me, "We're going to keep it a three-piece—it's easier—we can throw our guitars into the back of a station wagon and drive to the show." So much for brushes with greatness.

Benny Kay
New York

NEVER SERVICED SINGLE

After reading "The Rhythm And

The Blues" column in your Aug. 8 issue, I felt compelled to provide some information of which you may not be aware. We were one of the stations that played the Family Stand's "Ghetto Heaven" in heavy rotation and as a recurrent. We did not play any material from Family Stand's last album, however, because we were never serviced with it. I was never sent the album or any single from it, and I was never notified by EastWest promotion staffers that such an album was coming out. This signals to me that the label never had any serious intention of taking this project to black radio and actively promoting it, as it did with the last album.

Obviously, Atco/EastWest chairman Sylvia Rhone cannot say that the project was ill-promoted while sharing your concern that the group is no longer together. And for columnist Janine McAdams to make a generalization that urban stations were not "down wit' the band's progressive sound" is unfair. Urban radio receives an avalanche of worthy product—rap, R&B, dance, old-school ballads, blues, jazz, and gospel—all of which fight for precious air time during the obvious graying of most urban-formatted stations. If the label was truly committed to the project, I would have heard from local, national, or independent promotion people.

Art Goeway
Music Director, WAMO-FM
Pittsburgh

NOT MACEDONIA

In your article "Yugoslav Civil War Halts Growth Of Local Music Biz" (Billboard, July 11), author Petar Janjatovic misnames the region of Skoplje as Macedonia. Also, a map of the former Yugoslavia that ran with the article makes the same mistake.

Macedonia is Greece, as history proves. Recently, the European Community has decided not to recognize Skoplje as Macedonia. Even in the Olympic Games in Barcelona, the athletes from this area were not allowed to appear under the name of Macedonia.

Yannis Poullos
Serres, Greece

(Editor's note: The use of the term Macedonia to denote both the ancient Greek region and the modern Slavic region is a heated ethnic and political controversy.)

INDIE DISTRIB THAT PAYS

I'd like to comment on the supposed difficulty of European jazz labels in getting honest distribution in the U.S. (Billboard, Aug. 1). While it is generally true that American jazz distributors set a low standard for honesty, we are an exception.

NorthCountry distributes more than 800 jazz labels, including about 300 from Europe. Not only do we stock these labels, the majority of which record European artists, but we also pay all our suppliers within 21 days of receipt (exceptions are

made occasionally for some European exchange transactions). And all labels would find that America is an easier market if they would deal only with distributors with established ethical histories of doing business. We invite close scrutiny.

Robert Rusch
President
NorthCountry Distributors
Redwood, N.Y.

ADS VS. INTERVIEWS

Regarding Jochen Leuschner's Commentary, "Artists Need To Heed Europe" (Billboard, July 18), he has put his finger on one of the most underestimated areas of our business.

The amount a label spends on advertising a new release is often regarded as more important than artist interviews on radio and TV shows or newspaper reviews. But the fact is that the interview you read or the radio special you hear is considered more truthful and will get a better reception than an ad that costs a lot of money.

On another matter, musical tastes and radio formats vary from one country to another. A single that receives massive airplay in London will not necessarily get airplay in Paris or Berlin. Yet we release the same singles Europewide, and in many cases, I do not agree with the "single release decisions" we get from abroad. Therefore, we need more flexibility in choosing the "right track" for each market.

Winni Ebert
Head of radio and press promotion
EMI Germany
Cologne

STRUCK A CHORD

I'm very busy and do not often send a letter that does not directly relate to my business activities, but Irv Lichtman's "Words & Music" column in the July 11 issue struck a chord so powerfully that I was compelled to write.

Lichtman is absolutely correct in his observations on rap lyrics. When "speech" in any format is deemed important because of its intended message, the effectiveness of that speech depends almost entirely on the clarity of the message.

Couching any message in vague "figures of speech" that encourage infringement on the rights of others, even to the point of violence, is irresponsible. One must suspect that—whether or not the lyricists are angry, and their lyrics would certainly indicate they are—these persons are simply cashing in on young Americans' ever-growing appetite for rebellion and shock.

I commend you for your intelligent and pointed commentary on this important issue. You expose the "metaphor" and "mindset" defense for what it is: unsupported by the evidence.

Don Boyer
VP, Music/Special Products
Thomas Nelson Publishing
Nashville

BRANFORD MARSALIS



"I Heard You Twice The First Time"
 The new album from Branford Marsalis with Robert Hurst, Jeff "Tain" Watts, and special guests John Lee Hooker, Linda Hopkins, Wynton Marsalis, Joe Louis Walker, Russell Malone, and others.



Also Available:
 'The Music Tells You.'
 The new film about Branford
 by D A Pennebaker and
 Chris Hegedus on SMV home video.

Branford Marsalis.
 Tonight... and Every Night on Columbia.



19V-48134

COLUMBIA **SMV**

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1992 Sony Music Entertainment Inc.

John Lee Hooker appears courtesy of Point Blank/Charisma. Robert Hurst appears courtesy of DMJ.
 Produced by Jeffrey Marsalis. Executive Producer: Dr. George Butler
 Management: Ann Marie C. Wilkins/Wilkins Management, Inc.

Discounting Heats Up As Vid Sales Kick In

BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—With the arrival Aug. 12 of Paramount Home Video's "Wayne's World," summer sell-through has kicked into high gear, according to a spot check of dealers around the country. But there's also a frenzy of price discounting by distributors and retailers "like nothing in recent memory," some say. At least one distributor is offering key titles for as low as 10 cents above wholesale.

Paramount's "Wayne's World," at \$24.95 list, followed Columbia TriStar's sell-through-priced "Hook" into stores by a few weeks. "Hook" retains its position this week at No. 1 on Billboard's Top Video Sales chart.

Other current hot sellers include Walt Disney's "The Great Mouse Detective," at No. 2, as well as several recent repriced "A" titles, such as Orion Home Video's "The Silence Of The Lambs," at No. 4, and MGM/UA Home Video's "Thelma & Louise," at No. 14.

Special editions and boxed sets are also selling briskly, say dealers, as evidenced by FoxVideo's "Alien/Aliens/Making Of Alien 3" triple pack at a \$39.98 suggested list, at No. 19, and the \$14.95 10th-anniversary edition of New Line Home Video's "Blade Run-

ner," at No. 20.

The July-through-November period will witness a record number of sell-through releases. Retailers are bracing for such other upcoming arrivals as Disney's "Beauty And The Beast," MCA/Universal's "Beethoven," HBO Video's "Rock-A-Doodle," and FoxVideo's "FernGully: The Last Rainforest" (Billboard, July 11).

The fall sell-through landscape is also expected to be spiced up by Warner Home Video's "Batman Returns," although the studio remains mum on official plans.

Even McDonald's plans to get into the on-site sell-through act again with rock-bottom price offers on such Orion Home Video titles as "Dances With Wolves," pending negotiations with the studio.

The fast-food chain reportedly sold between 5 million-7 million copies of the "Indiana Jones" series in a recent deal worked out with Paramount Home Video.

As for the new wave of pricing volatility, observers say this is an outgrowth of recent upheavals in distribution, retail consolidation, and a dramatically broadened mass-market store base, including supermarkets and drug stores.

The past year has seen two significant wholesale mergers, the absorption of Commtron by Ingram
(Continued on page 78)

CEMA Lists Garth CD At \$16.98 Price Hike Balanced By Dip For New Acts

BY CRAIG ROSEN

LOS ANGELES—In an effort to hold its profit margin, CEMA Distribution will release Garth Brooks' new Liberty Records compact disc, "The Chase," due Sept. 22, at a \$10.70 wholesale price with a \$16.98 list equivalent, making it the highest-priced single-artist, standard-length CD on the market.

However, CEMA plans to release upcoming titles by developing artists at a lower price point, in an effort to drum up interest in new artists.

Says CEMA president Russ Bach, "The cost of marketing megastars has gone up substantially," and the price increase will help defray those rising expenses.

Bob Freese, Liberty VP of marketing and sales, concurs: "Instead of raising prices across the board, we looked at a superstar act where we didn't think retailers would be hurt. Right now, with Garth Brooks as hot as he is, we feel people will pay for it, whether it's an extra \$1, 50 cents, or \$2. We don't think it will matter one bit to the consumer."

The cassette version of the album will be released at a \$10.98 list price equivalent, which is the same price suggested for the cassette version of Brooks' last album, 1991's "Ropin' The Wind."

"I fully expect our customers to charge \$1 more [than other titles] on this CD," Bach adds. "I don't believe consumers will be price sensitive to Garth Brooks on CD. If they are, the

cassette is still available at the same price as the last album."

Bach says there was no increase on the cassette because "cassettes are fully priced at this point," he says.

CEMA planned to inform accounts of the price increase Monday (17) when it began solicitations for "The Chase," Bach says.

Bach outlined his pricing philosophy in an Aug. 15 Billboard Commentary.

On the same day that the new Brooks album streets, "N.E. Second Ave.," the debut album by Young Turk, will be released by CEMA-distributed Virgin Records at a \$7.98 (cassette)/\$9.98 (CD) list equivalent. That release will be followed Oct. 22 by a new Liberty Records album by guitarist G.E. Smith of "Saturday Night Live" fame, priced at a \$7.98/\$11.98 list equivalent.

Jerre Hall, VP of sales at CEMA-distributed Charisma, says his label will come out with a lower-priced developing artist title some time within the next 60 days.

Under CEMA's new variable-pricing plan, if those titles become hits, the prices will be increased.

Additionally, Bach promises that CEMA distributed labels are moving to put previous titles by star acts into the midline "Price Busters" series earlier in their shelf-lives. Titles recently added to the program include Paula Abdul's "Forever Your Girl," Great White's "Twice Shy" and "Hooked," Heart's "Brigade," Huey Lewis' "Sports," Megadeth's "So

Far, So Good . . . So What!," and Roy Orbison's "Black & White Night."

Reaction from retailers, who were informed about CEMA's plan prior to the announcement, was mixed, with some opposed to any increase and some applauding Bach's variable pricing strategy as a bold move.

"I think Mr. Bach's intelligence is only exceeded by his courage," says Joe Bressi, senior VP of the 330-store, North Canton, Ohio-based Camelot Music. Bressi compared the higher price tag on the Brooks album with book prices. "If you go out to a book store, you pay a lot more for a Tom Clancy novel than you do for a book by a first-time author."

But Bressi says, "The only rub is what a label thinks is a superstar and what retailers think are superstars are not always the same."

"I wholly agree with the variable pricing concept and dropping titles to midline once full-price business is over," Bressi adds. "Those two other components more than make up for the higher prices on the megastar releases."

However, Mario DeFilippo, senior VP of purchasing at the Handleman Co., says, "We have not purchased the item and have made no decisions about it. We're obviously opposed to any price increase given the state of the economy."

LIKES OVERALL SCHEME

Don Jensen, director of music merchandising for Kent, Wash.-based
(Continued on page 87)

PolyGram Expands Its Filmland Foothold Acquires 51% Stake In Hot Movie Indie Interscope

BY SETH GOLDSTEIN

NEW YORK—PolyGram is trying to gain some of the clout in movie production and distribution that it has achieved in music.

Last week, the company acquired a 51% interest in independent producer Interscope, which has hit it big with "Cocktail," "Three Men & A Baby," and, most recently, "The Hand That Rocks The Cradle." PolyGram spokespersons say the purchase sig-

nificantly broadens the narrow foothold achieved by its theatrical subsidiaries, Propaganda Films, Working Title Films, and A&M Films. In addition, the company and Universal Pictures recently formed a joint venture called Gramercy Pictures to market releases in North America.

The Interscope acquisition eventually will make PolyGram Filmed Entertainment (PFE) a player in the studio-dominated home video rental arena. PolyGram already has a leg up in

sell-through, where for the past year PolyGram Video has focused its attention on repriced features like "She's Gotta Have It" and "The Harder They Come" and rock-and-football NFL programs.

"If you look at our two biggest competitors, Sony and Warner, each has two big divisions, music and movies," says Michael Kuhn, president of PFE. For \$35 million, financed out of cashflow and available funds, PFE thinks it's entered the same mainstream of worldwide distribution.

"Up 'til now, we've usually taken our money and run," Kuhn adds. With Interscope, PFE will create a structure in the U.S. and overseas that has a regional executive "in charge of all entertainment activities." Film and video, now holding a tiny piece of PolyGram's annual sales of \$3.7 billion, are expected to contribute equally to a 25% share in five years.

There are even some music benefits. Interscope Records, formed two years ago, is not part of the deal, but movie soundtracks are included, according to Kuhn and Interscope founder and chairman Ted Field. They will go through PolyGram.

PolyGram's deep pockets will allow Interscope to crank up production from four movies annually to nine or 10 for a total of 30 in the next five years. Field has the authority to approve budgets up to \$29 million, well above the \$16 million-\$20 million Interscope currently averages. The studios, by comparison, spend 20%-25%
(Continued on page 89)

22 Entertainment Firms Show Strong Qtr. Profits

BY DON JEFFREY

NEW YORK—Entertainment companies enjoyed a strong surge in profits in the quarter that ended in June. On average, net income for firms tracked by Billboard increased 50.5% from the same period last year.

The 22 entertainment companies surveyed far outpaced businesses in the overall U.S. economy. The Wall Street Journal's sample of 626 major corporations showed an 18% rise in second-quarter net profit.

Entertainment companies were strong performers in large measure because they were so weak the year before, when the recession was in full swing. The Billboard sample includes the manufacturers, distributors, and retail-

ers of recorded music, home video, video games and accessories, radio companies, and cable TV music programmers.

The company with the biggest quarterly net profit was Walt Disney, the movie, home video, and record firm. It posted net earnings of \$220.7 million, 33.4% higher than last year's figure. The company enjoyed success at the box office with "Beauty And The Beast" and on home video with "101 Dalmatians" during the quarter.

The biggest loss was from Viacom, which owns MTV and VH-1 and several radio stations. Its net deficit widened to \$14.8 million from \$1.36 million last year. But that was due to a \$33 million reserve to cover litigation costs of a
(Continued on page 78)

P'Gram Claims 14% Share Of Music Market In U.S.

BY JEFF CLARK-MEADS

LONDON—The debate over which is the world's biggest record company may gain new impetus from the news that PolyGram is claiming a 14% U.S. market share in the first six months of the year.

The company's first-half figures, announced Aug. 11, also demonstrate a wider growth: net worldwide sales are up 10% at \$1.7 billion; net profits up 16% at \$99 million.

North American sales accounted for 22% of total group revenues, up 4% on the figure for the first six months of 1991. As a result, the company's U.S. market share increased to 14% from 11.5% this time

last year.

PolyGram president and CEO Alain Levy says the U.S. market share is slightly better than projected due to the success of Def Leopard and Billy Ray Cyrus. He adds, though, that he does not necessarily expect the 14% figure to be repeated in the second half of the year. His aim is to sustain and surpass that mark in the longer term by breaking new artists.

Asked whether PolyGram is now the world's biggest record company, he states, "I don't know—I haven't seen the other results."

The majors have been in discussion with the Recording Industry
(Continued on page 87)

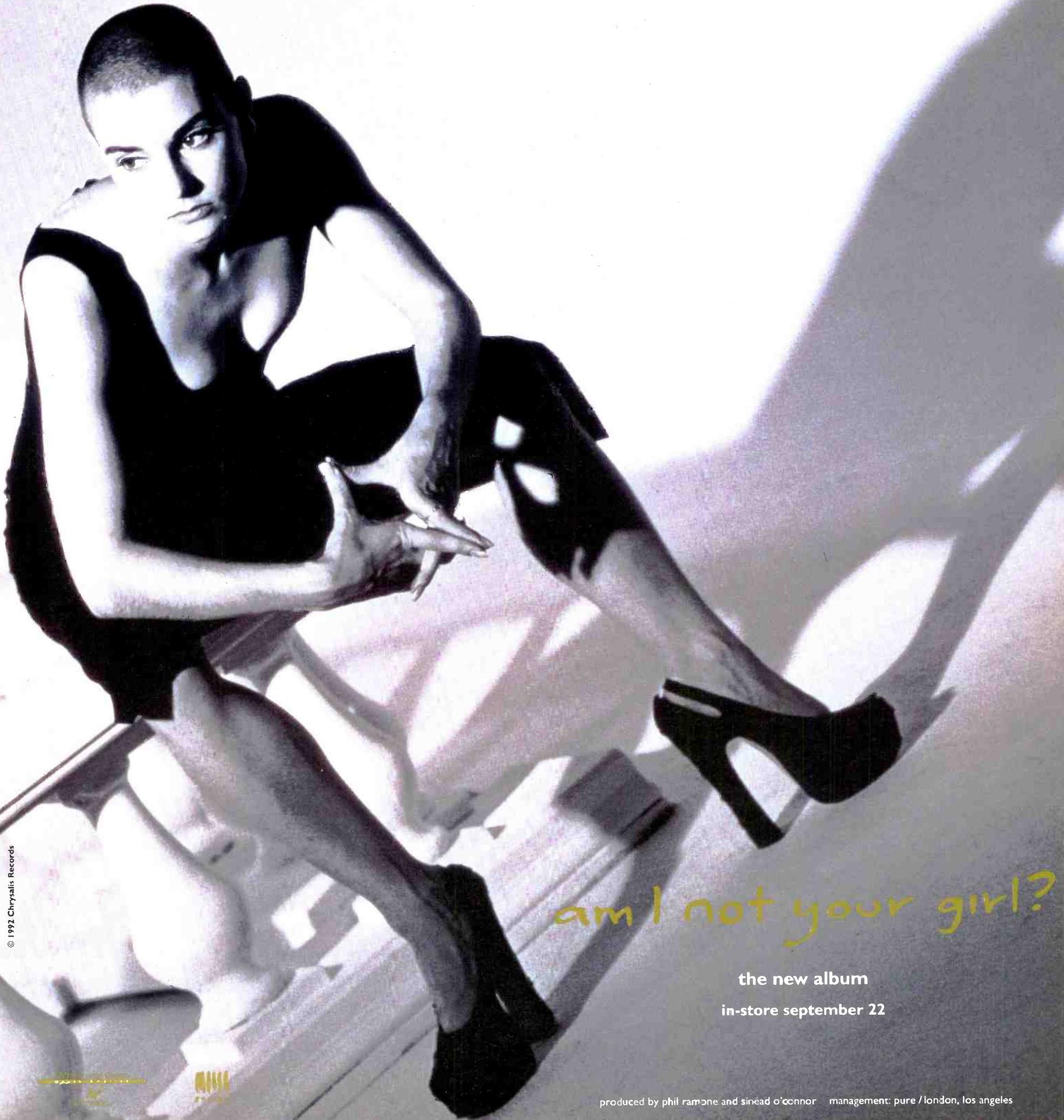
Blockbuster Races To Stock Olympics Vids

NEW YORK—The Olympics are over. Now Blockbuster's Olympic event begins—the race to get its two videocassettes of the games on to store shelves by Labor Day weekend. One is a 90-minute highlights tape, the other a 60-minute Dream Team special. They are pegged at \$14.95 suggested list and become a part of Blockbuster's second annual fourth-quarter sell-through campaign.

Last year's promotion was considered too ambitious by some suppliers

who thought the chain overspent on under-\$25 titles and suffered returns. Blockbuster reportedly bought \$50 million worth of inventory. President/COO Joseph Baczo dismisses the criticism, will not comment on the figure, and says "we're buying a lot more" than in 1991, in part because of the addition of some 360 stores. "Our anticipation is to place orders by the end of August," he predicts.
(Continued on page 78)

Sinéad O'Connor



am I not your girl?

the new album

in-store september 22

produced by phil ramone and sinéad o'connor management: pure / london, los angeles

© 1992 Chrysalis Records

Central Licensing Deals In Spotlight BIEM Prez Urges Details Of Label Pacts

■ BY MIKE HENNESSEY

PARIS—Amid concern among U.K. and U.S. music publishers and composers that European central licensing deals are eroding royalty payments, Jean-Loup Tournier, president of BIEM and of the French authors' society SACEM, is calling on sister societies GEMA (Germany) and STEMRA (Holland) to make public full details of their agreements with record companies.

Tournier contends that in certain cases, record companies are receiving special discounts and also payments in kind, in the form of services carried out by rights societies free of charge. "These," he says, "have the effect of diminishing the royalties due to rights owners."

Meanwhile, Billboard has learned that studies have been initiated by U.S. and U.K. publishers to determine the feasibility of setting up a pan-European central licensing entity. This could be made available to those rights owners who may wish to bypass national mechanical rights societies and collect direct from record companies.

In meetings July 13 and 14 with American publishing industry leaders in New York, Tournier made known his reservations about current central licensing agreements. "I told the publishers the exact nature of the deals between authors' societies and the record companies should be made public so that there could be no suspicion of secret kickbacks," Tournier says.

Present at the meetings were Irwin Robinson, chairman/CEO of Famous Music; Martin Bandier, vice chairman, EMI Music Publishing; Lance Freed, president of Rondor Music; Ralph Peer Jr., president of the Peer-Southern Organization; and Ed Murphy, president of the Harry Fox Agency, the

U.S. mechanical rights collection group.

Says Tournier, "Central licensing—to which both GEMA and SACEM were originally opposed—is now a fact of life and we have to accept it. It has meant national societies losing large collection fees on international repertoire—but, now that it is established in Europe, it is important to see that rights owners are not penalized.

"Unfortunately, we now have a situation where national societies are competing with one another for central licensing deals and this carries the risk of a Dutch auction scenario, with societies making concessions to record companies in order to clinch or sustain an agreement. This is certainly not in the

interests of copyright owners."

The protracted negotiations between EMI Records and MCPS/STEMRA for a central licensing deal are believed to have foundered because EMI was seeking special discount concessions that the societies refused to consider. And Tournier claims rumors circulating about alleged kickbacks from European societies to record companies encouraged this expectation on the part of EMI.

Says Frans de Wit, managing director of Britain's Mechanical Copyright Protection Society, "We are resolutely opposed to any erosion of royalty rates and to kickbacks of any kind. Such special concessions, in my view, represent

(Continued on page 77)



Kane Is Able. Executives of RCA Records announce a production agreement with Kane Productions, a full-service music production and publishing company in Atlanta. Shown, from left, are Skip Miller, senior VP of black music, RCA Records; Joel Katz, chairman, Kane Productions; Don Perry, president, Kane Productions; Ron Urban, senior VP of operations, RCA Records; and Joe Galante, president, RCA Records Label.

Canada Nixes Trade Pact's Cultural Provisions

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. trade representatives failed after 14 months of negotiation and 13 straight days of concluding talks to convince Canada to agree to cultural provisions in the new North American Free Trade Agreement.

U.S. interests, including the recording and motion-picture industries, looked at the treaty as a way to open markets. Canada, in the cultural field, looked at the changes as an effort to dilute its culture and control.

The Aug. 12 trade agreement includes the U.S., Canada, and Mexico. It brings closer together the three neighboring nations in what will be the world's largest trading bloc.

In one aspect of the treaty, howev-

er, Canada refused to move from its long-held demands that its cultural institutions—which include its record, movie, video, and book industries—be sheltered by so-called "derogations" or exceptions to the concept of even-playing-field "national treatment."

Recording Industry Assn. of America executive VP Hilary Rosen says of the agreement announcement: "We're frustrated. We know USTR tried hard, but we're frustrated Canada would not move away from the cultural exceptions."

A spokesperson for the Motion Picture Assn. of America says the trade group was "still studying the agreement and has no comment," but insiders say the MPAA, which had pushed hard to have Canada give up the cul-

tural exceptions, also sees the announcement as a setback.

The trade agreement took on many other larger issues, ranging from U.S.-Canada "beer wars" to the dismantlement of automobile and agriculture tariffs.

A source close to the USTR told Billboard that while the office is trying to "give a good spin" to the announcement of the agreement, by saying that Canada and the U.S. had agreed "fully" to national treatment in most areas of the treaty, "the cultural industries' problems proved to be insurmountable."

The legislatures of all three countries must approve the treaty. The USTR has 90 days to work with Congress to draft implementing legisla-

In the end, apart from the cultural exceptions, Canada offered to chop current tariffs in many areas covered by the agreement, and agreed to beef up copyright protection and enforcement policies, as did Mexico.

"We're happy about the intellectual property provisions," says Rosen. "So the treaty's a mixed bag for us."

Several subjects of contention in the cultural field, however, focused on the future, including the ramifications of a performance-rights bill pending in the Canadian parliament.

Insiders say the U.S. record labels, which have been unable to pass a U.S. performance-rights bill here (which would make radio stations pay a royalty to record companies and performers for the use of sound re-

(Continued on page 87)

House Unit OKs Home-Taping Bill Revisions Congressional Nod Expected After Summer Recess

WASHINGTON, D.C.—The House Judiciary Committee passed a slimmed-down version of the Audio Home Recording Act Aug. 11, thus clearing the way for expected passage of the legislation when House members return from recess after Labor Day.

The committee passage ensures a full Congressional nod, according to Senate and House staffers. Passage of the bill will end a decade-long battle between audio hardware manufacturers and the music industry over home taping and compensatory royalties and will open the way in the

U.S. for a digital audio future.

The House version, H.R. 3204, is fundamentally the same bill as its Senate counterpart, which has already been approved, although House members and staff trimmed language, removed a technical document addendum, and added a provision in the home-taping royalty section to directly compensate featured performers in a July 31 substitute bill (Billboard, Aug. 15).

In the Senate version, record companies would collect all royalties from a proposed Sound Recording Fund and compensate performers un-

der the terms of individual artist's contracts.

Composers and music publishers will also receive royalties from a Musical Composition Fund.

The legislation also requires manufacturers to install digital copy management equipment in all machines (SCMS and possible future improvements) to limit digital copies, and clearly states the legality of noncommercial home taping.

Hill watchers say that a Senate-House conference committee will settle differences between the two bills when Congress returns after Labor Day. Passage is expected in early October.

Music and hardware industry representatives hailed the markup as a victory stemming from the historic 1991 compromise between the two factions. Both industries had worked together in the last two sessions of Congress and had banked on House action before the Aug. 13 recess to ensure Congressional passage of the bill this fall in anticipation of plans to introduce DCC and MiniDisc hardware and software to the U.S.

Although DCC has encountered a delay, the separate launches of the two formats are expected to take place in time for the holiday-selling season (Billboard, Aug. 8).

BILL HOLLAND

WARNER MUSIC IN MARKETING VENTURE

■ BY THOM DUFFY

NEW YORK—The Warner Music Group has teamed up with an entertainment marketing company, Track Marketing Associates, in a joint venture to create promotional tie-ins among advertisers and record companies, concert promoters, talent agencies, and broadcasters.

The creation of the Track Marketing Co. was announced by Robert J. Morgado, chairman of the Warner Music Group, and Track Marketing founder Stephen P. Dessau, who will serve as chief executive of the new

venture.

The company will be involved in concert tour sponsorships, music and video premiums, music licensing, syndicated radio programming, celebrity endorsements, and music-oriented sweepstakes programs.

The joint venture follows an increasing number of projects in recent years that have linked record labels and their marketing divisions with outside entertainment marketing companies representing corporate sponsors. But according to Dessau, this is the first time a music company

(Continued on page 89)

BMG, Thursday Night Concerts Form PPV Firm

■ BY CARRIE BORZILLO

LOS ANGELES—Bertelsmann Music Group has partnered with Robert Meyrowitz's Thursday Night Concerts to form Semaphore Entertainment Group to produce, market, and develop pay-per-view programs.

Meyrowitz, whose RBM television production company also is being folded into Semaphore, has been named the firm's CEO. He is the founder and president of DIR Broadcasting, which created the syndicated concert program "The King Biscuit Flower Hour" and has produced several PPV events for TNT.

Meyrowitz will have complete control over creative and production decisions, says Tom McPartland, VP and deputy general

(Continued on page 86)

Sony Stepping Closer To MD Format Launch

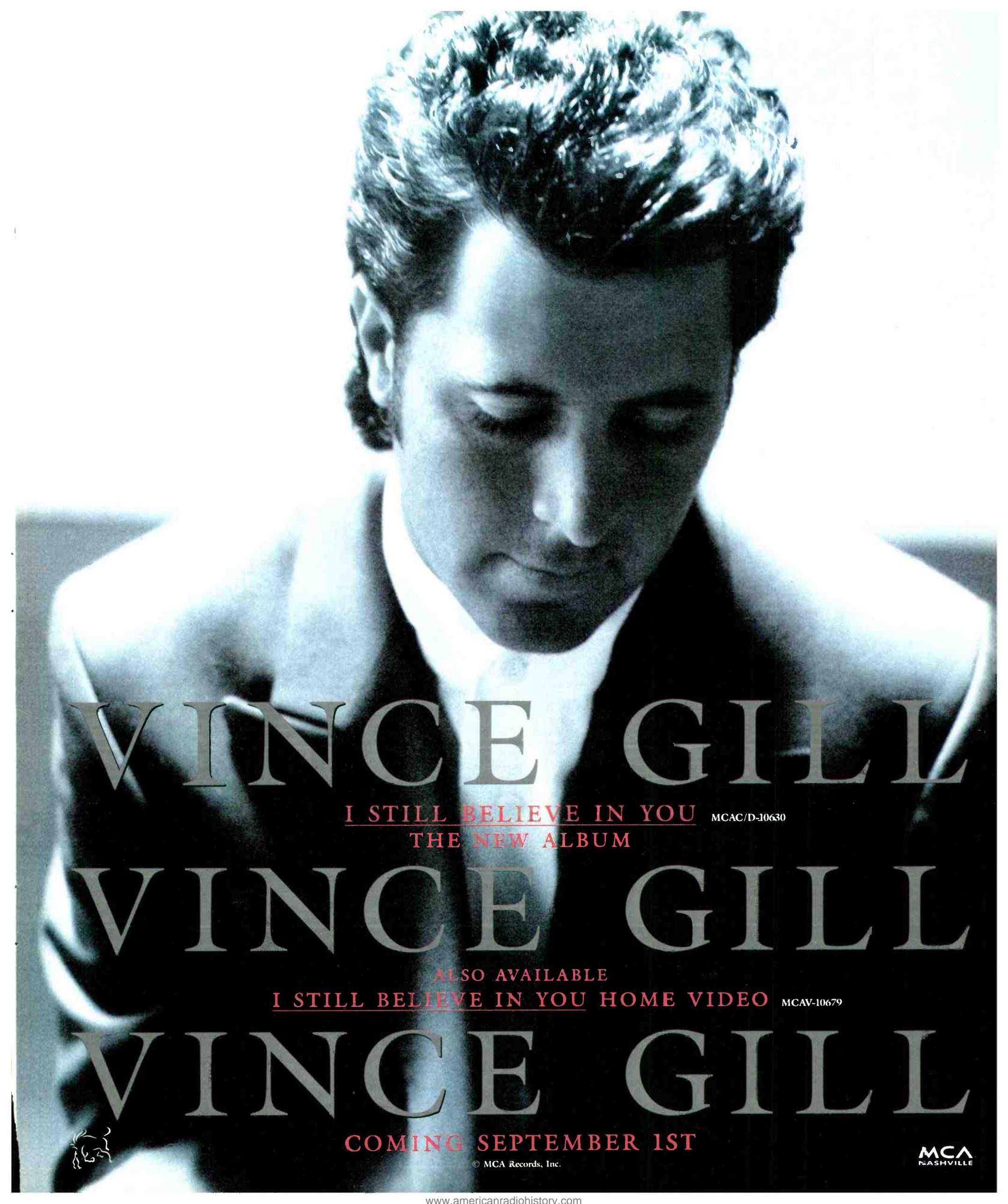
■ BY SUSAN NUNZIATA

TOKYO—Sony Corp. will begin shipping MiniDisc professional evaluation units in the near future and has finalized tooling for its new hardware manufacturing line. With such steps in mind, Sony president Norio Ohga reiterated that the company is on target for its planned Nov. 1 format launch here.

Akira Suzuki, GM of Sony's MD promotion department, told a group of journalists at the company's headquarters in early August the professional evaluation units are to be sent selectively to replication facilities, studios, and labels. He indicated that "several events" are being planned in the September/October time frame to announce final plans for product development and marketing, at which time sources say a working production model of the portable MD unit may be shown.

On Aug. 4, Ohga demonstrated a working production model of an automotive MD unit, which he

(Continued on page 86)



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BMG Unwraps CD-Package Rebate Offer Is 17-Cent Across-The-Board Discount

■ BY PAUL VERNA
and ED CHRISTMAN

NEW YORK—BMG Distribution is the fourth major to unveil a CD-package rebate program to assist retailers in the transition from the soon-to-be-extinct 6-by-12-inch cardboard longbox to the plastic jewel box.

Unlike programs announced recently by WEA Corp., PolyGram Group Distribution, and Sony Music Distribution—all of which provided different levels of rebates for specific categories of product—BMG's is a

17-cent discount across the board on album-length CDs bought between Aug. 1, 1992, and July 31, 1993 (Billboard, July 4, Aug. 8).

According to an Aug. 11 letter signed by BMG senior VP of sales Rick Cohen, the rebates will be credited to retailers' accounts beginning Nov. 1, 1992, through Oct. 31, 1993, on a quarterly basis. "[Seventeen] cents per SKU will be charged on all returns processed of compact discs eligible for the rebate on shipments" during that period, reads the letter.

The policy excludes CD-5s, CD sin-

gles, CD boxed sets, CDs sold in slip cases, and "CDs sold on a nonreturnable basis."

The letter also indicates that BMG, like Sony and other majors, has begun shrink-wrapping jewel boxes inside longboxes during the interim period, and is using an industry-accepted standard sticker on the longbox indicating that the jewel box inside is wrapped.

While it was too early to gauge retail reaction to the BMG announcement at press time, Howard Appelbaum, executive VP at 35-store Kemp Mill Music, based in suburban Washington, D.C., believes the rebate falls short of his needs. He says, "Given that BMG is more hit oriented—there's less depth to their catalog—and given the amount of catalog business we do, the 17 cents is not as generous on a percentage basis as the tiered system of some of the other companies. I haven't broken out the numbers specifically, but [the BMG offer] would require me to do more lower-priced catalog business as a percentage of sales than what I have traditionally done with BMG."

Nevertheless, Appelbaum says he appreciates any help he can get from the manufacturers as he braces for the conversion to the new packaging standard, which takes effect in April of next year.

"My attitude is we are not owed this money by the record manufacturers and I'm happy to see that they're responding to our needs," he says.

BMG Distribution president Pete Jones comments, "I am sure that everybody is going to feel that [our rebate] amount is not as much as they wanted it to be. I don't know how we can respond to that except to say there is no popular answer here. But I am trying to be as sensitive as I can. What is important is we are trying to help [retailers] with their transition costs, but we have our own transition costs as well."

Jones points out that the BMG program may not have a rebate as high as PolyGram's or WEA's, but he says

(Continued on page 86)



Tower Records tests a jewel-box-only display at its Sunset Boulevard store in West Hollywood in anticipation of the April 1993 industrywide deadline for jewel-box-only packaging. The new fixtures were developed at Tower's own shop in West Sacramento, Calif. (Photo: Glenn Waggner/BPI)

SHOPPERS REACT TO TOWER CD TEST

■ BY CRAIG ROSEN

LOS ANGELES—Initial consumer reaction to Tower Records' test of merchandising compact discs without longboxes is mixed.

In the chain's Sunset Boulevard store in West Hollywood, approximately 1,500 album-length CDs are being displayed without longboxes in special racks (Billboard, Aug. 15). While some store visitors applauded the move to do away with wasteful packaging, others complained about the loss of longbox cover

artwork. Both camps seemed a bit confused by the display.

"I thought they were imports," said Eric Poole, a TV writer who was picking up three CDs in longboxes. "It's a little harder to look at," he added. "But all of that packaging is such a waste."

Ron Singleton, an insurance adjuster, initially thought the CDs were used. "This packaging is better," he said, referring to a longbox he had picked up. "I miss the art from the albums. There's always

(Continued on page 87)

Avant-Garde Pioneer John Cage Dies

■ BY SUSAN ELLIOTT

NEW YORK—Composer John Cage, the founding father of the avant-garde in this country, died here Aug. 12 of a stroke at St. Vincent's Hospital. Cage, who was to celebrate his 80th birthday Sept. 5, is generally acknowledged as having had the greatest impact on world music of any American composer in this century. He leaves behind many recordings of his works.

But his influence reached far beyond the musical world, to the choreography of Merce Cunningham, his lifelong collaborator, to performance artist Meredith Monk, to art-

ists Jasper Johns and Robert Rauschenberg.

His 60-year career produced literally hundreds of works, from conventional to what he called "chance" music, which eschewed traditional musical organization and notation in favor of random, off-beat, and usually spontaneous music-making. He paved the way for Minimalism—Philip Glass is just one of the many composers who have acknowledged his influence.

His works have always been controversial. Perhaps his most famous, "4'33"," for solo artist or any combination of performers, consists of four minutes and 33 seconds of si-

lence. The performers sit silently on stage; the music is whatever sounds the audience makes or noises that seep into the auditorium from outside.

In 1943 Cage led a percussion concert at the Museum of Modern Art that first brought him to national attention. One of his pieces called for, among other instruments, flower pots, cowbells, and frequency oscillators.

His works are scored for instruments of all kinds, including voice, radios, glasses of water, decks of cards, electronic tape, and prepared piano, which creates all manner of

(Continued on page 87)

Gill & Tritt Each Lasso Five CMA Nominations

■ BY EDWARD MORRIS

NASHVILLE—Vince Gill and Travis Tritt will be competing for the most Country Music Assn. awards Sept. 30, when ceremonies air on the annual CBS-TV special from the Grand Ole Opry House here. Gill and Tritt have five nominations each. Alan Jackson and Reba McEntire are tied with four each.

Contenders for CMA honors were announced at a press conference here Aug. 13.

Garth Brooks, who has taken country music to new levels of sales and exposure during the past two years, is in the running for three trophies, including the top one, entertainer of the year.

Billy Ray Cyrus, whose best-selling "Some Gave All" album still crowns The Billboard 200 and Top Country Albums charts, will vie for

two distinctions.

These are the categories and nominees:

Entertainer of the year: Brooks, Gill, Jackson, McEntire, Tritt.

Male vocalist: Brooks, Gill, Jackson, Tritt, Joe Diffie.

Female vocalist: McEntire, Mary-Chapin Carpenter, Wynonna Judd, Tanya Tucker, Trisha Yearwood.

Vocal group: Alabama, Diamond Rio, McBride & the Ride, Sawyer Brown, Shenandoah.

Vocal duo: Baillie & the Boys, Bellamy Brothers, Brooks & Dunn, the Judds, Sweethearts Of The Rodeo.

Horizon award: Suzy Bogguss, Brooks & Dunn, Billy Dean, Pam Tillis, Trisha Yearwood.

Single: "Achy Breaky Heart," by Billy Ray Cyrus, on Mercury Records, produced by Joe Scaife, Jim

(Continued on page 89)

Hale To The Chief: Milgrim Gets New Post At Capitol

■ BY CHRIS MORRIS

LOS ANGELES—Capitol Records president Hale Milgrim will now also serve as the label's CEO.

Milgrim joined Capitol as president in November 1989. Since then, the label says, it has achieved two consecutive record sales years and its highest profits in 20 years.

In a prepared statement, EMI Music president/CEO Jim Fifeild said Milgrim "has considerably bolstered EMI Music's North American operations." Capitol-EMI Music president/CEO Joe Smith added, "Capitol Records' extraordinary success over the last few years aptly reflects the tremendous job Hale has done."

Milgrim says, "I'm taking sort of a bow for everybody. A lot of people have been working very hard for a long time."

Under Milgrim during the last year, Capitol has followed up on previous chart successes, revitalized at least one of the label's major acts, and seen a couple of breakthroughs with longtime signees.

Bonnie Raitt's "Luck Of The Draw," now nearing sales of 5 million in the U.S., proved a potent successor to the singer's "Nick Of Time," while Hammer's "Too Legit To Quit," now triple-platinum, was a powerful sequel to 1990's septuple-platinum "Please Hammer Don't Hurt 'Em."

This year, after the unexpected failure of its Capitol debut "Paul's Boutique," the Beastie Boys' "Check Your Head" went gold.

Megadeth's "Countdown To Extinction" entered The Billboard 200 at No. 2 and is now approaching platinum, and Milgrim says Tom Cochrane's "Mad Mad World" is poised to

become the Canadian rocker's first American gold album.

Milgrim says "the next step forward" for the label will be the development of Capitol's roster of new acts and its recently signed established artists. The company's current and forthcoming releases include albums by rock singer/songwriter Graham Parker, soul-pop duo Charles & Eddie, hard rock act Blind Melon, regrouped punk trailblazers Television, longtime L.A. punk mainstay Thelonus Monster, and producer Bob Rock's band Rockhead.

Columbia Has Strategy For Blues Boxes

■ BY TRUDI MILLER

NEW YORK—It's often hard to find ways of marketing nonmainstream music beyond its core audience. But Columbia/Legacy's strategy for promoting classic blues collections is simple: Let the music speak for itself.

Columbia/Legacy's 1990 boxed set "Robert Johnson—The Complete Recordings" has sold 500,000 copies and won a Grammy. Now, with "Roots N' Blues—The Retrospective 1925-1950" boxed set (released on Columbia/Legacy June 30) and Columbia's upcoming "Roots Of Rhythm And Blues—A Tribute To The Robert" (Continued on page 22)

Cyrus' 'Achy' Breaks In Europe Posing As Pop

BY ANDREW VAUGHAN and ADAM WHITE

LONDON—Billy Ray Cyrus is succeeding where many of his country music contemporaries have so far failed: abroad. His single, "Achy Breaky Heart," has gained a top-five chart position in the U.K., and is accumulating sufficient enough airplay in Germany to indicate chart action within two weeks. The single is also charting in Holland, and receiving significant airplay in Sweden.

Cyrus is making a lightning promotional visit to Europe later this month, with a heavy media schedule in the U.K. and an appearance at PolyGram Germany's national sales conference. His album, "Some Gave All," is to be released Monday (17) in Britain, and will follow in Germany next month. It has already been shipped in some Continental territories.

"Achy Breaky Heart" is lifting the spirits of country music supporters in Europe, where record companies have generally found it difficult—if not impossible—to break the new wave of Nashville stars. Among those encouraged is Martin Satterthwaite, U.K. director of the Country Music Assn. "It shows that country music can have hit singles," he says, noting that the exposure for Cyrus' videoclip on Britain's national TV countdown show, "Top Of The Pops," was important.

More detached observers are waiting to see whether Cyrus can sell albums from what is generally regarded here as a pop single. "We're not using the word 'country' very much in our marketing campaign," admits Peter Schultz, European marketing manager for U.S. repertoire at PolyGram International's London headquarters.

Sean Bye, product manager at Phonogram Records U.K., says, "We didn't look at Billy Ray in a certain way because he was a country act. Nor did we try to pretend that he wasn't from Nashville. The song was

a great song, and that's all there is to it really. We treated it like any pop single."

London's Capital Radio took the early lead in airplay, according to Schultz. "We saw that 60% to 70% of the record's sales during the first weeks of release came from the station's [listening] area."

The last top-10 single by country artists in the U.K. was Kenny Rogers and Dolly Parton's "Islands In The Stream" in 1983. Few other country singles have charted at all since then.

Among the current crop of U.S. country stars, Garth Brooks is perhaps the most conspicuously absent from European charts. But executives at EMI Records U.K., which has been working Brooks' product through its strategic marketing department, claim they are heartened, rather than dislocated, by the Cyrus

(Continued on page 65)



Top Five And Loving It. Columbia recording artist Sophie B. Hawkins, front, is delighted to hear that her single "Damn I Wish I Was Your Lover" reached the top five on Billboard's Hot 100. Congratulating her, from left, are music publisher Emerald Forest Entertainment co-chairmen Linda Blum-Huntington and Marla McNally; and Hawkins' manager, Peter Rudge.

Ice-T To Join The Talk Show Circuit Via HBO

LOS ANGELES—Starting early next year, Ice-T will be doing his rapping as the host of a show on the Home Box Office cable network.

The musician, who recently dropped the controversial song "Cop Killer" from the self-titled album by his hard rock band Body Count (Billboard, Aug. 8), will host "Ice-TV," which is described by an HBO spokesperson as "an entertainment-talk show."

The spokesperson says the cable network will air four half-hour episodes of "Ice-TV" early in 1993. On each program, the rapper, who will not perform music on the show, will screen a clip from a black exploitation film of the '70s, and then use the clip as a springboard for a discussion with his guest for the evening.

Ice-T is no stranger to "blaxploitation" movies: Last year, he co-produced "Pimps, Players & Private Eyes," a compilation of soundtrack music from the genre that was released by Sire/Warner Bros., which also issues his rap and rock albums.

Like Sire, HBO is owned and operated by Time Warner Inc. The corporation came under heavy fire from politicians and was threatened with boycotts and stock divestitures by police groups for releasing "Cop Killer." But, publicly at least, Time Warner stood firmly behind Ice-T's decision to record the song; Sire/Warner Bros. ultimately withdrew the track at the singer's request.

According to sources, "Ice-TV" was in development before the "Cop Killer" outcry exploded.

So far, no guests have been announced for "Ice-TV," which is being produced by Carl Craig, who also produced writer/director/actor Robert Townsend's HBO specials. Taping of the shows will be subject to Ice-T's heavy touring schedule during the remainder of the year.

Ice-T and his manager Jorge Hinojosa were on tour in Australia and unavailable for further comment on the series.

CHRIS MORRIS

P'Gram's New Atlas Label Born In L.A.

BY DEBORAH RUSSELL

LOS ANGELES—PolyGram has opened the doors on Atlas Records, the first West Coast core label to be marketed through its PolyGram Label Group.

Industry veteran Nick Gatfield is president of the new label, which is based at PLG's L.A. office. Gatfield will oversee the daily operation and will scout talent for the label's roster.

Atlas' first two signings are the Tucson, Ariz.-based alternative rock band the Sand Rubies (formerly the Sidewinders) and the English act Fret Blanket. Both bands have albums slated for early 1993.

Tom Storms has been hired as West Coast A&R scout, and Gatfield says he expects to hire an

L.A.-based senior A&R staffer shortly. U.K.-based A&R scout Mick Mercer is heading up the Atlas satellite division overseas.

PRODUCTION DEAL WITH CHERTOFF

In addition, industry veteran Rick Chertoff recently closed a production deal with Atlas. The pact calls for Chertoff to sign and produce at least two acts per year for the label. Chertoff, who will be based at PolyGram's New York headquarters, will act as an executive producer and A&R consultant to the other PLG labels, as well.

"This will always be an A&R-based label," Gatfield says. "All of the PLG labels are very repertoire-led."

Gatfield projects he will hire a general manager for an East

Coast Atlas office, based at PLG's New York headquarters, by year's end.

Staffing will be gradual and calculated, he says.

"I'm looking to build the label from the repertoire up; when we have the repertoire, we'll build the staff to work it," says Gatfield.

PLG will handle the promotion, sales, and marketing of Atlas titles, and Gatfield says he will exercise a major influence on each campaign. All Atlas releases will be handled by PolyGram Group Distribution.

The 1993 Atlas release schedule is set to include about six titles, and Gatfield says he hopes to develop a multigenre roster of talent, ranging from alternative rock to rap and R&B.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Hale Milgrim is named CEO of Capitol Records in Los Angeles. He remains president of the company. (See story, page 10.)

Savage Records appoints Gordon Anderson VP/GM in New York, Bruce Brody regional director of East Coast promotion in New York, Jim Davenport Southeast regional director in Atlanta, Bob Feineigle Mid-Central and Midwest regional director in Chicago, Tony Williams Southwest regional director in Dallas, and Walter Winnick Western regional director in Los Angeles. They were, respectively, president of Music Corps. Inc., regional promotion manager at Morgan Creek, regional promotion manager at Charisma, A&R director of Epic, radio programmer at various Texas stations, and VP of management firm Oracle Entertainment.

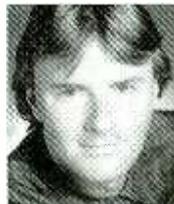
J.P. Bommel is named VP of international marketing for Columbia Records in New York. He was VP of



MILGRIM



ANDERSON



BOMMEL



LESHAY



COSTELLO



PRENDERGAST



IORILLO



SMITH

international for EMI/U.S.A.

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

Phil Costello is appointed VP of promotion at Def American Recordings in Burbank, Calif. He was senior director of promotion at Virgin.

Stephen Prendergast is named national director of artist development for Zoo Entertainment in Los Angeles. He was an artist manager.

Gina Iorillo is promoted to senior director of national promotion for

MCA Records in Los Angeles. She was director of national promotion.

Kathie Reed will handle national metal/alternative promotion at Geffen Records in Los Angeles. She was product manager at Metal Blade.

Francisco Bestard is appointed director of business development for PolyGram Latin America. He is currently based in London but will soon relocate to Miami. He had been working as an entertainment attorney.

David Bower is appointed press and public relations manager at Telarc International Corp. in Cleveland.

He was classical buyer at the Cincinnati location of Record Theatre.

PUBLISHING. Alison Smith is promoted to senior director of performing rights at BMI in New York. She was director of performing rights.

RELATED FIELDS. The Recording Industry Assn. of America in Washington, D.C., names Neal Ashby director of creative services and Ellen Caldwell media relations director. They were, respectively, lead designer for ad agency Clark Keller, and account ex-

ecutive with PR firm Burson-Marsteller.

Michael Ameen is named executive VP and partner in Sound City Entertainment in Van Nuys, Calif., comprising Sound City Management, Sound City Studios, Sound City Productions, Namrac Music, and Souci Music. He was head of management firm Ameen Entertainment Group.

Bruce M. Merley is named facility manager for Music Annex Audio Post Production in San Francisco. He was president/GM of Clinton Recording Studios in New York.

Damn Yankees Go In For The Kill But Hunting Season Pushes Back Tour

BY CHRIS MORRIS

LOS ANGELES—Damn Yankees may be the only rock'n'roll band that has ever pushed back a major concert tour due largely to hunting season.

The quartet, which features guitarist Ted Nugent, former Styx guitarist/vocalist Tommy Shaw, ex-Night Ranger bassist/vocalist Jack Blades, and drummer Michael Cartellone, has followed up his double-platinum self-titled 1990 debut with a new



The members of Damn Yankees won't be hitting the road to support their new Warner Bros. album, "Don't Tread," until after the conclusion of hunting season. From left are Jack Blades, Michael Cartellone, Ted Nugent, and Tommy Shaw.

Warner Bros. album, "Don't Tread."

But the group won't be hitting the road in support of the new record until Dec. 1. And some of the delay involves the sportsmanly proclivities of Nugent, a rabid outdoorsman who publishes his own hunting magazine, Ted Nugent World Bowhunter, and earlier this year issued a book about how to cook what you kill.

"Certainly it's no secret that my outdoor hunting lifestyle is not a hobby or recreation with me, it really is a lifestyle," Nugent says. "And damn if the release of our album doesn't coincide with the beginning of hunting season. That's it in a nutshell. It pisses a lot of people off, but the only reason I'm at all sane is because I've been able to maintain a balance.

"It just happens to coincide with an intelligent preparation scheme," Nugent continues. "The single's out now, the album's out now, it'll be in the pipeline by the first of September. The next single will probably be needed in September."

Adds Shaw, "It's a reasonable amount of time. When we go out and tour, we don't come home."

Although no details have been nailed down regarding a '92-'93 tour, the band mates believe it will be equally as long as the stint the group

did in support of its debut record—281 dates in 1990-91.

"We're gonna tour like teenage idiots," Nugent says. "It's gonna accelerate. We're gonna start out where we left off—the 10,000-20,000-seat arenas—and continue with that until we see the demand go elsewhere."

To kick the album off, Warner Bros. has mounted a push behind the track "Don't Tread On Me," which already has climbed to No. 3 on Billboard's Album Rock Tracks chart.

Besides being included on the new album, the anthemic track is also featured on the Olympics-themed "Barcelona Gold" compilation. A video of

(Continued on page 15)



Pressing On. 4AD/Warner Bros. act the Wolfgang Press takes an intense break prior to playing a sold-out show at L.A.'s The Whisky. The band is celebrating its modern rock hit, "A Girl Like You," from its new album, "Queer." From left are Jimmy Dickson, national promotion manager, Warner Bros.; Andrew Geay and Mick Allen, the Wolfgang Press; Paul V, Warner Bros. national promotion manager; and band member Mark Cox.

Explosive Set Injures Metallica's Hetfield; Crowds Out Of Control; Newpoured Folk

GR**EAT BALLS OF FIRE:** Metallica singer/guitarist James Hetfield is expected to make a full recovery from burns he received after he stepped on an exploding flashpot during an Aug. 8 show in Montreal. The band, which is touring with Faith No More and Guns N' Roses, was more than an hour into its set when the accident occurred. Hetfield was rushed to the hospital and treated for second- and third-degree burns on his left hand, as well as first-degree burns on his right arm. According to a spokesperson at the group's label, Elektra, Hetfield can't play the guitar for two-to-four weeks. While decisions are being made as to how to handle the situation for the rest of the tour, the three dates immediately following the Montreal concert (slated for Toronto, Denver, and San Diego) have been postponed.



by Melinda Newman

TROUBLE IN PARADISE City: Following Metallica's Montreal mishap, Guns N' Roses began playing earlier than planned. After performing for approximately an hour, lead singer Axl Rose left the stage, allegedly because of vocal problems. As the 53,000 patrons began exiting Olympic Stadium, about 2,000 agitated fans began throwing things and smashing windows. According to Olympic Stadium spokeswoman Brigitte Tremblay, damage estimates are still being gathered, but two cars on exhibit in the building were set on fire and totaled. Many windows were broken, including those covering a case of Montreal Expos souvenirs, all of which were stolen. Additionally, a police car was overturned and approximately 15 people suffered minor injuries, Tremblay says. Olympic Stadium president Pierre Bibeau says, "Guns N' Roses will never step foot in this stadium again." The band's label, Gefen Records, has no official comment.

JUST IN CASE AXL was starting to feel alone in being the summer's main agent provocateur, the Lollapalooza tour caused a commotion of its own during a stop at Great Woods Center for the Performing Arts in Mansfield, Mass., Aug. 7-8. Aside from a bonfire set on the lawn, the Aug. 7 show went fine. However, on the second night, several bonfires were set and fans began ripping up and tossing lawn sod. Ministry stopped its set and asked the crowd to calm down. That announcement, as well as one previous to the Red Hot Chili Peppers' set, appeared to do the trick. Great Woods GM Bruce Montgomery says, "We're not willing to rebook Lollapalooza next year unless major

changes were made and I can't imagine what those changes would be." He added that he would be hesitant to book a package similar to Lollapalooza that appealed to the same demo.

SHOWER THE PEOPLE: No public outbursts marred the Ben & Jerry's Newport Folk Festival in Rhode Island, although cloudbursts made for a soggy second day. More than 8,500 people jammed Fort Adams State Park on Aug. 8 for seven hours of music featuring Bruce Cockburn, Cris Williamson, David Wilcox, Patty Larkin, Shawn Colvin (substituting for an ill Michelle Shocked), and Suzanne Vega. The trouble (and lightning) struck Aug. 9. It was pouring by the time the first band took the stage, but close to 1,000 intrepid folkies stuck around to see Loudon Wainwright III, the Nashville Bluegrass Band, the

Fairfield Four, Beausoleil, and Mary-Chapin Carpenter. It was during "The Four Voices of Harmony"—an ad hoc group formed by Carpenter, Indigo Girls Emily Saliers and Amy Ray, and Joan Baez—that a bolt of lightning killed the sound system, bringing an abrupt end to the event's finale.

SPEAKING OF David Wilcox, the A&M artist stopped by the Billboard and Musician offices last week to preview material from his upcoming third solo album. With his gentle songwriting and guitar playing as well as his tenderly emotive vocals, Wilcox showed why he's a favorite among such artists as James Taylor. Though radio has yet to embrace Wilcox, "That's What The Lonely Is For," "Break In The Cup," and "Farthest Shore" all sound like adult contemporary winners from where we sit. The new album comes out in January or February.

SIGNINGS: Former Replacements bassist Tommy Stinson has signed with Warner Bros. His first solo record will be out in November... Actress Traci Lords has linked with Radioactive Records with her debut planned for an early 1993 release. We can only imagine what those videos will look like.

Assistance in preparing this column was provided by Greg Reibman in Boston.

Too Short Long On Success With Release Of Latest Set

BY HAVELOCK NELSON

NEW YORK—Too Short gets to the point when he lays out the facts of his career in "In The Trunk," slated as the second single from his latest Jive album, "Shorty The Pimp": "I'm not a tongue-twistin' rapper with a funny style/Don't dress hip-hop an' dance real wild... But I sell records like a muthafucka."

With bass-heavy beats, raw lyrics, a no-frills stage show, and a slow, monotonous delivery, this Oakland, Calif.-based performer has sold more than 1.5 million copies apiece of his last two albums, 1990's "Short Dog's In The House" and 1989's "Life Is... Too Short." His 1987 Jive debut, "Born To Mack," is gold and still selling between 1,000 and 4,000 copies per week.

On July 14, the label (distributed through BMG) shipped 400,000 copies

of "Shorty The Pimp." After moving 82,000 of them in a week, the title debuted at No. 6 on The Billboard 200. Simultaneously, it entered the Top R&B Albums chart at No. 60; one week later, it had jumped to No. 27 with a bullet.

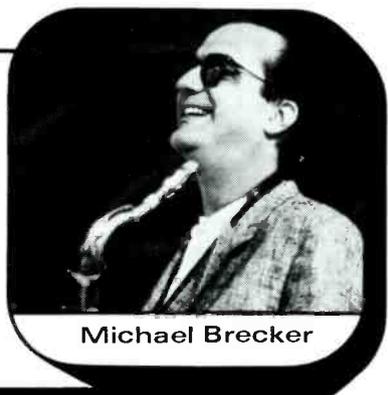
Two years ago, Too Short gained mainstream exposure via the socially aware single "The Ghetto," which used Donny Hathaway's '70s classic for inspiration. With the new album, Short returns to the underground, using the sound he established on albums distributed independently by 75 Girls Records and, later, Dangerous Music, which Too Short owns. "Shorty The Pimp" is vintage Too Short, filled with unbleeped cursing and outrageous tales from da 'hood. Too Short is further exploiting his popular pimp persona, which he claims is all a jokey act. "If people don't see the humor in it,"

(Continued on page 23)

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Michael Brecker

Mike Oldfield Chimes In With 'Tubular Bells II'

■ BY ADAM WHITE

LONDON—When searchlights slash the sky at Edinburgh Castle in Scotland Sept. 4, at least two people will feel a frisson of anticipation. One will be musician Mike Oldfield, as he prepares to perform "Tubular Bells II," the 1992 sequel to his signature work from 20 years earlier. The other will be Rob Dickins, chairman of Warner Music U.K., for whom Oldfield's new work is a priority release for the fall.

Oldfield debuts his composition in its entirety as part of next month's Edinburgh Festival, with a live broadcast on BBC-TV and proceeds to be donated to the Prince's Trusts in Scotland. On Aug. 31, WEA Records ships "Tubular Bells II" in the U.K. and most world markets. On Sept. 15, the album will be released in the U.S. by Reprise.

Dickins signed Oldfield earlier this year. Separately, the musician has a home video deal for "Tubular Bells II" with Warner, and a new publishing pact with EMI Music Publishing—which, coincidentally, acquired his previous copyrights when it bought the Virgin Music Group this past summer.

Oldfield's catalog of past recordings—about a dozen albums—stays with Virgin Records. "Tubular Bells" has sold an estimated 16 million copies worldwide since 1973. In recent years, its average annual sales have been about 100,000, according to Oldfield's manager, Clive Banks.

Dickins says the sequel can reach beyond the audience familiar with the first album—which WEA is calling the "prequel" in its publicity material. "When 'Tubular Bells' came out," he declares, "it was a challenging piece of music to a generation that had been through the Beatles, the Stones, flower power, and all those kinds of things. When you've gone from 'She Loves You' to 'Strawberry Fields Forever,' it's like you're looking for something else. It did incredibly well by being wonderful music—but at the right time."

Today, argues Dickins, a new audience wants to be challenged. "The youth culture has been getting very minimalist music, just drumbeats and samples. What I'm hoping is that there's a subgeneration of young people who are saying, 'Is there anything else?' Classical music serves that to a degree, but it's not part of our youth culture. People flirt with it more than really get into it."

The deciding factor for Dickins with "Tubular Bells II" was the involvement of producer Trevor Horn. "Mike [Oldfield] is of a period, while Trevor has always been today and tomorrow, never yesterday. Mike is from a completely different culture, which is to play everything live; Trevor's from this higher technological world. He was the last piece in the jigsaw, which made me think we could really make this valid for the '90s."

The Warner executive continues, "I also thought there would be creative friction—there was, of course—which would benefit the piece. It's very much Mike's album, but it's like anything, if you spice it with something very strong, it suddenly brings it alive."

Horn, who is credited as co-producer of "Tubular Bells II" with Oldfield and Tom Newman, maintains an ongoing relationship with Warner Music U.K.

The company has an equity stake in his label, ZTT Records.

Dickins acknowledges that "Tubular Bells II" will invite comparisons with Oldfield's original. "I suppose we live in a world of 'Alien 3,' 'Lethal Weapon 3,' and 'Terminator 2.' Fifteen years ago, [the idea of] 'Tubular Bells II' probably had nothing to do with entertainment philosophy. But whether you take the artistic side or the success side, a sequel doesn't necessarily mean a cash-in. 'Godfather 2' was a better film than

'The Godfather,' for instance. It's not Mike Oldfield using the idea to sell records, it's the logical, 20-years-after piece of music."

The sequel and "prequel" might even have been marketed together in a joint campaign between WEA and Virgin, but talks to that effect dead-ended. Banks explains, "We tried to say to Virgin, 'Let's work on it together next year, we'll have Mike remaster the catalog and everything.' But they wanted to do it this year, which means we won't

be involved. Can you imagine the campaign there could have been if we'd done it together next year?"

The Edinburgh concert is a "tryout" for Oldfield going on the road, according to Banks, with plans for a European tour next year, beginning in Germany. He says U.S. dates are "definitely" under consideration, with New York's Carnegie Hall as the ideal type of venue. "Mike is keen to tour the entire world."

(Continued on page 43)

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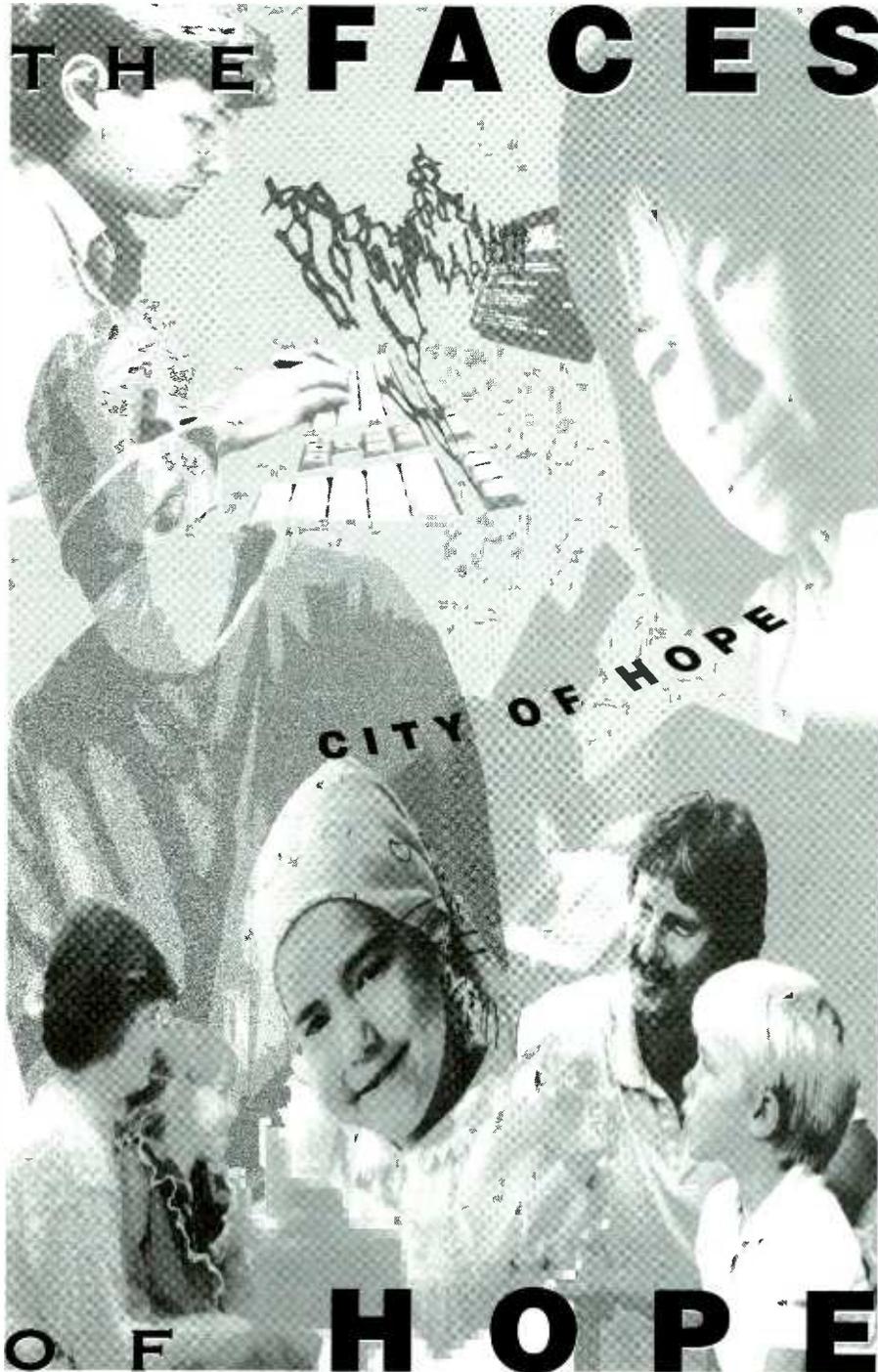
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EMI Puts Pedal To Metal With Carter Promo Aims To Make Act An Unstoppable Success Worldwide

■ BY BRUCE BUCKLEY

NEW YORK—If EMI Records Group has its way, every bike messenger from here to Chicago will soon be sporting a Carter The Unstoppable Sex Machine cap.

That is only one part of the marketing plan the record company hopes will begin to garner the act—which is on the Chrysalis imprint—a share of the huge popularity it experiences in its native U.K.

"The amount of prerelease promotion that we're doing on this band is extraordinary," says Ken Baumstein, senior VP of marketing for EMI Records Group. "We're giving Carter USM cycling hats to every bike messenger that comes to our New York and Chicago offices. It's just because we are really committed to breaking this band."

The nonconventional marketing

methods match the British pop duo's unconventional music style, which blends pop sounds with twisted, cynical, topical lyrics.

While Carter USM may still be relatively unknown in the U.S., the

'America needs a band that actually says something for a change'

pair has seen enormous success with its three albums in England, including "1992: The Love Album," which debuted at No. 1 there in May.

Baumstein says EMI hopes to see similar results here in the U.S. through the aggressive marketing plan, which includes direct mailings

to retail, radio, and press; a push on merchandise sales of cycling hats, shorts, and T-shirts at retail outlets; and even a major-market street-postering campaign that displays the grinning face of President Jimmy Carter with "The Unstoppable Sex Machine" printed below.

Heretofore, domestic sales on the act's two previous releases have stalled at about 30,000 copies each, and each received only marginal attention from alternative radio.

"I think the main reason the albums didn't do very well is because there were so many problems at Chrysalis [now part of EMI Records Group] at the time that we couldn't get a solid push, but this time around, I think they're really behind it," says band namesake Les Carter, who is affectionately known as Fruit Bat.

As the act's comfort level with the new label structure grows, Fruit Bat notes it is more willing to make a few concessions, such as deleting the anti-American "Watching The Big Apple Turn Over" from the B side of the U.S. single "The Only Living Boy In New Cross." The duo also agreed to eschew the U.K. conceptual video of the song for a concert version that shows the band playing at England's Reading Festival before tens of thousands of fans.

Carter USM also has to overcome the stigma of using tracks in concert. Fruit Bat admits that even in England, it was difficult to gain credibility as a socially conscious alternative pop duo that uses backing tapes and sequencers live.

"We were only able to get famous in England by playing in every little town, every night," he says, "but because of the size of the U.S., that obviously isn't going to work for us here."

Instead, Carter USM has relied on label support and two tours with EMF for exposure in the U.S.

But this time, with hopes that the rewards of the record push will be evident, Carter USM wants to draw fans on its own merits during a September headlining tour.

"We decided if we were really going to do something over here, we needed to be big-headed about it," says Fruit Bat. "Besides, I think America needs us. They really need a band that actually says something for a change."

ARTIST DEVELOPMENTS

UNCAGING A SUCCESS

It practically qualifies for what passes as industry folklore—an out-of-town band performs in record company president's office and lands a contract. In this case, it's the true story of how the Cages were signed to Capitol.

Capitol president Hale Milgrim recalls meeting the acoustic folk duo: "A minute or two minutes into their first song, lyrically and instrumentally, they grabbed me," he says. "I knew I wanted them on the label."

And how did singer/songwriters Clayton Cages and Aven (no last name offered) talk their way into Milgrim's office? Without a demo tape and through word of mouth.

About two years ago, the Atlanta-based duo decided it was time to take their act on the road. While auditioning for a club date in New York, a major-label A&R man overheard their performance and invited them to play in that label's office.

"Instead of leaving a tape that people could put down, we went in and played for people, and the people that liked us, really liked us," Cages says. "They would tell other people."

It was those impromptu office showcases that eventually led to a performance in Milgrim's office. "After we met with Hale, we walked out of the meeting and said, 'Capitol is the place for us,'" Cages says. "We wanted that support from the top."

He's a music fan that liked what we were doing, and was someone that would back us up creatively."

Milgrim stuck to his word, advancing the Cages money to build a small studio in Malibu, Calif., where the duo spent close to a year recording and producing "Hometown" with Steven Soles.

Milgrim says Capitol will support "Hometown" with a grass-roots campaign. "We believe in building a real base and we can accomplish that if people see the band and hear the record."

Initial plans include a CEMA branch tour hitting important retail outlets; working college and National Public Radio; and a video for the title track. Additionally, the band appeared July 21 on "The Tonight Show."

CRAIG ROSEN

CURRYING FAVOR

Calling Mark Curry's songs gritty would not be resorting to cliché. Singing or speaking, he sounds as if he's got a whole throat full of gravel, and the lyrics on his debut album, "It's Only Time" (Virgin), often have an edge that could come only from real, gritty situations.

Curry can explain away the unusual nature of his voice ("I trashed my voice singing this death-core shit when I was 15"), but he is less forthcoming when it comes to explaining his songs. "Hopefully the

(Continued on page 17)

DAMN YANKEES GO IN FOR THE KILL

(Continued from page 12)

the song, aired by NBC during the recent competition, may have supplied additional lift-off for the track.

Nugent explains, "As we were recording, somebody along the line—management or the record company—contacted NBC people, and they were looking for the rock element. And the name Damn Yankees sure reeks of Americana, so I think that attracted them. They saw we were working-hard, playing-hard, all-American shitkickers playing uninhibited rock'n'roll. 'Don't Tread On Me' just seemed to be a natural."

Shaw says the band was startled by NBC's desire to use the song during its Olympics coverage.

He recalls, "We took this conference call with the network TV guy, and we thought it would be, 'Could you place the name of the product and say NBC?' We were all ready to tell them, 'Thanks, it was nice talking to you.' We were surprised because they said, 'We love what you guys are doing, and we just want something tough, a we-don't-take-any-shit kind of song.'"

Despite the fact that the video will keep Damn Yankees in the public eye during its pretour hiatus, the band remains suspicious of the medium, and in particular MTV, which currently has "Don't Tread On Me"

in light rotation.

"I gotta tell ya, I don't like what I see on MTV," Nugent says. "I haven't watched a segment of MTV that I could stomach. It reminds me of AM radio in the early '60s. It's as formulated as that was."

Shaw says MTV "provided a temporary, flavor-of-the-month type audience, which was great. We encourage any kind of audience."

But, he adds, "we noticed when we went out on the road last time that we had built a fan base out there by touring, and then 'High Enough' became a hit on the radio, and then MTV played it. Then we got a different kind of skew to our audience. As the tour went on and the video airplay went down, we kind of went back to our core audience."

"I guess the bottom line is it's nice to be on there. We're going to continue with or without it," Shaw concludes.

Sell-through video will also play a part in the promotion of "Don't Tread." Warner senior VP of artist relations Carl Scott says a new long-form, "Uprising," shot by director Larry Gorman, will be issued in late September or early October, priced at \$19.98.

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Di Meola Prods. Sues Tomato Label

BY BRUCE BUCKLEY

NEW YORK—Al Di Meola Productions has filed a breach of contract suit against his label, Tomato Records, in State Supreme Court and a copyright-infringement suit against Tomato's distributors—Mesa/Blue

A separate suit targets Tomato's distributors

Moon Recordings Ltd., Rhino Records, and Atlantic Recording Corp.—in federal court here.

Di Meola's suit against Tomato claims the company failed to properly account and pay due royalties, distribute records to several foreign markets, distribute videos, pay mechanical royalties, and properly market the album.

Included in the suit are claims that Di Meola is owed \$11,300 in ex-

penditures he made for concerts and promotions that should have been claimed by Tomato as well as \$50,000 in other royalties and promotional costs.

The suit claims damages from Di Meola's two albums on Tomato, "World Sinfonia" and "Kiss My Axe," which have collectively sold more than 150,000 copies since he signed with the company in April 1991.

Di Meola's lawyer says the copyright suit against Tomato's distributors is merely intended to halt distribution of the albums until the suit against Tomato is resolved.

Tomato Records president Kevin Eggers denies all Di Meola's claims and says the current suit "is regrettable considering that we've taken an artist whose career had stalled and took him in and made him back into a top-five or -10 artist."

Eggers also says that while Di Meola claims he is owed money, Tomato has actually paid Di Meola several royalty advances of which

nearly \$200,000 had been unrecovered.

In regard to Tomato's future relationship with Di Meola, Eggers says the label plans to retain his five-year contract and all of its rights under it.

Di Meola's lawyer, Peter Shukat, says he hopes to see his client properly compensated, adding that "it's a terrible thing for artists to be taken for granted by labels like this."

ARTISTS IN CONCERT

LEMONHEADS
JULIANA HATFIELD

The Whisky
West Hollywood, Calif.

ON PAPER, this July 29 double bill seemed like the alternative rock club show of the summer. In the flesh, it was.

Lemonheads are less a band now than a showcase for singer/songwriter Evan Dando, who is the group's only original member. But unlike other acts that have crumbled in the midst of lineup changes (prime example: the Replacements), Lemonheads have flourished. The act is touring in support of its latest Atlantic album, "It's A Shame About Ray," which is not only its best effort to date, but one of this year's finest albums.

Backed by an ace rhythm section, Dando, casually dressed in pajamas for the occasion, focused on selections from Lemonheads' most recent effort. Although Dando isn't a tremendous showman, his earnest performances of songs such as "It's A Shame About Ray" and "Rudderless" were enough to induce the crowd to sing along and slam-dance.

Dando is one of few performers who has been able to make the transition from Hüsker Dü-like punk to thoughtful and tuneful pop without losing his punkish enthusiasm. The set highlight had opener Hatfield joining Lemonheads on stage, reprising her album backup vocals on "My Drug Buddy" and "Bit Part."

(Continued on next page)

Hank Williams Jr. Boxed Set Due

NASHVILLE—Capricorn Records will release a three-CD Hank Williams Jr. boxed set Oct. 27 that contains 13 previously unreleased cuts, seven of them recorded live.

"The Bocephus Box—The Hank Williams Jr. Collection 1979-1992" was compiled and annotated by Jimmy Guterman. The set contains 62 selections from the "Family Tradition" through the "Maverick" albums.

Among the unreleased live tracks are Williams' versions of Aerosmith's "Walk This Way," the Georgia Satellites' "Keep Your Hands To Yourself," the Rolling Stones' "Honky Tonk Women," and Lynyrd Skynyrd's "Tuesday's Gone."

Loesser & More: Demos Reveal Writers' Other Talent

FOR DECADES, THE POP music world has drawn little distinction between the songwriter and the artist. It is expected that the rocker, the metal band, and the rapper are—more often than not—the authors of the material they perform.

The history of Tin Pan Alley tells a different tale. Here, with few notable exceptions, the songwriter created his works and others took on the job of selling them to the public. Among those exceptions were **George M. Cohan**, a stage personality in his own right; **Noel Coward**,

who could sing, act, and also write successful non-musical stage- and screen-plays; and **Johnny Mercer**, as good a pop singer as any in his era, although his prolific cupboard of songs provided plenty of larder for others to introduce. To a lesser degree, the great composer **Harold Arlen** could hold his own as a pop singer; he made several albums that showcased his affinity for blues-style singing and writing.

But, overwhelmingly, songwriters of Tin Pan Alley and their theater/movie counterparts wrote for the singing talents of others. Yet these songwriters often knew how to put over a song, creating demo recordings that made up in charm what they lacked in polished delivery. **Irving Berlin**, a singing waiter on N.Y.'s Bowery early in his long career, made demo recordings, including a collection of his songs from his 1949 Broadway show "Miss Liberty." He also made many public appearances singing "God Bless America" and "Oh, How I Hate To Get Up In The Morning." **Cole Porter**, an American with a precise upper-crust manner of speech bespeaking his family's long-standing wealth, made many demos, some of which have reached the commercial recording world. **Arthur Schwartz**, the composer of such classics as "Dancing In The Dark" and "You And The Night & The Music," was not to the manor born, but nevertheless had an upper-crust flair to his singing; about a decade ago he made a studio recording of his songs released by **RCA**.

And, of course, **Sammy Cahn**, the veteran lyricist, continues his one-man shows around the country.

About to surface for commercial release are demo recordings by **Frank Loesser**, who has posthumously become the darling of Broadway with hit revivals of his "Guys & Dolls" and "Most Happy Fella." To keep the momentum going, other Loesser revivals are in the works, including "Where's Charley?" and "How To Succeed In Business Without Really Trying."

Loesser's demo renditions of songs from "Guys & Dolls" and "How To Succeed In Business Without Really Trying" are from the files of **MPL**

Communications, **Paul McCartney**'s music publishing empire that owns Loesser's **Frank Music**. A deal is currently in the works to realize a CD from **DRG Records** of the Loesser performances, as well as non-Loesser demo recordings of "The Most Happy Fella," including material later revised in the final production. In addition, his widow, **Jo Loesser**, a featured player in the original 1956 production of "Fella,"—she was known as **Jo Sullivan** then—was a performer in a recent revue, "Perfectly Frank," which will also see the light of day in a commercial release from **DRG**.

The Loesser demos were found by **MPL** musical theater expert **Joseph Weiss**.

Perhaps the most unusual demo recording ever made was that involving a song by **Richard Rodgers** and **Lorenz Hart**. The writers had returned to New York from Hollywood after completing a score for a **Bing Crosby** film, "Mississippi." The producers requested another effort by the team. They responded with "It's Easy To Remember," which was showcased by a demo of the song and mailed to Hollywood. **R&H** had previously made audio demos of the score, containing many songs never used in the film.

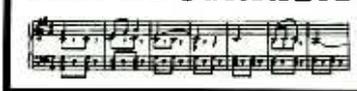
Being commercially released again by **DRG Records** are many sessions of **Maurice Levine**'s "Lyrics & Lyricists" series at New York's 92nd Street Y. The first two, which feature **Johnny Mercer** and **Alan Jay Lerner**, are now in release.

ATKO FOR BRAUN: **Arthur Braun**, who spent 15 years as president of the U.K.-based **Dick James Organization**, has assumed a similar post for the U.S. unit of another Englishman, **Jeff Kruger**. Braun now heads up Los Angeles-based **TKO Music Publishing**, an arm of the 40-year-old **Kruger Organization**. **TKO**, in addition to its current catalog, controls more than 50 full-length films. With Braun at the helm, **TKO** plans a burst of new talent finds, and catalog and master recording/video acquisitions. With the late **Dick James**, Braun held posts in London, Nashville, New York, and Los Angeles. He worked with such writer/performers as **Elton John**, **Bernie Taupin**, the **Hollies**, **Al Stewart**, and **Tears For Fears**.

PRINT ON PRINT: The following are the best-selling folios from **Music Sales Inc.**:

1. **The Cure**, Standing On A Beach
2. **Red Hot Chili Peppers**, Blood Sugar Sex Magik
3. **Raffi**, Evergreen Everblue
4. **The Cure**, Disintegration
5. **The Harp Styles Of Bob Dylan**.

Words & Music



by Irv Lichtman

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Niedersachsenstadion Hannover, Germany	July 10, 11, 13	\$6,515,992 (9,624,120 German marks) \$37.24	174,984 three sellouts	Peter Rieger Konzertagentur gmbh
BRUCE SPRINGSTEEN	Meadowlands Arena East Rutherford, N.J.	July 23-25, 26, 28, 30, 31 Aug. 2, 4, 6, 7, 10	\$6,295,707 \$28.50	220,902 11 sellouts	in-house
NEIL DIAMOND	Wembley Arena London	July 16-19, 21-22, 24-25	\$4,060,744 (2,114,971 British pounds) \$45.12	90,506 eight sellouts	Barry Clayman Concerts
NEIL DIAMOND	N.E.C. Birmingham, England	July 7-8, 10-12	\$2,766,513 (1,440,892 British pounds) \$45.12	61,925 five sellouts	Barry Clayman Concerts
NEIL DIAMOND	Capital Centre Landover Md.	Aug. 6, 7	\$897,275 \$25	37,338 37,546 two shows, one sellout	Cellar Door Prods
JOSE CARRERAS	Gardens Castle Schoenbrunn Vienna	Aug. 1	\$840,385 (8,740,000 shillings) \$173.08/ \$57.69	9,150 sellout	The Classic Concert Co. GmbH
JOSE CARRERAS	Gendarmenmarkt Berlin	July 16	\$774,958 (1,145,000 German marks) \$118.44/ \$33.84	10,500 sellout	The Classic Concert Co. GmbH
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH,	Molson Park Barrie, Ontario	Aug. 5	\$664,958 (\$787,443 Canadian) \$32.50/ \$25	30,629 sellout	MCA Concerts Canada
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH,	Univ. of British Columbia Thunderbird Stadium Vancouver	July 21	\$636,289 (\$757,820 Canadian) \$35/ \$25	28,982 sellout	MCA Concerts Canada
HARRY CONNICK JR.	Garden State Arts Center Holmdel, N.J.	July 29-31	\$615,322 \$35/ \$25	22,984 29,406 three shows	in-house

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ARTIST DEVELOPMENTS

(Continued from page 15)

words explain the story themselves," he says.

While Curry may be reluctant to discuss his songs, their mongrel makeup—comprising folk, metal, funk, and country—reveals something of his past. "I'm not making it up out of nothing. I have all different kinds of shit. Maybe I'm schizo, writing all these different styles."

That very diversity endeared him to Mark Williams, Virgin's VP of A&R,

who signed Curry to the label after seeing him play twice in the label's office.

"He came in with his guitar and played, and we just flipped out. You could immediately pick up on the passion and intensity in his songs," Williams says. "His writing comes a lot from personal experiences. There's a certain naivete to his approach, a real organic and natural sense about where he's coming from."

The label has started working Curry at an alternative level; first single "Sorry About The Weather" is already getting adds at college radio, Williams says.

Although Curry has been playing in rock bands since his early teens, he is just beginning to explore music as a singer/songwriter.

"Singing is kind of a frontier for me. I'm always afraid I won't be able to pull it off," he says. "Some nights I sing and later people are like, 'Mark, how did you get your voice to squeak like that tonight?' It's always a little bit of a surprise."

BARBARA DAVIES

A DATE WITH DESTINY?

The geographic distance between Compton and Liverpool may be vast, but Steve Swindelli is valiantly trying to build a musical bridge with his U.K. quartet, the 25th Of May.

Bowing to the omnipresent ghost of that other group from Liverpool,

Swindelli injects the songs that comprise his band's cheekily titled Arista debut, "Lenin & McCarthy," with simple and harmonious pop sensibilities, while simultaneously sewing anarchistic political raps into guitar-driven hip-hop grooves.

The origin of the 25th Of May stems back to 1989, after Swindelli discovered U.S. renegade rappers like Ice-T and Public Enemy. "They reminded me that music can challenge society and its values," he says. "You can't change the world with a song, but you *can* make people stop and think. And, hopefully, the result of thought is heightened awareness and eventual change."

Despite the popularity of several of their more radical indie singles in the U.K. last year, not all of the band's methods of communication have been warmly received. It had to cancel a number of gigs in Britain after raising governmental ire for four posters that showed the Queen's face surrounded by deformed babies and machine guns.

"Inhibiting public opinion or freedom of expression is rubbish," Swindelli says. "I see no reason why anyone or anything has to be treated like a sacred cow."

Marketing such a politically outspoken act to the U.S. requires a heavy dose of passion and vision. Arista's VP of product management, Tom Ennis, views the 25th Of May as a band with multitiered potential. "I think they can reach a highly intelligent, informed audience with its lyrics, but the music has a universal, catchy sound that can reach a broad range of people," he says. "Experiencing them live really tells the whole story."

Arista is currently working "It's All Right" at alternative radio, with a top 40 push still to be determined. The label is also sponsoring a contest offering a chance to see the band play in the U.K.; entry is via a toll-free telephone number listed on the single. A possible U.S. tour, starting in October, is also in the works.

LARRY FLICK

ARTISTS IN CONCERT

(Continued from preceding page)

Hopefully, Dando and Hatfield, who have played on each others' records, will continue to collaborate live and in the studio. It's a pairing that definitely works.

Hatfield, formerly of the Blake Babies, fronted a trio that turned in a set that, while not quite as enjoyable as Lemonheads', proved the sweet-voiced singer is a strong solo act.

Hatfield, who had moved from bass to guitar, performed melodic, bittersweet pop songs from her Mammoth Records solo debut, "Hey Babe," including "Everybody Loves Me" and "I See You," and showed that it might not be too long until she joins the Lemonheads on a major label.

CRAIG ROSEN

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- **The Music Business from the Ground Up: An Inside View**, *Martin Schwartz*, personal manager; former national promotion director, Elektra/Asylum Records
- **The Basic Dynamics of Domestic and International Music Publishing: Law and Business**, *Martin Cohen, JD*, partner, Cohen and Luckenbacher; former president, Association of Independent Music Publishers
- **Understanding the Contracts of the Music Industry**, *Jonathan Haft* and *Jeffrey Taylor Light*, attorneys, Cooper, Epstein & Hurewitz
- **Film Music—Found Money: Soundtrack Administration**, *Richard Schulenberg, JD*, and *Colin Slater, PhD*, co-founders, International Royalty Management, a company specializing in the administration of soundtrack music
- **The Roots of Rock and Roll: Evenings with Billy Vera and Friends**, *Billy Vera*, songwriter, musician, music historian, and radio host
- **The Music Underground: Alternative and Street Marketing**, *Vince Bannon*, concert promoter and club owner
- **Record Production**, *John Boylan*, producer and songwriter; producing credits include Linda Ronstadt, Rick Nelson and soundtracks for *Urban Cowboy* and *The Simpsons*
- **Producing Professional Demos**, *Lee Curreri*, songwriter/producer, arranger, keyboardist whose credits include Natalie Cole and Phil Perry

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Boyz Go Hard Rock. Grammy-winning Motown group Boyz II Men, manager Michael Bivins, and Motown CEO/president Jheri Busby are a happy lot as the group is inducted into Los Angeles' Hard Rock Cafe and receives a proclamation from Mayor Tom Bradley's office for Boyz II Men Weekend. Shown in top row, from left, are Nathan Morris and Michael McCary, Boyz II Men; and Busby. In the bottom row, from left, are Chawn Stockman, Boyz II Men; Bivins; and Wanya Morris, Boyz II Men.

Tyler Collins Takes Control On Funky, More R&B-Slanted Second RCA Album

BY JANINE McADAMS

NEW YORK—On Tyler Collins' second album for RCA, "Tyler," the Detroit-raised singer/actress/dancer gets a little down and dirty. Some might even say funky. And that's a change from the R&B/pop/dance styling of her 1989 debut, "Girls Nite Out," which earned her a top-10 R&B single with the title track.

"I definitely wanted to be more R&B," says Collins softly, seated at a conference table at RCA the morning after a New York listening party Aug. 3 at B. Smith's club and restaurant. "I was in a dark mood at the time, and I like dark, warm, sensual music. And I wanted some of the musical elements from the early '70s, like the guitars."

Citing influences from Sly Stone and George Clinton to Stevie Won-

der and Curtis Mayfield, Collins has fashioned a new direction that is evident in her looser, more textured vocals and the gritty soul of tracks like the chugging "Pain," produced by Daddy-O, the quirky "The Sound

'It's important to me that I start performing again with a band. I might just go underground and perform in clubs'

Of Thunder," produced by Jake Smith & Tuhin Roy (Tara Kemp), and the ballad "I Can't Stand The Pain," produced by Tom Keane. Other producers on the album include Phillip Gordy & Darric Graham and Guy Roche.

Collins' newest single from the album, "It Doesn't Matter," a memorable ditty with hard rhythms written by Camus Celli & Andres Levin with Siedah Garret and produced by Celli & Levin (Mica Paris), went to urban and pop radio the first week of August. The tune follows the album's leadoff track, the dance-oriented "Just Make Me The One," another Celli & Levin tune with a Wolf & Epic remix that climbed the R&B singles chart in July.

Trained as a singer and dancer in Detroit, Collins got her show-biz start after moving to Los Angeles and joining a band called the Boys Next Door that performed in area clubs. She began singing on songwriter demos; a compilation tape of her work so impressed Bob Buziak, then president of RCA, that he signed her in 1989. Collins has also met with some success as an actress, appearing in director Bill Duke's "A Rage In Harlem."

Collins, whose debut may have been as memorable for introducing the attractive new artist as for unveiling her music, says her second album "is very representative of me." Collins had a hand in shaping the music and the lyrics to her music, but shied away from co-writing or co-producing credits. Asked if her debut set, "Girls Nite Out," misrepresented who she is as an artist, Collins replies: "A little, but that didn't bother me. That's to be expected when you're a woman that people consider to be attractive. The first thing they do is not give you credit, but that never really bothered me because for the most part I felt well-received."

"She was much more involved in the songwriting and production this time," says Skip Miller, senior VP, black music, RCA. "And from an aging standpoint, she's a little more mature. The catlike image of her is still there."

One track in particular, "Freedom," a hard-driving piece with gos-

pel shout choruses produced by Smith & Roy, is Collins' favorite. "It's so timely right now. It's about the state of America. We're kind of regressing, our rights are being taken away. Basically it's saying I want the freedom that I'm supposed to have."

New York was the last stop on a nine-city promotional tour that took Collins through radio stations and press interviews and made her the center of listening parties. "Tyler is incredible in front of people," says Miller. "The fact is, she's a better salesperson than we are. She's her own best representative."

With two singles already in the market, RCA is carefully laying the groundwork for the official release of "Tyler," which isn't due in stores until Sept. 15. "Today shelf life is a very difficult situation. You want to make sure the album is out there after people really know," says Miller.

The artist is currently completing a videoclip for the second single, "It Doesn't Matter," and is also putting a band together in the hope that she can take her act on the road before the end of the year.

"I really need that, I miss it as an artist," she says of playing live. "Track dates: I can't do that anymore. It would have to be a really good cause for me to do another one. I don't think it's good for the artist, I don't think it's good for the audience—it's like getting a live video. It's important to me that I start performing again with a band. So regardless of whether I do a major tour, I might just go underground and start performing in clubs on the sly."



TYLER COLLINS

Ralph Cooper Was A Winner In R&B Circles Launched, Fueled Apollo Amateur-Night Contests

ANOTHER FOND FAREWELL, this time to **Ralph Cooper Sr.**, who personified much of what the Apollo Theatre meant to dozens of the venerated entertainment complex's performers and attendees. Cooper died Aug. 4 at his Manhattan home after a two-year fight with cancer. Ever the showman, Cooper refused to reveal his age; his friendly demeanor, trademark long hair, and continuous hosting of the Apollo Theatre's Amateur Night until two months before his death kept Cooper young. In 1934, he founded that well-known amateur contest, which pitted young hopefuls against one another and against the notoriously tough Harlem audience members who judge the talent. It was his hep-cat patter and jokes that kept the show moving along, and his understanding of the performer-to-audience dynamic that kept the show from crushing or humiliating the losers. Cooper will certainly be missed on the stage of the Apollo and throughout the industry (see Lifelines, page 65).

**The
Rhythm
and the
Blues**

by Janine McAdams



ing fueled by the imminent announcement of Reid's new label venture in partnership with wunderkind **Dallas Austin**. Why should the pair (along with partner **Darryl Simmons**) stop now, with the Nos. 1 and 2 records lodged at the top of the Hot 100 and **Bobby Brown's** "Humpin' Around" climbing ever higher? ... Word is that rapper

Heavy D., aka Dwight Meyers, will be the next recording artist to score with his own label situation.

HI-FIVE HELLO: Shout-outs to the five members of Jive recording act Hi-Five. The guys are off to a great start on their second album, "Keep It Goin' On," with the radio-friendly single "She's Playing Hard To Get." And then a stretch of bad luck: Four members

were injured in a multiple car crash July 31 in Miami. **Roderick "Pooh" Clark** is recovering from surgery for unspecified injuries and is in stable condition; **Treston Irby**, **Tony Thompson**, and **Marcus "Mac" Sanders** sustained minor injuries and were treated and released. The fifth Hi-Five member, **Russell Neal**, did not participate in the promo trip and was at home in Texas. The youthful group was on its way to a radio station as part of a promotional tour for its new album. The guys are resting up. A spokesperson for Jive says the group expects to resume its promotional activities after Labor Day (Sept. 7). Get well soon and good luck.

MIX'N'MATCH: New out of the Motown stable is vocalist **Tim Miner**, whose first single is "Come And Go With Me." This vocalist, well-known on the West Coast as a gospel singer, has some powerful pipes and listening to him is a joy. The single previews his forthcoming, self-titled album ... **Me Phi Me** has been added to the showcase for the second annual T.O.P.S. Urban Music Business Conference, Aug. 28-29 in Murfreesboro, Tenn. He joins songwriter/musician **Dave Bartholomew**, **Sam Dees**, **Larry Henley**, **Frederick Knight**, **David Porter**, and **Skip Scarborough**, and Memphis act **5 X Unique**. Call BMI's Nashville office for more info.

WHAT'S THE 411: **Michael Bivins** celebrated his 24th birthday and the unveiling of his new Motown-distributed Biv 10 Entertainment logo with a huge bash Aug. 10 at New York's Country Club. The event was a star-studded affair, featuring most of the acts on his roster, including **Fruit Punch**, **1010**, **Yvette Brown**, **Anthony Velazquez**, **Hayden Hadju**, **Cale Brock**, **Tam Rock**, and **Whytegize** ... EMI Records Group artist **Wendy Moten** received a classy introduction to the industry via an Aug. 6 cocktail party at a rooftop suite at the Parker Meridien in New York. This industry bears witness to so many up-and-coming song stylists, but Moten—who performed several tracks from her eponymous debut album—truly has the makings of a star. The Memphis-born beauty has a voice that combines the soulful assuredness of **Whitney Houston** with the gospel fervor of **CeCe Winans** (Moten grew up singing in her minister father's Baptist church). Her new album is being led off by the **Troy Taylor & Charles Farrar**-produced "Step By Step" ... Those unfounded rumors of an **L.A. Reid** and **Babyface** split are no doubt be-

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 41 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
 - 61 AINT NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
 - 28 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
 - 66 ALL OF MY LOVE (Melon Ball, BMI)
 - 98 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)
 - 42 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
 - 2 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
 - 60 BABY GOT BACK (Songs Of PolyGram/Mix-A-Lot, BMI)
 - 73 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
 - 51 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, /Biv 10./Beledat./Rated RT, /Burbank Plaza/MCA, ASCAP/WBM/HL)
 - 32 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
 - 40 BREAKDOWN (Pac Jam, BMI) WBM
 - 52 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
 - 81 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
 - 54 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
 - 35 COMMITTED (Pri./Worlers./Cososa, ASCAP)
 - 30 CROSSOVER (Parickn, ASCAP)
 - 94 DEEP SEA SO BLUE (Pillage, BMI)
 - 82 DONT STOP NOW (Outta Tunes, ASCAP/Clayhall, BMI)
 - 14 DONT SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
 - 24 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
 - 96 DO UNTO ME (Warner-Tamerlane, BMI/Kings Kid, BMI/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, BMI/ATV, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)
 - 1 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
 - 77 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP) HL/WBM
 - 95 GHETTO RED HOT (Wild Apache, ASCAP)
 - 4 GIVE U MY HEART (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
 - 15 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
 - 48 HO FRAT SWING (Bust-It, BMI)
 - 67 HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI)
 - 53 HOMEGIRL DONT PLAY DAT (Street Knowledge, BMI/Irving, BMI) CPP
 - 63 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
 - 13 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
 - 62 I ADORE MI AMOR (Me Good./Azmah Eel, ASCAP)
 - 56 I ADORE YOU (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI)
 - 10 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, /Heritage Hill/Zomba./Jo Skin, ASCAP)
 - 87 IF I WAS YOUR MAN (Entertaining, BMI/Midstar, BMI/Sony Epic/Solar, BMI)
 - 100 IF YOU COULD SEE THROUGH MY EYES (PSO, Ascip/Music By Candelight, ASCAP/Grabbit, BMI) CPP
 - 86 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
 - 8 I MISS YOU (Harrindur, BMI/Jobe Public, BMI) CPP
 - 36 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)
 - 47 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
 - 27 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
 - 44 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
 - 5 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Danril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM
 - 16 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
 - 46 JUS LYKE COMPTON (Protoons./Way 2 Quik, ASCAP)
 - 55 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI) HL
 - 6 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)
 - 20 KEEP ON WALKIN' (Last Song./Third Coast, ASCAP)
 - 43 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
 - 69 LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
 - 93 LET'S TALK ABOUT LOVE (Epic, BMI/Solar, BMI/Bama Sweet, BMI)
 - 38 A LITTLE MORE LOVE (Big Life./Careers-BMG, BMI)
 - 79 A LOT THAT YOU CAN DO (Warner Chappell, ASCAP)
 - 71 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
 - 50 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI)
 - 9 MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme./Rated RT./Burbank Plaza, ASCAP) WBM
 - 33 MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
 - 31 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
 - 64 MUST BE REAL LOVE (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvellous, ASCAP)
 - 68 MY DESTINY (Speeding Bullet, ASCAP)
 - 17 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
 - 92 NEVER SATISFIED (4 Tammy./S.A. Brown, ASCAP)
 - 37 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
 - 85 ONE NITE STAND (EMI April./Across 110th Street./Father M.C./WB./Frank Nitty./Joe's Songs, ASCAP)
 - 45 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
 - 97 PU' SHO HANDS ZGETHA (EMI Blackwood, BMI/It's CeeCee Time, BMI)
 - 72 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice,

Billboard.

FOR WEEK ENDING AUGUST 22, 1992

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. The chart is being printed for comparison to the Hot R&B Singles Chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	4	END OF THE ROAD	3 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	38	30	7	SILENT PRAYER	SHANICE (MOTOWN)
2	2	7	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	39	40	3	HOLLYWOOD PARADOX	THE COLLEGE BOYZ (VIRGIN)
3	3	7	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	40	39	3	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
4	4	7	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	41	28	7	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
5	5	7	COME & TALK TO ME	JODECI (UPTOWN/MCA)	42	45	7	HEAR WHAT I HEAR	KILO (WRAP/ICHIHAN)
6	10	7	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	43	65	2	BREAKDOWN	LUKE (LUKE)
7	6	7	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	44	36	7	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
8	7	7	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	45	59	5	WHERE THEY AT	D.J. JIMI (AVENUE)
9	19	2	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	46	43	7	GHETTO RED HOT	SUPER CAT (COLUMBIA)
10	8	7	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	47	41	7	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
11	9	5	CROSSOVER	EMPD (RAL/CHAOS)	48	56	3	MIC CHECKA	DAS EFX (ATCO EASTWEST)
12	11	7	MR. LOVERMAN	SHABBA RANKS (EPIC)	49	58	5	IT'S MY CADILLAC	M.C. NAS D (PANDISC)
13	14	2	HUMPIN' AROUND	BOBBY BROWN (MCA)	50	50	7	TAKE IT PERSONAL	GANG STARR (CHRYSALIS/ERG)
14	13	6	JUS LYKE COMPTON	DJ QUIK (PROFILE)	51	51	7	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
15	22	2	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	52	49	7	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)
16	16	7	BACK TO THE HOTEL	N2DEEP (PROFILE)	53	44	7	YOU CAN'T SEE... /DONT CURSE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	12	7	KEEP ON WALKIN'	CECE PENISTON (A&M)	54	55	7	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
18	15	7	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	55	62	3	I'M STILL WAITING	JODECI (UPTOWN/MCA)
19	18	7	WISHING ON A STAR	THE COVER GIRLS (EPIC)	56	46	7	DO IT TO ME	LIONEL RICHIE (MOTOWN)
20	20	7	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	57	54	7	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)
21	17	7	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	58	52	7	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
22	33	2	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	59	57	5	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
23	23	6	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	60	61	7	USE ME	MEN AT LARGE (ATCO EASTWEST)
24	26	3	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)	61	60	7	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
25	35	2	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	62	64	7	XODUS	XCLAN (POLYDOR/PLG)
26	27	5	MONEY CAN'T BUY YOU LOVE	RALPH TREVAANT (PERSPECTIVE/A&M)	63	53	7	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
27	29	7	BRAINSTORMING	M.C. BRAINS (MOTOWN)	64	72	3	360 DEGREES (WHAT GOES...)	GRAND PUBA (ELEKTRA)
28	34	7	WELCOME TO THE GHETTO	SPICE 1 (JIVE)	65	63	7	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
29	21	4	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	66	69	7	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
30	25	7	SCENARIO	A TRIBE CALLED QUEST (JIVE)	67	70	2	REAL LOVE	LORENZO (ALPHA INT'L/PLG)
31	38	7	I MISS YOU	JOE PUBLIC (COLUMBIA)	68	74	7	DONT SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
32	32	4	JAM	MICHAEL JACKSON (EPIC)	69	66	7	DONT BE AFRAID	AARON HALL (SOUL/MCA)
33	24	7	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	70	67	5	FAKIN' THE FUNK	MAIN SOURCE (WILD PITCH/ERG)
34	37	4	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPITOL)	71	75	3	I MADE LOVE	LITTLE SHAWN (CAPITOL)
35	31	7	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	72	—	3	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
36	42	6	STROBELITE HONEY	BLACK SHEEP (MERCURY)	73	48	7	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
37	47	7	I WANT TO BE FREE	TOO SHORT (JIVE)	74	68	7	WHATEVER IT TAKES	TROOP (ATLANTIC)
					75	—	1	MY KINDA GIRL	RUDE BOYS (ATLANTIC)

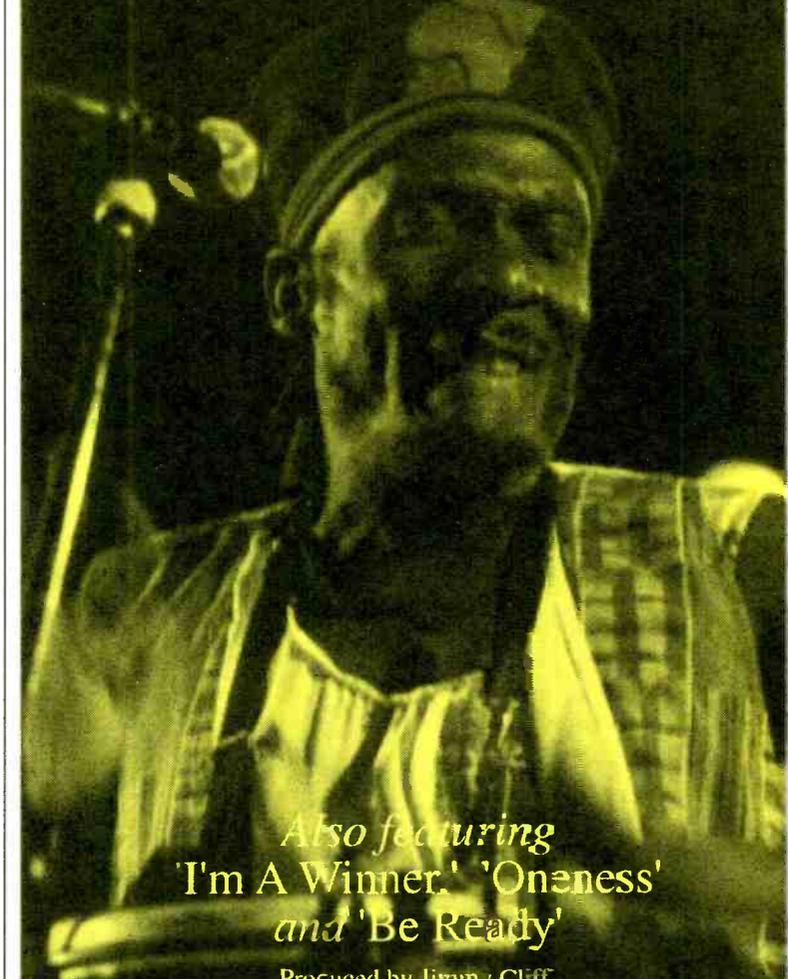
○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

- 7 REAL LOVE (Pejo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 39 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)
- 57 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP)
- 76 ROCK THE HOUSE (Frankly./Music Of The World, BMI)
- 58 ROOM 252 (Virgin Songs, BMI/R.D. Britt, BMI/Shocklee, BMI)
- 75 SEX ON THE BEACH (Warner-Tamerlane, BMI/Chicago Bros., BMI/Cheryl Are You Listening, ASCAP)
- 90 SEXY MF (NPG, ASCAP) WBM
- 21 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
- 59 SHINE YOUR LIGHT (O Dad, BMI/Professor B., BMI)
- 25 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzalire, ASCAP)
- 12 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 22 SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, /O/B/O Itself./Cuddie B./Stick Funk, ASCAP)
- 23 SPRUNG ON ME (We Fly, BMI)
- 91 START ME UP (Sons Of K-oss, ASCAP/Next Plateau, ASCAP/Miracle Creek, ASCAP)
- 88 STEP BY STEP (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP)
- 99 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
- 29 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone./Smooth Flowin'./Pete Rock, ASCAP)
- 70 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM
- 34 THROUGH THE TEARS (Captain Z, ASCAP/MCA, ASCAP/Joytel-EMI, ASCAP)
- 49 USE ME (Trycep, BMI/Willesden, BMI)
- 3 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
- 11 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 80 WELCOME TO THE GHETTO (Willesden, BMI/Amirakam, BMI/Jobete, ASCAP/Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- 74 WHATEVER IT TAKES (Piggy Rat, ASCAP)
- 65 WHATEVER TURNS YOU ON (A.L.W., ASCAP/Ronnie Runs, ASCAP)
- 89 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Jule Gold, BMI) CPP
- 19 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
- 83 WORK THE WALLS (Funk, BMI)
- 84 YEAH, YEAH, YEAH! (Voices, BMI)
- 18 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 78 YOU KNOW WHAT I LIKE (Rambush/MCA, ASCAP)
- 26 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM

Breakout

The New Album and Single 36066-4 from

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Also featuring
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and 'Be Ready'

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- | | | | |
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| 25 August | New York, NY | 24 September | New Orleans, LA |
| 26 August | Virginia Beach, VA | 25 September | Houston, TX |
| 27 August | Virginia Beach, VA | 26 September | Austin, TX |
| 28 August | Myrtle Beach | 27 September | San Antonio, TX |
| 29 August | T.B.A. | 28 September | El Paso, TX |
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Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 22, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	6	SOUNDTRACK	LAFACE 26006*/ARISTA (10.98/15.98) 3 weeks at No. 1	BOOMERANG 1
(2)	5	9	7	SOUNDTRACK	PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY 2
3	4	4	23	TLC	LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP 3
4	3	3	20	EN VOGUE	ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS 1
5	2	2	19	KRIS KROSS	RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
6	6	5	28	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S 3
7	7	7	9	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER 7
8	10	8	19	ARRESTED DEVELOPMENT	WARNER BROS. 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
9	8	6	18	DAS EFX	ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS 1
(10)	11	15	6	MC REN	RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ 10
11	9	12	7	ERIC B. & RAKIM	MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE 9
(12)	16	27	4	TOO SHORT	JIVE 41467 (10.98/15.98)	SHORTY THE PIMP 12
13	12	11	61	JODECI	UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY 1
(14)	20	42	3	DJ QUIK	PROFILE 1430* (10.98/15.98)	WAY 2 FONKY 14
(15)	35	—	2	EPMD	RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL 15
16	14	13	25	CECE PENISTON	A&M 5381* (9.98/13.98)	FINALLY 13
17	17	16	16	SPICE 1	JIVE 41481* (9.98/13.98)	SPICE 1 16
18	15	14	12	XCLAN	POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS 11
19	13	10	14	LIONEL RICHIE	MOTOWN 6338* (10.98/15.98)	BACK TO FRONT 7
20	21	19	10	THE ISLEY BROTHERS FEATURING RONALD ISLEY	WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE 19
21	18	18	10	MARIAH CAREY	COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP 16
22	22	20	17	CHAKA KHAN	WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM 9
(23)	48	—	2	MARY J. BLIGE	UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411? 23
24	19	17	16	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER 9
25	23	21	10	TROOP	ATLANTIC 82393* (10.98/15.98)	DEEPA 21
26	25	28	9	MEN AT LARGE	ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE 25
27	24	23	37	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98)	DANGEROUS 1
28	28	38	5	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION 28
29	26	22	38	SHANICE	MOTOWN 6319* (9.98/13.98)	INNER CHILD 13
30	27	25	27	SIR MIX-A-LOT	DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY 19
31	30	36	7	AL JARREAU	REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH 30
(32)	45	76	3	SHABBA RANKS	EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1 32
33	33	30	26	GLENN JONES	ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN 22
34	32	33	7	YO-YO	ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL 32
35	31	26	13	GROVER WASHINGTON, JR.	COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT 26
36	29	24	42	GERALD LEVERT	ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE 1
(37)	49	66	4	MILES DAVIS	WARNER BROS. 26938* (10.98/15.98)	DOO-BOP 37
(38)	51	54	5	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT 38
39	39	37	38	LISA STANSFIELD	ARISTA 18679* (10.98/15.98)	REAL LOVE 6
40	34	31	14	GANG STARR	CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION 14
41	40	40	38	TEVIN CAMPBELL	QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N. 5
42	38	32	50	VANESSA WILLIAMS	WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE 1
43	41	41	24	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC 23
(44)	56	61	3	DAVID BLACK	BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY 44
45	50	52	7	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 45
(46)	72	—	2	HOUSE OF PAIN	TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN 46
47	47	46	12	SUPER CAT	COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA 46
48	37	35	14	GEORGE HOWARD	GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND 33
(49)	68	71	3	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO 49

50	42	39	10	K-SOLO	ATLANTIC 82388* (9.98/15.98)	TIME'S UP 36
51	36	29	23	FU-SCHNICKENS	JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL 13
52	46	45	14	MC BREED	WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW 40
53	52	44	64	BOYZ II MEN	MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY 1
(54)	NEW	▶	1	EAST COAST FAMILY	BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE 54
55	55	50	18	ALYSON WILLIAMS	OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS 31
56	53	47	18	THE COLLEGE BOYZ	VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO 25
57	43	34	44	PATTI LABELLE	MCA 10439 (9.98/13.98)	BURNIN' 9
(58)	61	58	13	TYRONE DAVIS	CHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG 58
(59)	62	62	4	RON C	PROFILE 1431* (9.98/15.98)	BACK ON THE STREET 59
(60)	70	—	2	RUDE BOYS	ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE 60
61	57	49	46	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL 4
62	44	43	15	BROTHERHOOD CREED	GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED 29
(63)	74	80	3	HO FRAT HO!	BUST IT 95384* (9.98/13.98)	HO FRAT HO! 63
64	54	48	20	M.C. BRAINS	MOTOWN 6342* (9.98/13.98)	LOVERS LANE 31
65	60	53	13	DOUG E. FRESH & THE NEW GET FRESH CREW	BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO 47
66	69	67	5	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO 66
67	58	51	31	MINT CONDITION	PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT 13
68	64	56	8	KWAME & A NEW BEGINNING	ATLANTIC 82356* (9.98/15.98)	NASTEE 56
69	59	55	24	SOUTH CENTRAL CARTEL	G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS 51
(70)	77	65	15	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD 37
71	76	79	5	DJ FURY	ON TOP 9011 (9.98/15.98)	FURIOUS BASS 71
72	63	59	14	SOUL II SOUL	VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT 32
(73)	NEW	▶	1	CHARLIE WILSON	BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND 73
74	67	78	4	MR. FINGERS	MCA 10571 (9.98/15.98)	INTRODUCTION 67
75	65	63	15	PENTHOUSE PLAYERS CLIQUE	RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST 28
(76)	90	88	16	MELI'SA MORGAN	PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU 38
77	78	75	5	OTIS CLAY	BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT 75
78	83	73	7	RAHEEM	RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE 71
79	80	74	6	DENISE LASALLE	MALACO 7464 (9.98/15.98)	LOVE ME RIGHT 73
80	79	70	13	KILO WRAP	8110*/CHIBAN (9.98/15.98)	A-TOWN RUSH 67
81	73	64	37	KEITH SWEAT	ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN' 1
82	88	84	26	LUKE LUKE	91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND 20
83	71	60	30	2PAC	INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW 13
(84)	94	—	2	THIRD WORLD	MERCURY 510279* (9.98 EQ/13.98)	COMMITTED 84
85	82	72	14	KID FROST	VIRGIN 86275* (9.98/13.98)	EAST SIDE STORY 54
86	87	87	22	THE HARD BOYS	A.E.I. 4120*/CHIBAN (8.98/15.98)	A-TOWN HARD HEADS 42
(87)	93	95	3	ME PHI ME	RCA 61036* (9.98/13.98)	ONE 87
88	85	81	5	MILIRA	MOTOWN 6328* (9.98/13.98)	BACK AGAIN 81
89	81	77	4	SHOMARI	MERCURY 848896* (9.98 EQ/13.98)	EVERY DAY HAS A SUN 77
90	75	69	41	BLACK SHEEP	MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING 15
91	89	99	10	CLUB NOUVEAU	JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING 80
92	86	91	13	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98)	UP FRONT 69
(93)	NEW	▶	1	TOTALLY INSANE	IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET 93
94	84	82	46	NICE & SMOOTH	RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED 29
95	66	57	45	A TRIBE CALLED QUEST	JIVE 1418* (9.98/13.98)	LOW END THEORY 13
96	97	—	2	WILLIAM BELL	WILBE 4128*/CHIBAN (9.98/15.98)	BEDTIME STORIES 96
(97)	RE-ENTRY	17		POISON CLAN	EFFECT 3005*/LUKE (9.98/15.98)	POISONOUS MENTALITY 62
98	92	86	42	2ND II NONE	PROFILE 1416 (9.98/14.98)	2ND II NONE 26
(99)	RE-ENTRY	10		BASS BOY	NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS 82
100	91	83	17	BASS PATROL	JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS 63

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.

COLUMBIA HAS STRATEGY FOR BRINGING BLUES TO A WIDER AUDIENCE

(Continued from page 10)

Johnson Era," the labels are "counting on the same things that made the Robert Johnson box happen—word of mouth, press, and publicity," says Legacy senior director of marketing Gary Pacheco.

"It doesn't make sense for us to spend \$50,000 to advertise in some fancy [mainstream] magazine," says Pacheco. "We basically did some advertising in core places, like blues magazines, and try to get people who are into it to talk about it. You get a piece in The New York Times, a review in Billboard—all that stuff gets to the point where, how can you not

check this stuff out? All these respected people are praising it. Once we get the critical acclaim, then we have a story and we can go back and advertise in mainstream publications."

The appeal of these releases goes beyond the core audience of blues fans, Pacheco adds. "Johnson struck a chord with young rock'n'rollers who wanted to know where rock'n'roll came from," he says. "We see the new boxed set as the same situation—an essential collection that goes beyond genre. It's both a history lesson and a musical experi-

ence." The boxed set, he adds, includes a great deal of unreleased and rare material for the collector.

Columbia/Legacy has also recently released titles by Johnny Winter, Taj Mahal, Son House, and Muddy Waters. "Johnny Winter to most rock guitarists is one of the gods," says Pacheco. "Taj Mahal was redefining blues to more modern standards before anyone. And Son House was one of Robert Johnson's mentors. It's fascinating to go back and hear where all this started."

Continuing this blues renaissance is "Roots Of Rhythm And Blues—A

Tribute To The Robert Johnson Era," due out Sept. 1 on Columbia. Recorded live at the Smithsonian Institution's 1990 Festival of American Folklife, this album includes performances of Robert Johnson songs by the five surviving links to Johnson: the late Johnny Shines (in his last performance), who traveled and performed with Johnson; Johnson's stepson, Robert Lockwood Jr.; Johnson's protégé, Lonnie Lee Pitchford; David "Honeyboy" Edwards, who was with Johnson the night in 1938 when he was poisoned under mysterious circumstances in Mississippi; and Henry

Townsend, who performed with Johnson. The album also includes 19 other blues, gospel, and folk songs that influenced Johnson and his contemporaries.

All of these titles, with the exception of "A Tribute To The Robert Johnson Era," are part of Columbia/Legacy's "Roots N' Blues" reissue series, which began in 1990 and currently numbers 25 titles. One advantage to the series concept, says Pacheco, is that "two or three times a year, we get a chance to talk about not just what's new, but also the previous titles in the series."

R&B

ARTISTS & MUSIC

Everette Harp Stacks Up Sax Contributions Room In Market For Latest Jazz-Flavored Effort

BY DAVID NATHAN

LOS ANGELES—While Houston-born Everette Harp would be the first to admit that the number of R&B/jazz-flavored sax players in the marketplace has grown considerably over the last few years, he is living by an old adage: "I truly believe there's room out there for everyone, that we each have something unique to contribute."

These days, Harp hears witness to that reality: His self-titled debut album for Manhattan Records is off to a flying start, and while other more established figures like Grover Washington Jr., Najee, George Howard, and David Sanborn all have current product, Harp is winning new converts to his passion-fueled style every day. A first single, Harp's warm version of the Janet Jackson hit "Let's Wait Awhile" (featuring the Perri sisters in vocal support) was well-received at R&B, Quiet Storm, and jazz formats; a new single, "When I Think Of You," is due shortly.

It was as a member of Anita Baker's touring band in 1988 and again in 1990 that the 6-foot-plus Harp (whose stature and trademark ponytail make him instantly recognizable) first came to public attention, although he had previously enjoyed a brief road stint with Teena Marie earlier in '88 after moving out to Los Angeles. It was through his association with Baker that Harp met George Duke, with whom he worked on a 101 North project for Capitol Records. He toured with that group,

Dianne Reeves, Najee, and Duke in the summer of '91, and headed to the studio with the renowned producer/key-boardist that fall to work on his auspicious debut.

"Early on, around '82, '83, I really wanted to make a record but after Kenny G's mainstream success, it seemed like there was this huge influx of sax players and I felt there were just too many of them," says Harp, taking time to talk just prior to what turned out to be a highly successful stint at the Montreux Jazz Festival in July. "However, once I got started working on my album, I got excited about it. It led me to asking myself what I had to offer and really, it was like a discovery process for me."

Concentrating on original material, most of which he either wrote or co-wrote, Harp was initially leery about recording a cover tune. "When Capitol's R&B staff decided to get involved, they suggested I do a cover. I thought I'd gotten away with not having to do one because I've seen in the past how doing a song that's familiar to people can mean the rest of an album can get overshadowed. Fortunately, that hasn't happened this time."

Harp, who is managed by BNB (which also represents Baker and Keith Washington), does not limit his creative expression to playing sax: He sings lead vocals on two cuts as well as playing keyboards on 10 tracks on the album, which features such stellar musicians as Paulinho Da Costa, Paul Jackson Jr., Freddie Washington,

Dwight Sills, Rayford Griffin, and Ray Fuller (both from Baker's band), Doc Powell, and vocalists Phil Perry, Carl Carwell, and new singer Chante Moore. "After the first tour I did with Anita, I divided my time doing road work with Sheena Easton and Kenny Loggins and each case, I sang backup vocals and played both keyboards and sax."

According to Tom Evered, Manhattan/Blue Note's VP of marketing, Harp's album has already exceeded initial sales projections: "We always have high hopes that an LP by a new artist will do well, but this record is definitely faster than we anticipated. Everette's road work with Anita Baker made him very familiar to a lot of people, plus some key TV appearances on 'The Arsenio Hall Show' [which featured a spot with Harp and other sax men including Najee and Dave Koz] and 'The Tonight Show' have made him very visible," says Evered.

Harp is planning spot dates, with a possible tour with fellow new Capitol recording artist Rachelle Ferrell in the works. Meanwhile, the genial musician expresses gratitude that his first album is being so well-received: "I'm lucky because I'm with a company that knows that I'm interested in building a career. This isn't about a million sales overnight and they understand that. I've already begun thinking about the next album and it will likely be a little more upbeat because I want to show that I'm not one-dimensional."

TOO SHORT IS LONG ON SUCCESS

(Continued from page 12)

he says, "too bad."

About the cuts on "Shorty," Jive's senior VP/GM, Barry Weiss, says, "We were hoping for another 'The Ghetto' but, to be honest, we're glad that we didn't get one. Too Short's appeal is at the street level. With an artist like him, the worst thing to have is the perception that he's selling out."

Sticking to his roots, Too Short has made an album consisting purely of what he calls "ghetto music." He says, "I was at a point in my career where I had to ask myself, 'Where should I go?' I am a platinum artist who has decided to be hardcore."

According to Weiss, 45 R&B stations, many in major markets, are playing "I Wanna Be Free (That's The Truth)," the first single. Its accompanying video, he says, is doing well. But, adds Weiss, "The song's lyrical nature will limit its accessibility, although it shouldn't."

Short says, "I wrote 'I Wanna Be Free' after I heard people in the streets talking about the Rodney King verdict; it's something the homies could relate to. I make songs for me and the homies, and I try to stay fresh."

Now 26, Too Short grew up middle-class, the son of two accountants. Born Todd Shaw, he acquired his moniker because of the diminutive size (5'2") he maintained until after graduating high school. His pimp stance is the result of having read blaxploitation books by authors Iceberg Slim and Donald Goines, and absorbing the mood of his

Bay-area surroundings. "Oakland is a pimp town," he says. "That vibe started to fade in the '80s, but in '92 it's still here."

With youthful confidence, Too Short says he does not need to think about promotion and marketing and just "kicks back" after leaving the studio. "When I drop a record, my friends, neighbors, and the people in the streets know it's out; they go get it." Weiss says Short had to be persuaded to have a release party for "Shorty



TOO SHORT

The Pimp." Held in July at the Oakland Park Hotel, it was a concept bash staged as a "players' ball" (complete with video images from films like "Black Caesar" and "The Mack") that required attendees to dress as either a pimp or a 'ho. Hosts for the evening included blaxploitation film stars Antonio Fargas and Richard Roundtree.

Jive plans to release "In The Trunk" by early September. The single will come with an East Coast remix by Gang Starr's D.J. Premier. "He goes platinum without East Coast support," Weiss says, "so this remix experiment is not a life-or-death kind of thing."

Too Short will go on tour, fronting a four-piece live band, beginning Friday (21) in Louisville, Ky. The supporting performers on the bill will be DJ Quik, 2nd II None, Spice 1, and Pooh Man.

Pooh Man is signed to Short's production company, Dangerous Music. Another associate of the company is Ant Banks, a co-producer on "Shorty The Pimp" and other Too Short projects. Banks is currently tracking a solo project that Jive hopes to release in September.

Short says Dangerous was set up in 1987 to be "an outlet for the many talented artists in the Bay with no outlet." The company, which is housed in a home, boasts a fully digital recording facility, 20 employees, and a growing roster of varied and unconventional fledglings. "Me," says Too Short, "I like to go against the norm."

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 62 R&B 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. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	40	7	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
1	1	8	END OF THE ROAD	5 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	39	38	13	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
2	2	12	BABY BABY BABY	TLC (LAFACE/ARISTA)	40	47	4	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
3	4	18	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	41	34	18	IN THE CLOSET	MICHAEL JACKSON (EPIC)
4	3	17	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	42	44	4	I'M STILL WAITING	JOEDECI (UPTOWN/MCA)
5	6	15	KEEP ON WALKIN'	CECE PENISTON (A&M)	43	41	4	CROSSOVER	EPMD (RAL/CHAOS)
6	5	21	COME & TALK TO ME	JODECI (UPTOWN/MCA)	44	42	10	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
7	7	3	HUMPIN' AROUND	BOBBY BROWN (MCA)	45	48	5	MOVE ME NO MOUNTAIN	SOUL II SOUL (VIRGIN)
8	9	14	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	49	5	COMMITTED	THIRD WORLD (MERCURY)
9	10	8	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	47	—	1	RIGHT NOW	AL B. SURE (WARNER BROS.)
10	11	8	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	48	39	10	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
11	8	14	MR. LOVERMAN	SHABBA RANKS (EPIC)	49	58	2	CAN YOU HANDLE IT	GERALD LEVERT (ATCO EASTWEST)
12	13	4	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	50	69	2	SWEET NOVEMBER	TROOP (ATLANTIC)
13	14	7	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	51	50	7	BRAINSTORMING	M.C. BRAINS (MOTOWN)
14	12	19	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	52	55	4	MIC CHECKA	DAS EFX (ATCO EASTWEST)
15	15	7	JAM	MICHAEL JACKSON (EPIC)	53	72	2	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
16	17	12	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	54	67	2	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)
17	19	6	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)	55	54	7	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
18	16	6	MY KINDA GIRL	RUDE BOYS (ATLANTIC)	56	63	6	SOMEBODY'S BEEN SLEEPIN' ...	GARY BROWN (CAPITOL)
19	20	21	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	57	59	6	I MISS YOU	JOE PUBLIC (COLUMBIA)
20	21	7	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	58	53	5	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
21	35	3	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	59	62	7	THROUGH THE TEARS	MELISSA MORGAN (PENDULUM/ELEKTRA)
22	26	4	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	60	51	7	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
23	37	2	KICKIN' IT	AFTER 7 (VIRGIN)	61	52	7	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
24	28	7	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	62	57	4	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
25	18	11	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	63	—	1	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
26	25	15	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	64	56	7	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
27	29	7	REAL LOVE	LORENZO (ALPHA INT'L/PLG)	65	45	7	YOU KNOW WHAT I LIKE	EL DEBARGE (WARNER BROS.)
28	22	13	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	66	—	1	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
29	31	7	WISHING ON A STAR	THE COVER GIRLS (EPIC)	67	73	2	I'D DIE WITHOUT YOU	P.M. DAWN (LAFACE/ARISTA)
30	24	15	SILENT PRAYER	SHANICE (MOTOWN)	68	61	7	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)
31	27	12	USE ME	MEN AT LARGE (ATCO EASTWEST)	69	70	7	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)
32	36	7	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)	70	60	7	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
33	33	19	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	71	46	12	WHATEVER IT TAKES	TROOP (ATLANTIC)
34	30	7	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)	72	65	2	A LITTLE MORE LOVE	LISA STANSFIELD (ARISTA)
35	32	11	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	73	68	4	JUS LYKE COMPTON	DJ QUIK (PROFILE)
36	—	1	I ADORE YOU	CARON WHEELER (PERSPECTIVE)	74	64	17	DO IT TO ME	LIONEL RICHIE (MOTOWN)
37	43	6	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	75	71	2	BACK TO THE HOTEL	NZDEEP (PROFILE)

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

1	—	1	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	14	10	6	ALL WOMAN	LISA STANSFIELD (ARISTA)
2	1	2	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	15	15	7	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
3	3	6	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	16	20	2	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
4	4	7	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	17	21	7	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
5	2	7	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	18	18	7	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
6	7	7	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	19	14	7	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
7	5	7	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	20	19	7	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	8	7	I LOVE YOUR SMILE	SHANICE (MOTOWN)	21	16	7	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
9	11	6	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	22	22	7	EVERLASTING LOVE	TONY TERRY (EPIC)
10	9	2	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	23	—	1	NU NU	LIDELL TOWNSELL (MERCURY)
11	12	7	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)	24	23	7	STAY	JOEDECI (UPTOWN/MCA)
12	13	7	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	25	24	7	I'LL TAKE YOU THERE	BEBE & CECE WINANS (CAPITOL)
13	6	7	LOVE ME	TRACIE SPENCER (CAPITOL)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HIP-HOP BRINGS NEW ENERGY TO JAZZ

(Continued from page 1)

include tracks produced by Ali Shaheed of A Tribe Called Quest and Eric "Vietnam" Sadler, one of the prime architects of Public Enemy's chaotic multilayered sound.

To many in jazz and rap, the collaboration is a natural because of the experimental, underground roots of both musical forms. Many draw parallels between the history of the two styles—including initial rejection by mainstream culture.

Ali Shaheed, who with Q-Tip has produced jazz-inflected tracks for two Jive albums by rap group A Tribe Called Quest (of which they are members), says, "A lot of the [older] jazz musicians lived the same life as rappers. It's underground music. And you had a collaboration—a bunch of different kinds of instrumentalists coming together to record an album—which is kind of like what rap music was about a long time ago, just a whole bunch of different rappers from all over just coming in and doing their thing."

Producer and former Stetsasonic member Daddy-O offers, "The way jazz musicians created then is how hip-hoppers create now. They would go with a feeling and take pieces from here and there. And so do we."

GRP saxophonist George Howard, who has not yet dabbled in hip-hop, adds, "Rap is poetry over urban jungle rhythms, brothers from the 'hood just throwing down, which is what jazz used to be. When bebop came out they said it was a bastard art form, just like rap."

Daddy-O says the term jazz can readily be applied to the new sound: "Jazz is not what Wynton Marsalis does—play some 40-year-old chords or some 30-year-old runs that Charlie Parker played. Jazz is what emanates from what the people are doing in their particular day and time. I believe that hip-hop is the jazz music of today."

ROOTS & BRANCHES

Guy Eckstine, VP of A&R for Verve, says the trend has its roots in two distinct movements of the '80s: the acid-jazz movement from London, which carried a more club sound; and M-BASE, a mid-'80s collective of young, progressive jazz musicians, including Steve Coleman, Cassandra Wilson, and Osby, which took a more avant-garde approach. Eckstine calls new jazz swing "the best thing to happen to jazz since Miles went electric. Very refreshing."

New jazz swing also is linked to the rare groove movement, which, like acid jazz, was born in U.K. dance clubs. A boost has been club nights and showcases, primarily New York's ongoing Groove Academy/Giant Step series.

Groove Academy, a concert promotion and artist management company, has presented dozens of veteran R&B acts that have been sampled by hip-hoppers over the years, including the Ohio Players, the Average White Band, and George Clinton; the Giant Step series (also promoted by Groove Academy) has presented up-and-



The late Miles Davis, left, with rapper/producer Easy Mo Bee. The two collaborated on "Doo-Bop," the current Davis album that was completed after the trumpeter's death last September.

our own is kind of annoying," Bernstein says. "Things would be a little easier if there were other people like us."

Some hip-hop clubs have found strong positive reactions to vintage tracks by such jazz artists as Lonnie Liston-Smith, Roy Ayers, Donald Byrd, and Herbie Hancock, which are mixed with rap tracks. "We are experiencing a certain amount of acceptance from hip-hoppers," says Matthew Stringer, VP of marketing and creative development for Island, of the Jordan debut release, "The Antidote." "There is significant club play on the record; they will mix A Tribe Called Quest with Ronny Jordan, no problem."

THE RADIO/RETAIL RAP

A handful of urban and new AC stations have exposed new jazz swing to their audiences. "I'm glad to hear [new jazz swing]," says Shirley Maldonado, operations manager at WQCD (CD101) New York. "It's fabulous, and I hope it continues to flourish for a while because it adds a nice spice to the format. I'm always looking for that new sound, and smooth stuff seems to work really nicely."

"The Ronny Jordans and Art (Continued on page 78)

coming jazz and funk bands and many rap acts. Groove Academy was first to present the Brand New Heavies in the U.S.; the British band's reception by hip-hoppers was so strong that 10 rap acts collaborated with the band on its latest Delicious Vinyl album, "Heavy Rhyme Experience."

According to Maurice Bernstein, president of Groove Academy, the Giant Step concept has toured clubs in such major cities as Boston, Miami, Chicago, and Los Angeles. "We started Giant Steps to show that jazz and hip-hop are related," he says. "We weren't the pioneers of new jazz swing, but we influenced a lot of artists." He adds that when the company started Giant Step in 1990, he could have counted the number of hip-hop jazz releases on one hand. "It was Gang Starr's 'Jazz Thing,' Dream Warriors' 'Wash Your Face In My Sink,' and Pal Joey's 'Hot Music.' That was it. Now every song that comes out almost has a jazzy feel."

While Giant Step has grown, touring nationally and internationally, it is still alone in showcasing new jazz swing acts. "Being out on

Hot Dance Breakouts

CLUB PLAY

1. THE COLOUR OF LOVE THE REESE PROJECT GIANT
2. PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
3. I BELIEVE IN YOU THE FINAL CUT NETWORK
4. LOOK TO THE FUTURE FORTRAN 5 FEATURING LARRY GRAHAM MUTE
5. HUMPIN' AROUND BOBBY BROWN MCA

MAXI-SINGLES SALES

1. MOVE THIS TECHNOTRONIC FEATURING YA KID K SBK
2. THE COLOUR OF LOVE THE REESE PROJECT GIANT
3. SESAME'S TREET SMART E'S SUBURBAN BASE
4. WE CAN MAKE IT TRACIE DAVES RELATIVITY
5. FREE THE PARTY HOLLYWOOD

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

Billboard® FOR WEEK ENDING AUGUST 22, 1992

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	8	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE 1 week at No. 1
2	5	6	4	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
3	1	2	8	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
4	4	3	9	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO
5	2	1	9	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
6	7	7	7	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
7	6	8	8	JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
8	9	16	4	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK
9	8	13	6	FULL TERM LOVE (FROM "CLASS ACT") (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE
10	10	15	6	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1
11	12	17	5	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI
12	19	—	2	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX
13	13	12	7	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
14	11	11	6	THIN LINE (C) VIRGIN 98544	◆ KID FROST
15	16	21	4	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
16	21	23	3	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.
17	14	10	17	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH
18	20	27	4	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
19	NEW ▶	1	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA	
20	26	—	2	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S
21	22	—	2	XODUS (C) (T) POLYDOR 863 032/PLG	◆ XCLAN
22	23	26	3	5TH WARD (M) RAP-A-LOT 7007/PRIORITY	◆ RAHEEM
23	NEW ▶	1	HOLLYWOOD PARADOX (C) VIRGIN 12586	◆ THE COLLEGE BOYZ	
24	18	19	5	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	◆ BEASTIE BOYS
25	28	28	3	HO FRAT SWING (C) (T) BUST IT 44845	◆ HO FRAT HO!
26	15	9	15	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
27	27	—	2	BRAINSTORMING (C) (T) MOTOWN 2170	◆ M.C. BRAINS
28	17	5	11	STROBELITE HONEY (C) (M) (T) MERCURY 866 868	◆ BLACK SHEEP
29	25	24	6	I CAN'T HOLD BACK (M) (T) ATLANTIC 85863*	◆ K-SOLO
30	NEW ▶	1	I MADE LOVE (4 DA VERY 1ST TIME) (C) (T) (X) CAPITOL 44828	◆ LITTLE SHAWN	

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



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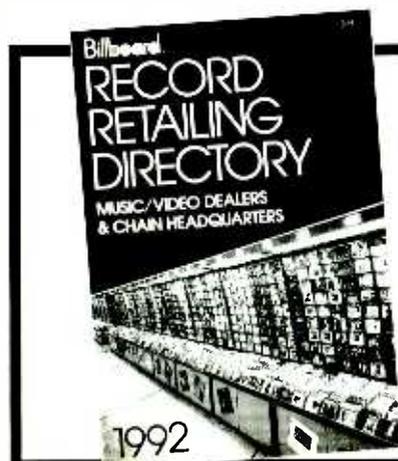
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	3	10	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
2	3	4	7	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
3	6	8	6	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
4	7	10	6	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
5	9	14	5	JAM EPIC 74334	◆ MICHAEL JACKSON
6	8	13	6	YOUR LOVE WARNER BROS. 40393	◆ CHIC
7	10	15	6	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
8	4	5	9	MONEY REPRISE 40392/WARNER BROS.	CAMEO
9	1	2	9	JUMP! SUNSHINE 1-2456/ARISTA	THE MOVEMENT
10	17	29	4	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
11	11	16	6	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
12	5	1	9	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
13	15	21	6	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
14	18	20	6	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
15	21	27	5	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
16	20	25	5	BURNING CHARISMA 12600	MK FEATURING ALANA
17	30	46	3	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
18	14	6	10	DROP A BEAT INSTINCT 240	MOBY
19	16	17	7	WHATEVER YOU DREAM GUERILLA 13862/I.R.S.	REACT 2 RHYTHM
20	24	24	7	THE HITMAN INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
21	22	11	9	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
*** Power Pick ***					
22	32	41	3	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
23	29	35	4	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
24	19	18	9	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
25	28	33	5	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
26	23	23	6	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
27	31	44	3	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
28	12	9	11	RAIN FALLS VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
29	25	22	8	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
30	27	19	11	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
31	40	—	2	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
*** Hot Shot Debut ***					
32	NEW	—	1	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
33	13	7	10	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
34	33	32	5	THE CREATOR ZYX 6732	THE CREATOR
35	36	39	6	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
36	48	—	2	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
37	42	—	2	ANOTHER MINUTE SRC 14035/ZOO	◆ CAUSE & EFFECT
38	37	38	6	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	◆ THE CURE
39	47	—	2	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
40	45	—	2	FEELING GOOD EMOTIVE 728	JAMES HOWARD
41	34	28	11	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
42	NEW	—	1	TROUBLE 111 EAST 0012	KIM BEACHAM
43	43	47	3	GHETTO RED HOT COLUMBIA 74233	◆ SUPER CAT
44	NEW	—	1	MOVE ME NO MOUNTAIN VIRGIN PROMO	◆ SOUL II SOUL
45	41	36	8	SHINE ON ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
46	NEW	—	1	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
47	NEW	—	1	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
48	NEW	—	1	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
49	38	43	4	GOT TO BE FREE GREAT JONES 530 616/ISLAND	49ERS
50	39	40	8	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	3	4	JAM (M) (T) (X) EPIC 74334	◆ MICHAEL JACKSON
2	2	1	10	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
3	5	8	5	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
4	6	6	7	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
5	8	7	12	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
6	9	13	8	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	THE MOVEMENT
7	7	9	6	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
8	10	10	6	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
9	4	4	8	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
10	3	2	12	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
11	12	18	6	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
12	11	11	8	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
13	19	29	4	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
14	17	30	3	RHYTHM IS A DANCER (T) ARISTA 1-2445	◆ SNAP
15	13	16	9	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
16	16	22	6	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
17	18	23	6	SONIK FRIKTION (M) (T) MAJJI 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
18	20	27	4	TEQUILA (M) (T) ATCO EASTWEST 96161	◆ A.L.T. AND THE LOST CIVILIZATION
19	27	49	3	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
20	31	40	4	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
21	24	35	3	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	◆ THE B-52'S
22	29	38	7	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
23	25	24	6	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
24	14	5	9	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
25	15	15	10	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
26	30	33	6	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
*** Power Pick ***					
27	40	—	2	DISAPPOINTED (T) (X) WARNER BROS. 40562	ELECTRONIC
28	32	37	4	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY
29	34	39	5	THAT'S EVIL MAN (TAKE A TRIP) (M) (T) ZOO 14048	MORPHEUS
30	28	21	22	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
31	21	17	11	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
32	33	26	11	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
33	23	19	20	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
*** Hot Shot Debut ***					
34	NEW	—	1	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
35	NEW	—	1	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
36	36	41	8	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
37	38	43	4	SEX ON WHEELZ (M) (T) INTERSCOPE 96163/ATLANTIC	◆ MY LIFE WITH THE THRILL KILL KULT
38	22	12	11	RAIN FALLS (T) VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
39	26	14	12	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
40	41	47	4	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
41	37	31	17	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED
42	45	45	21	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
43	NEW	—	1	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
44	49	—	2	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
45	NEW	—	1	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
46	47	48	4	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
47	NEW	—	1	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP
48	44	42	8	DROP A BEAT (T) INSTINCT 240	MOBY
49	NEW	—	1	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	◆ LISA STANSFIELD
50	43	25	13	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON

○ 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. © 1992, Billboard/BPI Communications.



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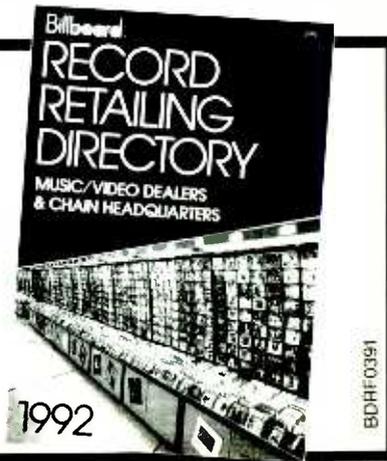
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Dance

ARTISTS & MUSIC

Get A Hold Of Zoo Experience; 1 Vision Song Looks Like A Winner

MO' MUSIC: As we noted last week, not even the dog days of August can interrupt the flow of interesting new music in clubland. Here are some more selections for your shopping list:

At the top of the heap this week is "Love's Got A Hold On Me," by **Zoo Experience** (Cooltempo, U.K.). Here we are served a thoroughly pleasing trans-Atlantic house affair in which Chicago-based singer **Destry** smolders over a sax-lined groove created by **Bobi & Steve**, a pair of radio and

club jocks from London's **Kiss-FM**. Those with a reverence for dance music's rich history and retro-R&B will be drawn to the lush "House Of Fun" mix with its live percussion, strings, and overall Philly-soul stance. The "Good For You" mix and dub, however, are more suitable for club play, given their more break-conscious, garage nature. Either way, you come up with a winner.

Here's a fearless prediction: Three minutes into "My Underground" by **1 Vision** (aka up-and-coming Chicago

producers **Terry Hunter** and **Joey "The Don" Donatello**) you will be writhing about the dancefloor in sweaty, breathless frenzy. A hard-edged house beat is embellished with an array of interesting keyboard effects and hypnotic vocal bits. Also noteworthy are two flipside treats, "Seduction" and "I Need Ja," each of which follows a similar blueprint of merging fierce beats with memorable passages of sound and vision. A welcome respite from the standard, and usually anonymous instrumental fare. Available through **Mirage Entertainment** in Chicago.

The ever-adventurous folks at **Logic Records** (U.K.) continue to explore the next realm of techno and house with two necessary underground jams. The first is "Understand This Groove" by **Sound Factory**, and it tempers rambling piano lines with subtle synths and a spiraling male vocal passage that offers the listener (and dancer) something to grab hold of.

The other is "Swing In Trance" by **Odd Company** (known to those on the inside as Germany's **DJ Dag** and **Jam El Mar**). It nicks bits of the theme from the "Odd Couple" sitcom, and drops it into a percolating pot of techno/synth effects. Remixes by **Simon Hansen**, **Laurence Nelson**, and **Garren Emerson** are well constructed and ready for nearly any rave or trance trip.

Roberta Gilliam, the voice behind **Frankie Knuckles'** hit "Workout," struts solo with "Take Me" (**My Disc/Emotive**, New York), a smokin' slice of diva-house, produced by **Victor Simonelli**. With assistance from collaborator **Satoshi Tomeii**, he inspires Gilliam to belt an assured, star-quality vocal that would sound quite nice on the radio. Our only quibble is with the track's lack of diversity, mixwise. As it stands, "Take Me" is a highly potent, sure-fire club hit. But we can't help but ponder its po-

tential if given at least one beefier mix. When you have a song, a singer, and a producer generating these kind of sparks, you have to try to reach for the ultimate creative possibilities.

New York radio personality **John Robinson** continues to evolve as a producer and composer with "Thank You" by **Karen Anderson** (**Nott-Us**, New York). Already getting healthy exposure on the East Coast, this vir-

Wait" and the new single, "He Said, She Said." Fans will enjoy the inclusion of the 1987 nugget "Love Letters." Giggles takes you on a festive journey that proves freestyle may not always be the flavor of the moment, but it is far from dead.

TID-BEATS: Ex-Arista dance/crossover promotion head **George Hess** is back in action as the VP of marketing and promotion at the **BMG**-distributed **Esquire Records** in New York. His first dance project will be the next **Degrees Of Motion** single, "Soul Freedom," due out in early September. No firm word yet on his replacement at Arista... **Carmen Cacciatore** joins **RCA Records'** crossover department in New York as East Coast manager of dance and crossover music. He will be juggling both promotion and A&R duties. Cacciatore was previously the music director of **WZOU Boston**.

PARTING GLANCES: The club community continues to lose citizens to the AIDS epidemic at a devastating pace. As in the past (and for the foreseeable future), we are committed to using this space to pay respect to the passing of folks who have, in one way or another, made an impact on dance music. It may be uncomfortable for each of us to continually face such darkness, but it is not realistic to try to hide from the truth—or ignore the loss to our community.

Larry Patterson died July 30 at the age of 44. He was among the top club DJs on the East Coast, playing such hallowed halls as **Zanzibar** and the **Paradise Garage**. Patterson also served as director of A&R at **Prelude Records** at one point in his career, and remixed singles by **Sharon Redd**, **Tremaine**, and **Colonel Abrams**.

Judy Weinstein of **Def Mix Productions** credits Patterson as one of the forerunners of the sound that we hear in clubs now. Larry was mentor for people like **David Morales** and **Tony Humphries**.

Roger Hillman passed away Aug. 2. He was 40 years old. Hillman was the founder of the **Kyohva Record Pool** in Kentucky, which covered other such areas as Ohio and West Virginia. He was also the chairman of a popular underground dance music fraternity, the **Netta Society**, which was formed during the '70s. He is survived by his longtime companion and business partner, **Louis Gaspar**.



by Larry Flick

tually flawless deep-house anthem is bolstered by an unshakable hook, a rich groove, and Anderson's moving delivery of the song's spiritual lyrics. Justice prevailing, a label with far-reaching distribution will snap this one up, and turn it into the smash it deserves to be.

With "Keep It Coming" (**Columbia**), **David Cole** and **Robert Clivilles** introduce a new **C&C Music Factory** lineup, featuring rapper **Q-Unique** and **Deborah Cooper** (who thrilled many with her vocal on the duo's No. 1 non-C&C hit, "Pride (A Deeper Love)"). The radio version of the song is a direct descendent of "Gonna Make You Sweat," while the just-released house remix evokes memories of **Lisa Lisa's** 1991 smash, "Let The Beat Hit 'Em." Although this pleasing track has all of the rousing gospel elements required to fill dancefloors, it also has a formulaic quality that makes us wonder if it isn't time for **David** and **Robert** to once again refresh and challenge their formidable talents.

ALBUM NOTES: New York-bred freestyle vixen **Giggles** is equipped to build upon the club and radio foundation laid by her recent hit, "What Goes Around Comes Around," with her debut album, "He Loves Me... He Loves Me Not" (**Cutting**, New York).

Ablly produced by **Charlie Jimenez**, the set is lively collection that remains true to the singer's Latin roots, while incorporating pop-friendly elements. "Hugs & Kisses" kicks a serious, funk-powered groove (putting a sample from "Funk Boutique" by the **Cover Girls** to good use), as do "Good Things Come To Those Who

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- FINZY KONTINI (CHA CHA CHA) HOUSE
- DOUBLE F.M. presents SOUND OF AMNESIA AMNESIA HOUSE
- J.B. & ORCHESTRA EVIL WAYS HOUSE
- POWER BAND ALL OVER THE TIME HOUSE
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Promoters Keep Country Crowd-Pleasers Out Front

BY DEBBIE HOLLEY

NASHVILLE—Concert promoters and booking agents report another record summer for country artists on the road. They say show attendance and the number of bookings are up for artists of all calibers.

For most, the peak tour season falls between July 15 and Oct. 1 and includes fairs, festivals, outdoor venues, and buildings. Ray Shelide, a booking agent with the William Morris Agency in Nashville says, "Those venues are doing extremely well with country music—especially with the hotter, younger-oriented packages." Bob Romeo, a promoter with the Don Romeo Agency, which works about 17 states, reports, "Business is looking real good, and I think its going to

continue from what we can see in advance sales."

Shelide says his Travis Tritt/Tanya Tucker/Charlie Daniels package was "incredibly successful. That package is playing about a dozen events. We've had several sellouts."

Tony Conway, president, Buddy Lee Attractions, says his bookings are up at least 22% over last year's and in venues of all sizes. "Our dates are up across the board for acts from Merle Haggard to Clint Black." Among those on the Buddy Lee roster are Paulette Carlson, Waylon Jennings, Garth Brooks, Ricky Van Shelton, Tracy Lawrence, Lorrie Morgan, Doug Stone, Dennis Robbins, and Martina McBride.

Garth Brooks, Alan Jackson, Reba McEntire, and Clint Black were noted

on more than one occasion as doing "incredible" business. Others cited included Charlie Daniels, Aaron Tippin, Billy Dean, Little Texas, Wynonna Judd, and Brooks & Dunn.

Romeo reports record numbers on several dates. However, what has come as a surprise to some is great ticket sales for the newer acts.

Several report that established acts (such as Ronnie Milsap, the Oak Ridge Boys, the Gatlins, etc.) are experiencing some trouble. Younger competition and the economy were blamed, in part, for the flattening of attendance on that level of act. "They're competing with the newer, young acts," notes Shelide, "the Brooks & Duns, the Travis Tritts, Billy Ray Cyrus, Garth Brooks, Alan Jackson, and Wynonna Judd."

Some say unemployment levels and simple economics explain why some artists fail to draw the crowds they once did. "People are having to stretch their entertainment dollar and be very selective," says Shelide. "Generally, if someone has \$100 to spend on entertainment, he will break it down into a couple of things—maybe a sporting event, an amusement park, and a concert, instead of those things plus two or three concerts."

Agents and promoters are searching for alternatives, including more "soft ticket" situations, Branson (Mo.) dates, and some corporate work in order to compensate for the low sales in some acts. Romeo says the older acts draw well at the pay-one-price fairs he promotes. "There, you buy a \$15 ticket and you get to see anywhere from five to 10 acts usually. I can package them into pay-one-price situations and make it work."

Among those surveyed, all agreed buyers and promoters need to become more aware of where they place acts. "The Oaks or Milsap are a good draw if I place them properly," says Romeo. "For example, Charlie Daniels played a number of hard-sale dates for me last year, but I'm doing more pay-one-price dates with him this year and he's doing more people for me than last year. Alan Jackson, who I did one show with last year, is

doing a dozen shows for me this year and nearly all of his dates are hard-sale ticket dates. I'm rotating the acts in a different circle."

He says acts such as Hal Ketchum, Merle Haggard, and Charlie Pride are "doing great business for us at pay-one-price fairs. As a promoter I'm having to look at and evaluate the acts a little harder than I used to do."

Weather problems have put a damper and a chill on a number of dates this year, especially in the North, Northeast, and upper Midwest. "It has been cold, it has been raining, and we've had tornadoes during the last couple of months," explains Shelide. "I had an event the third week in June where they had snowflakes in Wisconsin, and I just got back from Northern Michigan where it was 48 degrees." "It has been very wet out there," agrees Shirley Moffett, VP, Variety Attractions in Zanesville, Ohio, "but we've managed to get the shows on. We've been able to move the shows into another area when there was no covered grandstand." Variety produces grandstand shows for county and state fairs in 12 states in the Ohio region.

While fair ticket prices are up by \$1 or \$2, building/amphitheater ticket prices have remained the same or dropped slightly.

Chart A Testament To Pre- & Post-Garth Days Plus, An Un-Conventional Choice For Republicans

OF A NUMBER OF THINGS: Events in Music Row history are now styled as "BG" or "AG" (Before and After Garth). Garth, by the way, came into existence March 25, 1989, with the charting of his first single, "Much Too Young (To Feel This Damn Old)." Looking at the Hot Country Singles & Tracks listings for this week, we notice 35 acts are AG and 26 BG. From these figures, we can confidently deduce that new acts are thriving, that old acts are thriving, that many old acts are still fairly new, that new acts are getting older, and that statistics in amateur hands lead only to whimsy, mischief and marketing strategies.

UNAWED MOTHER: In our Run-That-By-Me-One-More-Time Dept., we note that Tanya Tucker, the unwed and unabashed mother of two, will be singing the national anthem at the Republican Convention. She effectively

ensured she would not be introduced by the Vice President when she asked, "Who is Dan Quayle to go after single mothers?"

MAKING THE ROUNDS: Ricky Van Shelton, Travis Tritt, Dwight Yoakam, Trisha Yearwood, Vince Gill, and Willie Nelson sing songs Elvis made famous on the "Honeymoon In Vegas" movie soundtrack. Shelton's version of "Wear My Ring Around Your Neck" is already climbing the country charts and this week stands at No. 37. Pop singers on the soundtrack are Billy Joel, Amy Grant, Bryan Ferry, Jeff Beck & Jed Leiber, John Mellencamp, and Bono.

Hurrahs to Rhino Records for its country volume in the "Jubilation! Great Gospel Performances" series. The 18-cut CD resurrects such grand old fundamentalist fulminations as Martha Carson's "Satisfied," the Louvin Brothers' "The Family Who Prays," and the Carter Family's "God Gave Noah The Rainbow Sign."

"America's New Country," a syndicated country music television program now in 90 markets, has just added Chevy Truck as a sponsor. . . . Orr & Earls Broadcasting, Branson, Mo., has formed the subsidiary Branson RadioTours. It will develop and operate bus and air tours to Branson through radio stations. The participating stations will promote the trips to their listeners in return for a percentage of the package cost. . . . Barbara Mandrell will headline the Amusement & Music Operators Assn. awards show and banquet, Oct. 2 at Nashville's Opryland Hotel.

MARK YOUR CALENDAR: More than a dozen country and pop acts will perform Sept. 6 at the Mel Tillis Theater in Branson, Mo., to raise funds for the Muscular Dystrophy Assn. The performances are to be held in conjunction with the 27th annual Jerry Lewis Labor Day Telethon. Portions of the Branson shows will be aired live during the broadcast. Making up the Branson contingent: Pam Tillis Willie Nelson, Eddie Rabbitt, Moe Bandy, Glen Campbell, Roy Clark, Barbara Fairchild, Mickey Gilley, Loretta Lynn, Debbie Reynolds,

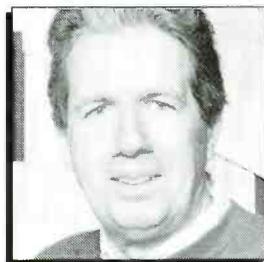
Jim Stafford, Ray Stevens, Shoji & Dorothy Tabuchi, Andy Williams, and Boxcar Willie.

The second annual Opryland Invitational Golf Tournament—this year benefiting the Minnie Pearl Cancer Foundation—will tee off Sept. 9 at the Opryland Hotel's Springhouse Golf Club. Already signed to play: Vince Gill, Chet Atkins,

Charlie Daniels, Earl Thomas Conley, and Jim Ed Brown. . . . More golf: A Food 2 Families tournament, Sept. 15 at the Legends Club of Tennessee, in Franklin. The event is sponsored by WKRN-TV (Channel 2) on behalf of Second Harvest Food Bank.

The "Country In The City Festival" will be held Oct. 3-4 in San Francisco's Golden Gate Park under the co-sponsorship of radio station KSAN and Country America magazine. Scheduled performers include Hal Ketchum, Martina McBride, Billy Ray Cyrus, Great Plains, Michael Doucet & Beausoleil, the California Cowboys, Tracy Lawrence, Suzy Bogguss, Asleep At The Wheel, the Remingtons, and Pinkard & Bowden. . . . And still more golf: Curb Records' Sawyer Brown will host the 10th annual Academy of Country Music Celebrity Golf Tournament Oct. 12 at the De Bell Golf Course, Burbank, Calif. Proceeds go to the T.J. Martell Foundation and the Neil Bogart Memorial Laboratory.

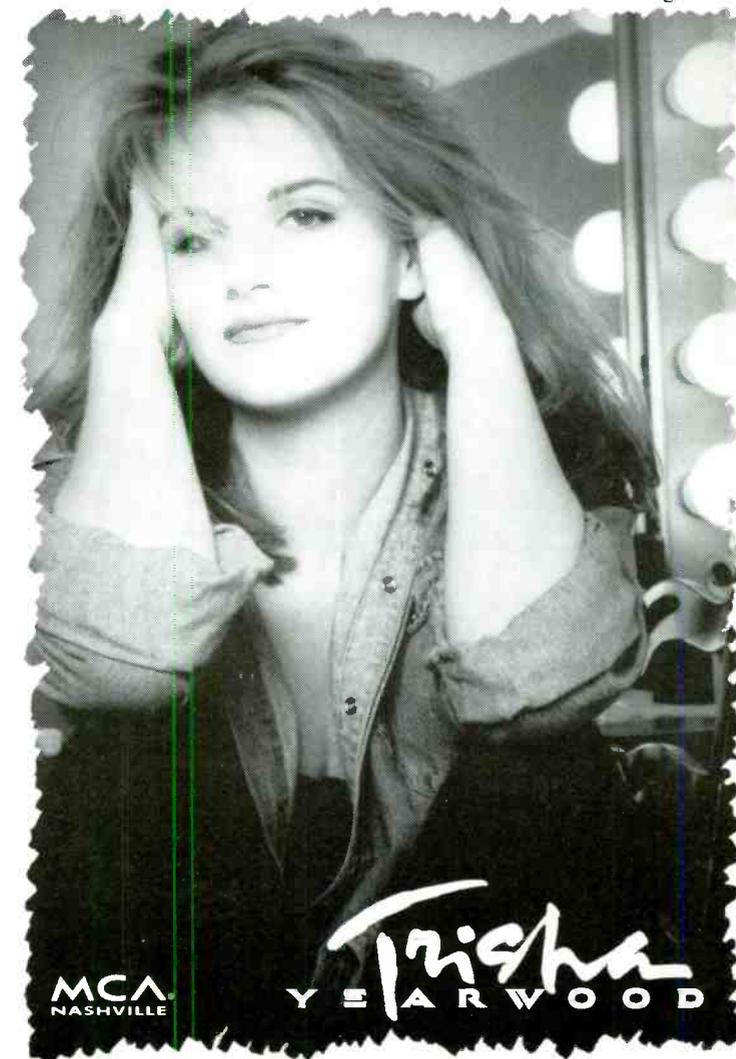
SIGNINGS: EMI Music announces a chorus of new songwriter signings: Pam Rose and Mary Ann Kennedy (who record for Pangaea Records), Billy Smith, Terry Smith, Bill Lloyd (formerly of Foster & Lloyd, now with an RCA group still to be named), David Ball, Robert Ellis Orrall (also on RCA), Henry Paul (on a yet to be named Arista act), Thom Flora and Michael Spriggs (with Marshall Dylan band signed to SBK Productions) . . . the Cactus Brothers to Liberty Records . . . Curb's Hal Gibson and David Langley With Paul Dobbs to Bobbi Smith Associates, Nashville, for publicity and management.



by Edward Morris

"NASHVILLE'S MOST AMAZING OVERNIGHT SUCCESS..."

US Magazine



Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 22, 1992

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY 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 WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	*** No. 1 *** BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440 4 weeks at No. 1
2	2	3	10	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
3	5	9	11	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
4	6	7	13	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
5	3	2	12	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
6	11	15	15	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
7	4	4	13	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
8	9	11	10	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
9	12	12	8	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	◆ VINCE GILL (V) MCA 54406
10	7	8	12	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
11	13	13	13	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
12	15	17	8	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
13	8	5	17	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57765
14	17	19	10	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
15	18	21	7	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	◆ DOUG STONE (V) EPIC 74399
16	10	6	14	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
17	24	30	5	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
18	19	18	12	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
19	16	16	13	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
20	20	20	10	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
21	25	28	7	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
22	21	25	11	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
23	14	10	16	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNNONNA (V) CURB 54407/MCA
24	26	33	5	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
25	23	23	12	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
26	22	22	9	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
27	34	40	4	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
28	28	34	7	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2410
29	31	36	7	ME AND MY BABY B.BANNISTER,P.OVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
30	27	14	19	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
31	32	24	19	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
32	38	45	3	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
33	39	44	6	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
34	40	49	8	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
35	36	32	18	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
36	37	38	9	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
37	42	47	5	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
38	49	69	3	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
39	65	—	2	*** POWER PICK/AIRPLAY *** IF I DIDN'T HAVE YOU K.LEHNING (S.EWING,M.D.BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	44	48	9	THAT'S WHAT I'M WORKING ON TONIGHT B.MONTGOMERY (L.WILLIAMS,N.WILLIAMS,M.W.FRANCIS)	◆ DIXIANA (V) EPIC 74361
41	41	42	19	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
42	57	—	2	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
43	43	37	16	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
44	47	50	8	OUR LOVE WAS MEANT TO BE C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
45	50	53	5	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
46	60	—	2	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
47	52	71	3	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
48	54	—	2	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIDER,M.ROLLINGS)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
49	46	39	18	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRIS 18966/WARNER BROS.
50	48	46	18	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
51	51	57	5	WHEN LOVE COMES AROUND THE BEND K.LEHNING (J.LEO,P.TILLIS,M.WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
52	59	65	3	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRIS 18846/WARNER BROS.
53	53	56	7	THIS OL' HEART J.STROUD (T.MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
54	71	—	2	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
55	67	—	2	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	◆ RADNEY FOSTER (V) ARISTA 1-2448
56	63	62	18	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FOLKVORD)	PATTY LOVELESS (V) MCA 54371
57	45	43	9	FAMILIAR GROUND R.BYRNE,A.SHULMAN (T.LANCASTER,M.WHITE)	◆ MICHAEL WHITE (V) REPRIS 18881/WARNER BROS.
58	56	52	8	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R.PENNINGTON (C.RYLE,B.HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
59	NEW	1	1	*** HOT SHOT DEBUT *** SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
60	61	61	17	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
61	64	60	16	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
62	69	64	20	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILLIS,J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
63	74	—	2	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYNNONNA (C) (V) CURB 54449/MCA
64	58	55	8	SHE WROTE THE BOOK S.HENDRICKS (S.BOGARD,R.GILES)	◆ ROB CROSBY (V) ARISTA 1-2443
65	55	54	8	ROSALIE B.MAHER (C.BICKHARDT,D.SCHLITZ,B.MAHER)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74357
66	70	70	10	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA ALBUM CUT
67	73	—	2	BE MY ANGEL B.BECKETT (D.SEAL,S.B.MCDILL,J.KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
68	NEW	1	1	MOTHER'S EYES S.BUCKINGHAM,L.STRICKLAND (K.STALEY,G.HARRISON)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
69	NEW	1	1	HELP, I'M WHITE AND I CAN'T GET DOWN R.BALL,R.PENNINGTON (R.BALL,C.GREGORY)	◆ THE GEEZINSLAWS (C) (V) STEP ONE 442
70	72	75	4	AS LONG AS YOU BELONG TO ME H.DUNN,P.WORLEY,E.SEAY (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN (V) WARNER BROS. 18831
71	NEW	1	1	THAT'S THE THING ABOUT A MEMORY K.STEGALL (K.STEGALL,T.BYRD,L.ANDERSON)	◆ TRACY BYRD (V) MCA 54426
72	NEW	1	1	THAT'S ME P.WORLEY,E.SEAY (T.HASELDEN,B.ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
73	NEW	1	1	BEFORE I'M EVER OVER YOU J.CRUTCHFIELD (S.RAMOS,J.VANDIVER)	LEE GREENWOOD LIBERTY ALBUM CUT
74	62	58	6	I GOT A DATE R.BYRNE,A.SHULMAN (D.ALLEN,T.BAYS)	◆ THE FORESTER SISTERS (V) WARNER BROS. 18906
75	68	59	7	HOMETOWN RADIO J.STROUD,L.PETERZELL (V.RUST)	CURTIS WRIGHT LIBERTY ALBUM CUT

Records moving up the chart with airplay gains this week. ◆ 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. © 1992, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	—	—	1	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
2	—	—	1	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH RCA
3	1	—	2	NORMA JEAN RIBOY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
4	—	—	1	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT ARISTA
5	2	1	4	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE MCA
6	4	2	5	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
7	3	3	3	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
8	—	—	1	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY
9	7	5	8	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB
10	5	4	7	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
11	6	6	6	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
12	10	8	8	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
13	9	9	16	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA

14	8	—	2	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD MCA
15	15	16	17	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
16	12	13	11	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA
17	17	14	17	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
18	14	11	6	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
19	16	12	8	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY
20	11	10	5	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT WARNER BROS.
21	18	17	21	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSSET)	◆ DOUG STONE EPIC
22	13	7	3	COME IN OUT OF THE RAIN D.JOHNSON (D.PFRIMMER,F.J.MYERS)	DOUG STONE EPIC
23	19	18	8	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY
24	—	24	8	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART MCA
25	22	—	40	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD MCA

◆ 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.

HAL KETCHUM

SURE LOVE

THE
NEW
ALBUM

Following
the critically
acclaimed
gold debut
"Past the
Point of
Rescue"

D-77450

THE
FIRST
SINGLE
"SURE LOVE"

STREET DATE: SEPTEMBER 22

HAL KETCHUM

SURE LOVE

D-77581

CURB
RECORDS

Titley-Quinn Management

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 22, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	12	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	3	48	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	4	4	100	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
4	3	2	4	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2	
5	5	5	52	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	5	
6	6	6	19	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	1	
7	7	7	6	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
8	8	8	171	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
9	9	9	69	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
10	13	—	2	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	10	
11	11	10	65	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
12	10	11	45	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
13	12	12	5	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
14	14	13	63	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
15	15	15	19	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
16	16	16	26	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
17	17	14	52	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
18	18	17	39	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
19	19	18	63	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
20	21	19	58	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
21	20	20	22	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
22	23	24	46	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
23	22	21	41	SUZY BOGUSS LIBERTY 95847* (9.98/13.98)	ACES	15	
24	24	23	58	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
25	26	25	16	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
26	25	22	92	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
27	28	28	74	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
28	27	27	37	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
29	30	31	123	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
30	29	26	12	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
31	33	32	46	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
32	32	30	52	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12	
33	34	33	12	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30	
34	31	29	30	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12	
35	36	38	23	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19	
36	37	34	126	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3	
37	35	36	42	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28	
38	40	41	15	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	
39	38	39	209	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	45	43	127	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
41	39	40	44	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
42	41	45	100	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
43	43	42	95	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
44	42	37	92	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
45	46	44	171	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
46	57	51	13	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
47	47	48	17	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
48	49	46	64	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
49	50	50	137	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
50	44	35	30	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
51	55	59	15	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
52	51	49	68	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
53	53	52	32	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
54	58	54	48	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
55	52	58	17	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
56	48	47	25	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
57	54	56	39	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
58	60	60	96	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
59	56	53	18	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
60	59	57	49	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
61	62	61	104	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
62	65	65	50	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
63	63	62	150	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
64	66	63	39	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
65	NEW	▶	1	VARIOUS ARTISTS WALT DISNEY 60837* (9.98/13.98)	COUNTRY MUSIC FOR KIDS	65
66	64	67	134	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
67	67	66	71	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
68	75	—	2	THE BELLAMY BROTHERS BELLAMY BROTHERS 9108*/INTER SOUND (9.98/13.98)	THE LATEST AND THE GREATEST	68
69	61	55	11	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
70	71	69	145	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
71	69	72	73	DOLLY PARTON ▲ COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
72	74	70	101	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
73	68	71	100	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
74	72	74	115	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
75	RE-ENTRY	48		PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

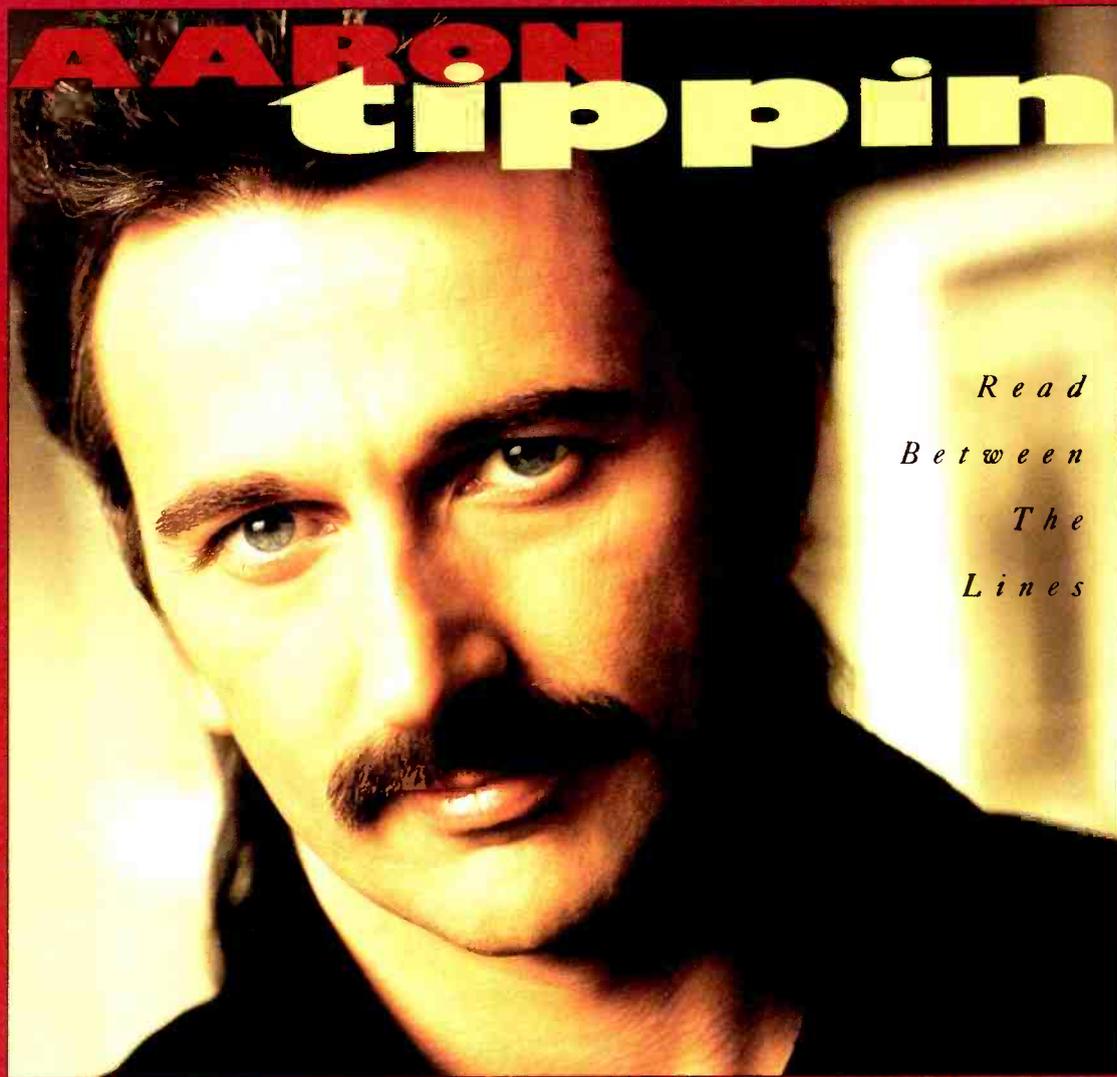
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 22, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	66
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	66
3	8	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	66
4	6	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	11
5	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	52
6	4	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	66
7	10	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	59
8	5	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	37
9	13	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	66
10	9	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	61
11	14	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	46
12	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	9
13	7	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	66

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	65
15	21	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	65
16	17	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	56
17	18	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	27
18	16	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	66
19	15	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	35
20	23	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	64
21	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	64
22	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	51
23	19	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	44
24	—	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	52
25	—	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	1

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

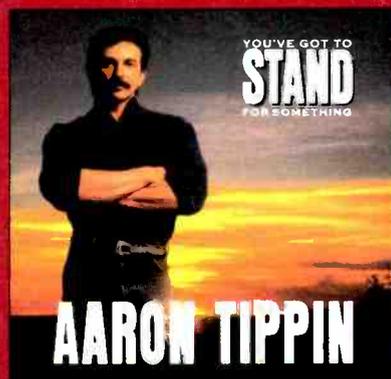
CERTIFIED GOLD!



Aaron Tippin *Read Between The Lines*

"There Ain't Nothin' Wrong With The Radio" — #1

"I Wouldn't Have It Any Other Way" — Currently in the Top 10



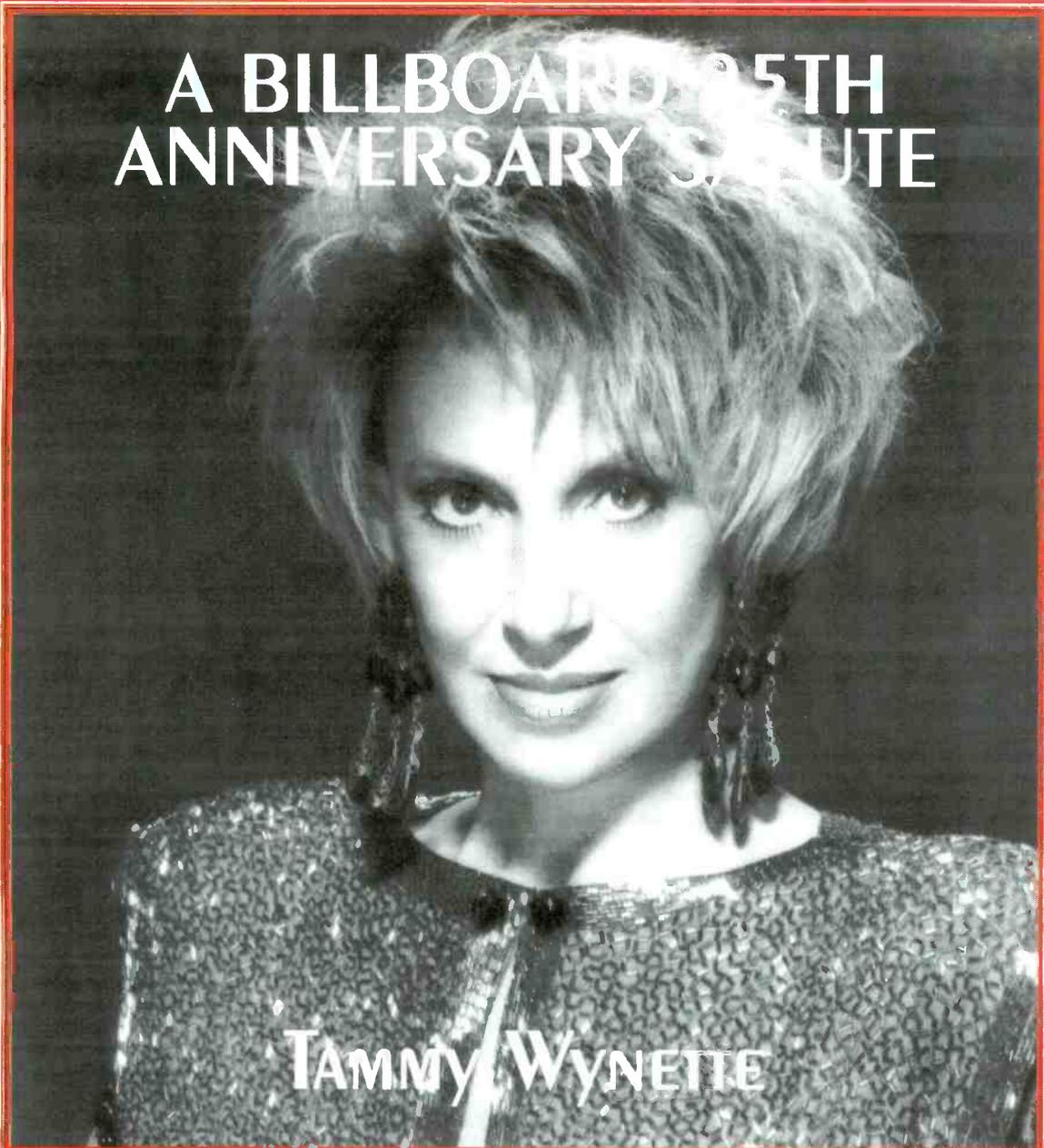
Over 900,000 units sold with just two albums!!!



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HAS MADE HER MARK WITH CLASSIC COUNTRY HITS SUCH AS "STAND BY YOUR MAN" AND "I DON'T WANT TO PLAY HOUSE". OVER THE LAST 25 YEARS SHE HAS WON COUNTLESS AWARDS, SOLD MILLIONS OF RECORDS AND HER LEGACY CONTINUES TO GROW.

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Country

ARTISTS & MUSIC

COUNTRY CORNER



by Lynn Shults

MAKE IT FOUR consecutive weeks for "Boot Scootin' Boogie." The Brooks & Dunn hit continues to claim the No. 1 position on the Hot Country Singles & Tracks chart. The duo's album "Brooks & Dunn" (5-5) also shows gains in retail sales and is now selling almost 40,000 units per week. Prior to Billboard's commitment to determining the album charts via point-of-sale information, the industry never really had an accurate read on actual consumer purchases. Nor was there a reliable way to measure the sales strength of one release against another. Now one can combine Broadcast Data Systems airplay information and cross-reference it with SoundScan information for a complete picture of a record's popularity. Brooks & Dunn's "Boot Scootin' Boogie" provides an excellent case study when compared to their prior No. 1, "Neon Moon." That record was No. 1 in Billboard's May 23 issue and the album "Brooks & Dunn" was No. 1 on the Top Country Albums chart. Retail sales of the album, at that point, were less than 20,000 units per week. The total audience reach of the two songs are about the same, however. "Boot Scootin' Boogie" has more than doubled the weekly retail sales of the "Brooks & Dunn" album.

THE MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "If I Didn't Have You" (65-39) by Randy Travis; "What Kind of Fool Do You Think I Am" (11-6) by Lee Roy Parnell; "In This Life" (34-27) by Collin Raye; "The Greatest Man I Never Knew" (57-42) by Reba McEntire; "Love's Got A Hold On Me" (24-17) by Alan Jackson; "Next Thing Smokin'" (60-46) by Joe Diffie; "Cafe On The Corner" (49-38) by Sawyer Brown; "Going Out Of My Mind" (39-33) by McBride & the Ride; "So Much Like My Dad" (25-21) by George Strait; and "Whatcha Gonna Do With A Cowboy" (26-24) by Chris LeDoux & Garth Brooks.

THE ALBUMS CHART continues to be led by "Some Gave All" (1-1), by Billy Ray Cyrus. Cyrus' sales outdistance "Ropin' The Wind" (2-2), by Garth Brooks, by a margin of more than three to one. Albums showing the greatest sales increases for the week are "Whatcha Gonna Do With A Cowboy" by Chris LeDoux (a 13-10 move and a 27% sales increase); "Long Time Comin'" (57-46, 12%) by Shenandoah; "Confederate Railroad" (55-51, 8%), by Confederate Railroad; "Here In The Real World" (45-40, 9%), by Alan Jackson; "Life Is Messy" (34-33, 7%), by Rodney Crowell; and "Billy Dean" (23-22, 5%), by Billy Dean.

COMEDY RETURNS TO country music via "Help, I'm White & I Can't Get Down" (debut 69), by the Geezinslaw Brothers. Twenty-nine of the 110 radio stations monitored for Billboard's Hot Country Singles & Tracks chart played the track during its first week. Most are restricting it to morning or afternoon drive-time play, and all of the PDs and MDs contacted reported immediate listener response. WSM Nashville MD Wade Jessup says, "The phones are going berserk."

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

- | | | | | |
|---|---|---|--|---|
| <p>TITLE (Publisher — Licensing Drg.) Sheet Music Dist.</p> <p>70 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/ South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP/HL</p> <p>73 BEFORE I'M EVER OVER YOU (Wrensong, ASCAP/ Miller's Daughter, ASCAP/Reynsong, BMI/Sand County, BMI)</p> <p>67 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP)</p> <p>16 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL</p> <p>62 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM</p> <p>1 BOOT SCOOTIN' BOOGIE (Ronnice Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI/Deerfield Court, BMI) HL/ WBM</p> <p>66 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/ Linde Manor, BMI/Right Key, BMI) WBM</p> <p>38 CAFE ON THE CORNER (Beginner, ASCAP)</p> <p>56 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL</p> <p>12 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM</p> <p>25 COWBOY BEAT (BeHamy Brothers, ASCAP)</p> <p>57 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL</p> <p>19 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM</p> <p>33 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/ Seven Angels, BMI/Songs Of McBride, BMI) HL</p> | <p>41 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/ Max Lane, ASCAP/Fourleaf, ASCAP) HL</p> <p>42 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/ Lion Hearted, ASCAP/Layng Martine, Jr., BMI)</p> <p>49 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM</p> <p>69 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)</p> <p>47 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/ Padre Hotel, BMI/Willesden, BMI) HL</p> <p>61 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL</p> <p>75 HOMETOWN RADIO (David 'N' Will, ASCAP)</p> <p>7 I FEEL LUCKY (EMI April, ASCAP/Getareajob, ASCAP/ Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP</p> <p>39 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/ Hardscratch, BMI)</p> <p>4 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP</p> <p>74 I GOT A DATE (Major Bob, ASCAP/In Cahoots, ASCAP) CPP</p> <p>3 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL</p> <p>27 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP</p> <p>23 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP</p> | <p>9 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM</p> <p>14 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP</p> <p>34 JESUS AND MAMA (Tom Collins, BMI) CPP</p> <p>55 JUST CALL ME LONESOME (St. Julien, ASCAP/ Polygram, ASCAP/Poor House Hollow, ASCAP)</p> <p>48 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI)</p> <p>17 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/ Just Cuts, BMI/Patti Hurt, BMI)</p> <p>29 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM</p> <p>35 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/ Seventh Son, ASCAP/Golden Reed, ASCAP) WBM</p> <p>68 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)</p> <p>46 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)</p> <p>50 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)</p> <p>63 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/Golden Torch, ASCAP/Hearl Street, ASCAP/Sony Songs, BMI/ Edisto Sound, BMI)</p> <p>28 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM</p> <p>45 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL</p> <p>44 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)</p> <p>13 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/ Mid-Summer, ASCAP) CPP</p> | <p>65 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schiltz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL/WBM</p> <p>8 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL</p> <p>54 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP)</p> <p>52 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tiliss, BMI) HL</p> <p>59 SHAKE THE SUGAR TREE (Sony Tree, BMI)</p> <p>58 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tiliss, BMI/Pear Five, BMI)</p> <p>64 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/ Patenrick, BMI) CPP/WBM</p> <p>31 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/ Maypop, BMI/Wildcountry, BMI) WBM</p> <p>43 SOMETHING IN RED (Coburn, BMI) CPP</p> <p>21 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL</p> <p>5 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/ EMI Blackwood, BMI/Wrightchild, BMI) WBM</p> <p>72 THAT'S ME (Millhouse, BMI/Sheedhouse, ASCAP)</p> <p>71 THAT'S THE THING ABOUT A MEMORY (Warner-Tamerlane, BMI/Cayman Moon, BMI/Evadaie, BMI/ Round The Row, BMI)</p> <p>40 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/ BluWaBoo, ASCAP)</p> <p>53 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL</p> <p>10 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL</p> <p>60 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long</p> | <p>Acre, SESAC) WBM</p> <p>36 TOO MUCH (EMI April, ASCAP) HL</p> <p>18 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM</p> <p>15 WARNING LABELS (Sony Cross Keys, ASCAP) HL</p> <p>37 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)</p> <p>2 WE TELL OURSELVES (ASCAP) CPP</p> <p>24 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP</p> <p>6 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL</p> <p>26 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Oribsongs, ASCAP) HL</p> <p>30 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP</p> <p>51 WHEN LOVE COMES AROUND THE BEND (Sweet & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)</p> <p>11 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM</p> <p>32 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/ Patrick Joseph, BMI)</p> <p>22 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP</p> <p>20 YOU AND FOREVER AND ME (Square West, ASCAP/ Howlin' Hits, ASCAP/Sony Free, BMI/Edisto Sound, BMI) CPP/HL</p> |
|---|---|---|--|---|



Curtis Stigers socializes backstage after his performance. Shown, from left, are Pete Jones, president, BMG Distribution; Roy Lott, executive VP of operations, Arista Records; Rudi Gassner, president/CEO, BMG International; Beate Melten, executive assistant, BMG; Michael Dornemann, chairman/CEO, BMG; Clive Davis, president, Arista; Stigers; Thomas Stein, president, GSA, BMG International; Monti Lueftner, former co-chairman/president of A&R, BMG, and now consultant to the company; Jack Rovner, senior VP, Arista; and Eliza Brownjohn, VP of international, Arista.



Imago recording artist Suzanne Rhatigan is visited backstage by a few of her admirers after her performance at the 4 Eagle Ranch. Shown in back row, from left, are two members of Rhatigan's band; Terry Ellis, president, Imago Recording Co.; Rhatigan; Rudi Gassner, president/CEO, BMG International; Monti Lueftner, former co-chairman/president of A&R, BMG, and now consultant to the company; Jose Maria Camara, executive VP/managing director, BMG Ariola S.A.; and a member of Rhatigan's band. In front row, from left, are Osamu Sato, president, BMG Victor (Japan); and two members of Rhatigan's band.



BMG'ers congratulate RCA/Novus jazz artist John Pizzarelli after his opening-night performance. Shown, from left, are Skip Miller, senior VP of black music, RCA Records; Rudi Gassner, president/CEO, BMG International; Michael Dornemann, chairman/CEO, BMG; Pizzarelli; and Joe Galante, president, RCA Records.



RCA/Novus jazz artist Warren Hill mingles with BMG executives backstage after his show at Gerald Ford Amphitheatre in Vail, Colo. Shown, from left, are Skip Miller, senior VP of black music, RCA Records; Michael Dornemann, chairman/CEO, BMG; Joe Galante, president, RCA Records; Hill; Rudi Gassner, president/CEO, BMG International; Pete Jones, president, BMG Distribution; and John Axelrod, Hill's manager.

BMG Makes A Splash At Colorado Conference

BEAVER CREEK, COLO.—Bertelsmann Music Group held its first worldwide conference, Summit '92, July 12-17 at the Hyatt Regency here. The conference was attended by more than 100 BMG senior executives from more than 30 countries.



Conference attendees take a break from the boardroom to go whitewater rafting down the Colorado River. Shown riding the rapids are Adrian Workman, VP, BMG International; Derk Jan Jolink, managing director, BMG Ariola Belgium; Rolf Lerschmacher, managing director, BMG Ariola Miller GmbH; James Glicker, VP of international marketing, BMG Classics; Dietmar Glodde, managing director, BMG Ariola Denmark; Franco Reali, president/GM, BMG Ariola Italy; Trish Heimers, VP of communications, BMG; Paul Fusco, VP of MIS, BMG; Hasse Breitholtz, managing director, BMG Ariola Sweden; and Dietmar Barzen, manager of corporate development, BMG.



Arista recording artist Curtis Stigers performs for the BMG crowd and nearly 2,000 members of the public at the Gerald Ford Amphitheatre.



BMG chairman/CEO Michael Dornemann, left, welcomes guest speaker Jack Valenti, president/CEO of the Motion Picture Assn. of America.



BMG executives gather at the closing night's gala awards dinner, held at the Spruce Saddle Restaurant. Shown, from left, are John Preston, chairman, BMG Records U.K.; Ramon Segura, senior VP, Latin American region, BMG International; Heinz Henn, senior VP of A&R/marketing, BMG International; Peter Jamieson, senior VP, Asia-Pacific region, BMG International; Thomas Stein, president, GSA, BMG International; Michael Dornemann, chairman/CEO, BMG; Rudi Gassner, president/CEO, BMG International; and Arnold Bahlmann, senior VP, central Europe region, BMG International.



BMG executives hang out at the 4 Eagle Ranch, where they went on a hayride, ate "down home" barbecue cooking, and listened to performances by BMG/Ariola Mexico's Maldita Vecindad, Imago Recording Co.'s Suzanne Rhatigan, and Zoo Entertainment's Matthew Sweet. Shown, from left, are Jesus Lopez, managing director, BMG/Ariola Mexico; three members of the group Maldita Vecindad; Michael Dornemann, chairman/CEO, BMG; Sweet; Rudi Gassner, president/CEO, BMG International; and three members of Maldita Vecindad.

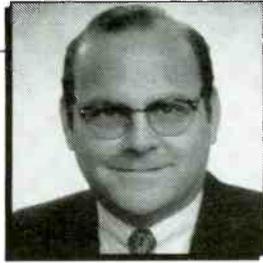


RCA artist Michael Penn chats with BMG executives after performing selections from his upcoming RCA album, "Free For All," at the Gerald Ford Amphitheatre in Vail, Colo. Shown, from left, are Heinz Henn, senior VP of A&R/marketing, BMG International; Penn; Rudi Gassner, president/CEO, BMG International; Joe Galante, president, RCA Records; and Michael Dornemann, chairman/CEO, BMG.



Mingling at the awards dinner, from left, are Guenter Hensler, president, BMG Classics; Lou Maglia, president, Zoo Entertainment; Clive Davis, president, Arista Records; Michael Dornemann, chairman/CEO, BMG; Joe Galante, president, RCA Records; and Rudi Gassner, president/CEO, BMG International.

Latin Notas



by John Lannert

ANGELICA TALKS UP TINSELTOWN: After spending nearly her entire life as an actress and singer, Mexican superstar **Angélica María** would seem to have few artistic goals—save one.

"I would love to go to Hollywood," says Angélica in very good English, "and maybe have a TV show or do a movie. Why not? Things are much better now for Latins in the U.S. market. I've spent 40 years as an actress and I know my audience is Hispanic and I adore them. But I'd like to try to do something in the United States."

Ten years ago, Angélica María did co-star in her only English-language film, "To Kill A Stranger," with Dean Stockwell and Donald Pleasence. Released only in Mexico, the movie was her 55th and most recent flick in which the multifaceted performer has appeared.

In Mexico, Angélica has appeared in 113 TV programs and specials, 12 plays, and 13 *telenovelas*. Moreover, Angélica has cut 38 albums, the latest of which is titled "Interpreta Ranchero Y Norteño" (Sony Discos).

"I've been involved 30 years as a singer and I wanted a ranchero/Mexican music album," says the former *rock-era*, whose first hit, "Eddy Eddy," was a cover of **Eddie Hodges'** 1961 smash "I'm Gonna Knock On Your Door."

Angélica's daughter **Angélica Vale** ("We're not creative when it comes to names") is slated to release "Atrapada En Los '60s," a pop/rock album of '60s rock'n'roll hits that includes—appropriately—the leadoff single,

"Eddy Eddy."

BILLBOARD TO PUBLISH LATIN MUSIC Directory: Billboard is scheduled to publish the Latin Music Buyer's Guide Aug. 24. The 100-page index will offer directory and personnel information of all the major industry players in North and South America, Spain, and Portugal. To order a directory, call toll-free 800-344-7119.

SECADA AND SELENA SWITCH LANGUAGES: **Jon Secada**, the Cuban-born bilingual crooner on SBK and Capitol/EMI Latin, is expected to release a Spanish-language version of his current pop effort in October. Three new previously unreleased Spanish-language tracks will be included on the Capitol/EMI Latin album.

On the linguistic flip tip, Capitol's Tejana star **Selena Quintanilla** is now cutting English-language demos for her upcoming disc on SBK. Incidentally, Capitol is expected to ship new albums in October from **José Feliciano** and **Ednita Nazario**.

RELEASE FLASHES: Elektra's **Linda Ronstadt** is slated to ship her debut mambo album, "Frenesi," Aug. 25. WEA Latina's too-hot balladeer **Luis Miguel** is due to release a four-song EP in September that will contain three live boleros, plus a studio version of "America." Also, BMG's singer/songwriter legend **Juan Gabriel** reportedly is finally in the studio cutting his first studio album since 1988's "Debo Hacerlo."

CALL IT CALLE BROADWAY: The 30-block street party **El Fiestón De Nueva York**—set to be staged Sept. 6 on Broadway—sounds like a slightly longer answer to Miami's 24-block *parranda*, Calle Ocho. More than 130 artists are slated to be on hand, along with oodles of Latin-based arts and crafts booths. *(Continued on next page)*

Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	JON SECADA	JON SECADA	SBK 98845/ERG
2	4	5	ANA GABRIEL	SILUETA	SONY 80818
3	1	37	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
4	7	13	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
5	2	39	MAGNETO	MAGNETO	SONY 80670
6	6	11	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
7	11	3	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
8	8	23	LOS BUKIS	QUIEREME	FONOVISA 9040
9	5	29	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
10	18	3	H2O	DE OTRO PLANETA	SONY 80821
POP					
11	15	11	JULIO IGLESIAS	CALOR	SONY 80763
12	10	15	JULIAN VUELA	MI IMAGINACION	WEA LATINA 75878-4
13	12	13	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
14	9	69	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
15	16	11	RAPHAEL	AVE FENIX	SONY 80767
16	—	1	CHAYANNE	PROVOCAME	SONY 80831
17	17	57	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
18	—	6	GARIBALDI	LOS HIJOS DE BUDA	TH-RODVEN 2910
19	23	3	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
20	24	3	ISABEL PANTOJA	CORAZON HERIDO	RCA 3350/BMG
21	—	1	EMMANUEL	ESE SOY YO	SONY 80822
22	14	7	LOS HISPANOS	PASSION	SONY 80785
23	—	28	AZUCAR MORENO	MAMBO	SONY 80633
24	13	25	RICKY MARTIN	RICKY MARTIN	SONY 80695
25	22	3	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
TROPICAL/SALSA					
1	2	7	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
2	1	11	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNACIONAL 80776/SONY
3	3	27	TITO ROJAS	TITO ROJAS	M.P.I. 6061
4	9	17	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001/TTH
5	5	7	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
6	6	5	OLGA TANON	SOLA	WEA LATINA 77478
7	13	19	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
8	—	1	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
9	4	41	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNACIONAL 80689/SONY
10	8	47	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
11	19	5	ROKABANDA	LA ROKA	J&N 748
12	11	11	GRUPO WAO	GRUPO WAO	HEAVEN 008/COMBO
13	12	17	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNACIONAL 80712/SONY
14	15	7	L. RAMIREZ/R. DE LA PAZ	OTRA NOCHE CALIENTE	RMM 80748/SONY
15	17	17	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
16	—	49	TONY VEGA	UNO MISMO	RMM 80641/SONY
17	—	1	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/SONY
18	18	23	ALEX BUENO	COMO NADIE	J&N 1991
19	23	3	VARIOS ARTISTAS	CON LO QUE CUENTA ESTE PAIS	PRIME 3364/BMG
20	21	5	FILARMONICA/SANTO DOMINGO	...J.L. GUERRA	GLOBO 80769/SONY
21	10	13	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
22	20	37	LOS SABROSOS DEL MERENGUE	SIETE VECES...	M.P.I. 6059
23	—	1	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1992	TH-RODVEN 2933
24	—	1	H. MARTINEZ/ORQ.	CALLE OCHO LATINOAMERICANO	SONY 80806
25	14	35	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
REGIONAL MEXICAN					
1	1	45	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNACIONAL 80660/SONY
2	5	11	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
3	2	27	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
4	23	3	GRUPO MOJADO	LA GORDA	FONOVISA 5154
5	8	7	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
6	4	9	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
7	6	47	LOS ACUARIO	LA HIELERA	MAR INT'L 291
8	—	10	BANDA R-15	BANDA R-15	DISA 397
9	7	41	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
10	19	15	LUCERO	LUCERO DE MEXICO	FONOVISA 9039
11	—	1	FLACO JIMENEZ	PARTNERS	REPRISE 26822
12	3	53	ANA GABRIEL	MI MEXICO	SONY 80605
13	18	13	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISA 9047
14	10	43	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
15	13	29	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
16	11	33	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
17	20	25	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
18	22	7	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
19	14	7	LOS CAMINANTES	RECUERDOS	LUNA 1226
20	—	1	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
21	9	13	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISA 5146
22	—	16	JOAN SEBASTIAN	CON BANDA	MUSART 2114/BALBOA
23	—	1	BANDA R-15	COMO TU DECIDAS	DISA 1438
24	21	7	CHALINO SANCHEZ	ADIOS A CHALINO	MUSART 758
25	—	19	LIBERACION	ENTRE NUBES	FONOVISA 3011

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Creative Vision Guides Messidor Label

BY JOHN LANNERT

MIAMI—When Astor Piazzolla died in July, the tango visionary left behind 100 recordings, one of which, "The Vienna Concert," turned out to be an auspicious label debut for a fledgling record company from Germany called Messidor.

"Actually, 'The Vienna Concert' was the fifth or sixth record I put out on the label," recalls Messidor president Götz Wörner. "But it was the first where I could say that Messidor had started to happen a little bit."

Released in 1984, "The Vienna Concert"—produced by Wörner—went on to eventually sell 150,000 units and helped establish Messidor as prime purveyor of a broad range of Hispanic music ranging from Afro-Caribbean jazz to Andean folk music.

Most prominent among the artists that have recorded with Messidor are notable Afro-Caribbean jazz standouts Gonzalo Rubalcaba, Arturo Sandoval, Paquito D'Rivera, Mario Bauza, Irakere, and Seis Del Solar.

Two label premieres—Bauza's "Tanga" and Seis Del Solar's "Decision"—were released in June. In September, another pair of albums are expected to be shipped: D'Rivera's "La Habana-Rio Conexion" and

"Villa Hidalgo," a label bow from accomplished *conguero* Giovanni Hidalgo.

Unusually, Wörner signs his acts to one-album deals, which can be renegotiated as per mutual agreement between Wörner and the artist. Messidor, which ships a handful of albums yearly, licenses its product through independent distributors in Latin America, Europe, and Japan. Rounder Records has handled the label's U.S. distribution since 1991.

Wörner claims his top-selling albums sell about 150,000 units worldwide, "but sometimes in the beginning we just sell 500 copies. Distributors will call up and say, 'This is getting a little bit complicated,' and I say, 'Let's wait two or three years. This is a very important artist; this is very important music.'"

"Then three or four years after I can say, 'Wow, we've sold 50,000 records.' You have to look at the long term. I mean, when a record is in my catalog, it will never be deleted."

Wörner surmises that Latino jazz stars are attracted to his label primarily because he places artistic endeavor over commercial potential.

"I see three main cornerstones to my concept," says Wörner. "One is quality of recording; two is freedom of creativity; and three, respect for the musician."

The fourth unmentioned cornerstone to Wörner's vision was provided by Piazzolla, who offered philosophical advice to Wörner during a fishing trip in 1985.

"I asked him what is good music," recounts Wörner, "and he said, 'Good

music is anything that swings.'"

Wörner's interest in Latin music emerged during his weekend trips to Paris when he was still in his teens. Though possessing no prior music-industry experience, Wörner decided in 1980 to launch his label in his hometown of Pforzheim.

Three years later, he moved to Heidelberg before relocating yet again to Frankfurt in 1988. While he declines to divulge Messidor's revenue figures, Wörner says sales "have increased every year." Apart from being a record label, Messidor also distributes a variety of Latino, Brazilian, and world music product.

Long-range plans call for the label to distribute as an independent imprint in all markets worldwide. For the near term, however, Wörner says he will establish label branches in Japan, Brazil, and most significantly, the U.S.

LATIN NOTAS

(Continued from preceding page)

sical lineup includes Joe Arroyo, Oscar D'León, Johnny Ventura, Johnny Pacheco, and Wilfrido Vargas. Univision affiliate WXTV-TV Secaucus, N.J., is producing the daylong megafestival, whose proceeds will partially benefit the Assn. of Hispanic Arts Inc.

MY NAME IS . . . TOMAS: Tommy Davidson, co-star of Fox's slapdash comedy show "In Living Color," insists he is "totally serious" about cutting a salsa record within the next two years. He notes as well that his 1993 Showtime special will feature a tropical music segment . . . The Desi Entertainment Awards, which tape Monday (17) at the Wiltern Theatre in Los Angeles, will be syndicated in the U.S. by the Tribune Entertainment Co. from Aug. 31 to Sept. 13. Comedian Paul Rodriguez is hosting the entertainment awards program, which is being co-produced by Tribune and New World Media. "Tequila Sunrise," WKDF-FM Nashville's bilingual radio show, marked its second anniversary July 25. Musical guests who have appeared on the city's only bilingual program are the Texas Tornados, Carlos Santana, Los Lobos, and local Hispanic rock act San Rafael Band. "Tequila Sunrise" is hosted by José Márquez and Mike "The Duke" Donegan . . . Fula Distributora Inc. has set up shop as a Latin music importer in New York. The company currently is distributing product from Discos Habanas, an English label that recently released "Mambo Numero Uno" by Beny Moré and "Suave Suave + 3" by Orquesta Reve . . . RMM's kingpin Ralph Mercado is taking his salsa revue to San Francisco Sept. 11 and Los Angeles Sept. 12. Headlining the two shows, which are being co-produced with Tony Fernández, are RMM's Celia Cruz, Oscar D'León, and Orquesta De La Luz.

GROSS UNDERESTIMATE: Festival Musical Budweiser drew 8,800 to San Antonio, Texas' Hemisfair Arena July 24, not 5,000 as previously reported.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					ARTIST LABEL/DISTRIBUTING LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART			
1	1	1	7	ANA GABRIEL SONY	*** No. 1 *** ◆ EVIDENCIAS 3 weeks at No. 1	
2	2	2	15	JON SECADA SBK/CAPITOL-EMI LATIN	◆ OTRO DIA MAS SIN VERTE	
3	7	17	4	CHAYANNE SONY	EL CENTRO DE MI CORAZON	
4	3	3	14	LUIS MIGUEL WEA LATINA	MUCHO CORAZON	
5	5	6	10	MYRIAM HERNANDEZ WEA LATINA	◆ UN HOMBRE SECRETO	
6	8	9	9	DANIELA ROMO CAPITOL-EMI LATIN	◆ TAMPOCO FUISTE TU	
7	4	4	16	PANDORA CAPITOL-EMI LATIN	◆ DESDE EL DIA QUE TE FUISTE	
8	9	8	13	LOS YONICS FONOVISA	◆ PERO TE VAS A ARREPENTIR	
9	17	18	5	ANGELA CARRASCO CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA	
10	12	13	8	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD	
11	16	21	5	EMMANUEL SONY	ESE SOY YO	
12	18	20	5	VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY	QUE DE RARO TIENE	
13	13	11	8	LOS BUKIS FONOVISA	◆ QUIEREME	
14	10	12	12	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO	
15	6	5	12	MIJARES CAPITOL-EMI LATIN	◆ MARIA BONITA	
16	20	29	5	CRISTIAN MELODY/FONOVISA	◆ NO PODRAS	
17	11	7	12	JULIO IGLESIAS SONY	◆ MILONGA SENTIMENTAL	
18	14	10	10	RAPHAEL SONY	◆ ESCANDALO	
19	21	16	9	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION	
					*** POWER TRACK ***	
20	25	28	4	ALVARO TORRES CAPITOL-EMI LATIN	HE VIVIDO ESPERANDO POR TI	
21	15	15	12	ROCIO DURCAL/JUAN GABRIEL ARIOLA/BMG	FUE UN PLACER CONOCERTE	
22	22	31	7	LOS TEMERARIOS AFG SIGMA	◆ A QUIEN QUIERES ENGANAR	
23	19	14	11	MIAMI BAND RTP/SONY	◆ PONTE EL SOMBRERO	
24	23	24	6	SELENA CAPITOL-EMI LATIN	COMO LA FLOR	
25	24	19	7	FERNANDO ALLENDE WARNER	◆ LA OLA LATINA	
26	26	—	2	PABLO RUIZ CAPITOL-EMI LATIN	◆ EL RINCON PROHIBIDO	
27	28	25	5	LALO RODRIGUEZ CAPITOL-EMI LATIN	DE VUELTA EN LA TRAMPA	
28	31	32	4	ISABEL PANTOJA RCA/BMG	QUE SE BUSQUEN A OTRA	
29	RE-ENTRY	—	2	XUXA GLOBO/BMG	LOQUITA POR TI	
30	30	—	2	ROBERTO CARLOS SONY	◆ POR ELLA	
31	33	34	3	EL GRAN COMBO COMBO	LOS TENIS	
32	27	27	11	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA	
					*** HOT SHOT DEBUT ***	
33	NEW ▶	—	1	YOLANDITA MONGE WEA LATINA	VIVIRE SIN TI	
34	36	40	3	LOS RODARTE SONY	VES QUE NO ES IGUAL	
35	38	—	2	H2O SONY	GANAR O PERDER	
36	NEW ▶	—	1	MIJARES CAPITOL-EMI LATIN	PIEL CANELA	
37	29	23	12	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ VUELVE A MI	
38	NEW ▶	—	1	RICKY MARTIN SONY	VUELO	
39	34	—	2	ROBERTO ANTONIO TH-RODVEN	SE VA A DAR CUENTA	
40	35	—	2	EDDIE SANTIAGO CAPITOL-EMI LATIN	DESEOS	

○ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

KLVE Los Angeles skyrockets in spring Arbitron . . . see page 69

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Artists & Music

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
ARTIST					
LABEL & NUMBER/DISTRIBUTING LABEL					
★ ★ NO. 1 ★ ★					
1	1	5	STEVEN CURTIS CHAPMAN SPARROW 1328*	5 weeks at No. 1	GREAT ADVENTURE
2	6	5	SUSAN ASHTON SPARROW 1327*		ANGELS OF MERCY
3	2	5	WHITE HEART STARSONG 8247*		TALES OF WONDER
4	5	73	AMY GRANT ▲ ³ WORD 6907*		HEART IN MOTION
5	10	95	MICHAEL W. SMITH ● REUNION 0063*/WORD		GO WEST YOUNG MAN
6	3	13	JON GIBSON FRONTLINE 9285*		FOREVER FRIENDS
7	7	9	RICH MULLINS REUNION 0072*/WORD		THE WORLD AS BEST I REMEMBER VOL.2
8	4	39	CARMAN BENSON 2809*		ADDICTED TO JESUS
9	9	83	STEVEN CURTIS CHAPMAN SPARROW 1258*		FOR THE SAKE OF THE CALL
10	8	43	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.		MICHAEL ENGLISH
11	15	5	RON KENOLY INTEGRITY 044*/SPARROW		LIFT HIM UP WITH RON KENOLY
12	12	21	RAY BOLTZ DIADEM 2094*/SPECTRA		MOMENTS FOR THE HEART
13	14	57	RICH MULLINS REUNION 0066*/WORD		THE WORLD AS BEST I REMEMBER
14	16	5	VARIOUS ARTISTS SPARROW 1329*		NO COMPROMISE REMEMBERING MUSIC OF K.GREEN
15	11	33	PETRA WORD 48859*/EPIC		UNSEEN POWER
16	21	95	SANDI PATTI ● WORD 48545*/EPIC		ANOTHER TIME ANOTHER PLACE
17	26	7	DINO BENSON 2912*		SOMEWHERE IN TIME
18	18	57	BEBE & CECE WINANS ● SPARROW 1257*		DIFFERENT LIFESTYLES
19	22	3	LARNELLE HARRIS BENSON 2902*		I CHOOSE JOY
20	24	19	FIRST CALL DAYSRING 6925*/WORD		HUMAN SONG
21	20	95	D.C. TALK FOREFRONT 2682*/BENSON		NU THANG
22	19	73	SUSAN ASHTON SPARROW 1259*		WAKENED BY THE WIND
23	17	43	TWILA PARIS STARSONG 8207*		SANCTUARY
24	13	37	KATHY TROCCOLI REUNION 0725*/WORD		PURE ATTRACTION
25	25	9	GEOFF MOORE FOREFRONT 2935*/BENSON		A FRIEND LIKE YOU
26	28	3	VERN JACKSON TBN 0001*		HIGHER THAN I'VE EVER BEEN
27	29	11	WEST ANGELES C.O.G.I.C SPARROW 1319*		SAINTS IN PRAISE VOL.III
28	34	3	MIKE WARNKE DAYSRING 4230*/WORD		FULL SPEED AHEAD
29	23	13	MARGARET BECKER SPARROW 1354*		STEPS OF FAITH
30	27	11	VARIOUS ARTISTS SPARROW 1330*		CORAM DEO
31	35	313	AMY GRANT ▲ MYRRH 3900*/WORD		THE COLLECTION
32	37	21	LISA BEVILL VIREO 2201*/SPARROW		MY FREEDOM
33	31	92	STEVEN CURTIS CHAPMAN SPARROW 1369*		MORE TO THIS LIFE
34	32	7	ACAPPELLA WORD 52791*/EPIC		ACAPPELLA AMERICA
35	33	7	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*		ONLY TO HIM
36	40	145	CARMAN ● BENSON 2588*		REVIVAL IN THE LAND
37	38	17	AL DENSON BENSON 2858*		THE EXTRA MILE
38	39	31	ACAPPELLA WORD 52790*/EPIC		WE HAVE SEEN HIS GLORY
39	30	3	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*		TESTIMONY
40	36	25	DALLAS HOLM BENSON 2839*		CHAIN OF GRACE

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

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Gospel LECTERN



by Bob Darden

THERE HAD BEEN RUMORS for the past year of drastic changes in **Sandi Patti's** life—most of them centering around her husband of 13 years, **John Helvering**. When Patti announced she was taking a virtual sabbatical from touring in 1992, tongues continued to wag. And, when during a performance at the Christian Booksellers Assn. convention last month in Dallas she tearfully told the packed house, "You have been my family. I love you. And I need your prayers," suspicions turned to certainty. Patti filed for divorce June 9.

In any other industry but contemporary Christian music, that announcement would have been met with profound indifference. But in the close-knit gospel ranks, it sent shockwaves through the industry.

Patti, after all, has been one of CCM's best-selling and visible artists, with more than 6 million units to her credit. And she has been an articulate spokeswoman for "traditional" family values.

Although Patti herself had no official comment on the divorce, publicist Pamela Muse was authorized to release this statement: "This relationship has been very difficult for Sandi. It is after much prayer and counsel that this decision has been reached. This step is a last regrettable option for Sandi. It is certainly a sad and unfortunate situation and Sandi covets your prayers."

Helvering has served as Patti's manager, and is considered by some industry insiders to have wielded a strong influence over her career.

Personal questions aside, what will the divorce do to the five-time Grammy winner's sales and concerts? An

informal survey of people knowledgeable in CCM yielded mixed predictions. Some guessed her sales would be impacted significantly; others suggested there would be no dropoff.

Personally, my best guess is that any defections will be slight. Although this is an industry noted for shooting its wounded, Patti's place as the church's reigning religious diva is unchallenged. She has been honest about her marital problems and has refused to publicly blast Helvering. There certainly won't be widespread record burnings or many stations pulling her music off the air.

That's no guarantee that there won't be a backlash against Patti, of course. It took **Walter and Tramaine Hawkins** years to re-establish their careers in gospel music following their divorce.

As for Patti's future, for the first time since her earliest releases, there is a something of an industry buzz about her upcoming, still untitled new project for Word. It is said to take more musical chances than any of her previous work—which is no small claim in a career that has been built almost exclusively on safe and conservative praise and worship songs with multiple modulations and soaring, heavily orchestrated crescendos.

ELSEWHERE, the latest Integrity Music video, "Worship With Don Moen," features a singing congregation of more than 2,700, a choir of 120 voices, soloists like **Lenny LeBlanc** and **LeAnn Albrecht**, and an all-star band that includes **Chester Thompson**, **Abraham Laboriel**, **Alex Acuna**, and **Justo Almario**. . . Giant Records has left the Benson Co. and is now being distributed by Spectra. The Mississippi-based Giant is best known for artists like **David & the Giants**, **Kellye Huff**, and **Ron Collins**. . . A nice contemporary Christian double bill set for this fall is the pairing of **Wayne Watson** and **Bruce Carroll**. The two will tour both the East Coast and the Midwest. Watson is supporting his upcoming (Sept. 1) release, "How Time Flies." Grammy winner Carroll is still on the road in support of "Sometimes Miracles Hide."

Classical KEEPING SCORE



by Is Horowitz

OPUS POSTH: Eighteen pieces recorded by **Vladimir Horowitz** that have languished unheard in the CBS Masterworks (now Sony Classical) vaults for years have been assembled in a recital CD that Sony will release in September. The tapes were originally shelved for programming reasons or because the late pianist thought he might remake them.

The material has been edited and assembled by longtime Horowitz producer **Thomas Frost**, and approved for release by the artist's widow, **Wanda Horowitz**.

The recordings, both studio and live, date from 1962 to 1972. Titles, all new to the Horowitz discography, include works by Bach-Busoni, Scarlatti, Clementi, Chopin, Liszt, Scriabin, and Medtner.

Sony will coordinate promotional support of the disc with commemorative Horowitz events planned this fall by the Steinway piano company.

POLITICS AS USUAL: "Oh, if I thought I had got one drop of Democrat's blood/My jugular vein I'd rip in twain and spill the filthy flood."

The verse is from an 1856 campaign song recalling an alleged comment made in his Federalist youth by Democratic candidate James Buchanan. He survived the attack to win out over Republican John C. Fremont and American (party) Millard Fillmore.

So much for those who believe negative advertising is a recent invention.

The tune is one of 32 19th century political songs, mar-

ches, and dirges in Newport Classic's perfectly timed album, "Tippecanoe & Tyler Too," due in September. Period instruments as well.

SURVIVAL COURSE: Management and musicians of the Atlanta Symphony Orchestra have extended their contract for another year, but without a wage increase. The pact highlights financial difficulties the orchestra faces, in common with many others across the country.

What's unusual, though, is Atlanta's formation of a cooperative council that will involve orchestra members in a wide range of business activities normally the sole prerogative of management.

Austerity programs, however painful, wedded to cooperative activity between players and management, can work, as the experience of the Saint Paul Chamber Orchestra demonstrates.

Last winter, with the ensemble facing a \$450,000 potential deficit, SPCO musicians offered to perform an additional seven concerts without pay to spur fundraising. They also agreed to contribute two weeks of regular salary to help meet the emergency.

Now the orchestra reports it has completed the 1992 fiscal year in the black. A reported surplus of \$5,000 on revenues of \$6.45 million may appear minuscule, but it's on the right side of the ledger.

PASSING NOTES: Denon's first release through its new distributor Allegro Imports, in September, will mark the label's entry in the domestic laserdisc market. The program documents a 1991 concert in Prague with **Rafael Kubelik** conducting the Czech Philharmonic in Dvorak's Symphony No. 9, and Mozart's Symphony No. 38 and Piano Concerto No. 25, with **Rudolf Firkusny** as soloist.

On the CD side the debut release includes the Kubelik program (minus the concerto), plus albums by **Emmanuel Krivine** and the Warsaw Sinfonia, violinist **Jean-Jacques Kantorow** with pianist **Jacques Rouvier**, and flutist **Masahiro Arita**.

Artists & Music

In the
SPIRIT

by Lisa Collins

DARYL COLEY, Tramaine Hawkins, the Rev. Norman Hutchins, Take 6, Edwin and Walter Hawkins, Michael English, Larnelle Harris, the Thomas Whitfield Singers, the Wilmington Chester Mass Choir, Luther Barnes & the Red Budd Choir, the Williams Brothers, and Shun Pace Rhodes are among the many artists in Chicago this week for the 25th annual meeting of the Gospel Music Workshop of America. Additionally, more than 30 gospel labels are also expected to make their presence and music felt during the course of the week.

I'll have a full report on the winners of the GMWA Excellence Awards and other highlights in my next column, but in the meantime, organizers say they couldn't be more pleased with the turnout, particularly the new faces.

Among those appearing for the first time will be Take 6, which has scheduled a press conference to allay any concerns or misperceptions there might be about the mostly a cappella group in the gospel community. It is expected that members of Take 6 will reaffirm their ties to the gospel community, although the bulk of their successes to date have been in the secular arena.

Gospel is not only taking the spotlight this week in Chicago, it is making its move in late-night TV as well. While BeBe & CeCe Winans, Tramaine Hawkins, and the Winans are no strangers on the late-night talk circuit, the door is now swinging wide enough to include artists like Rance Allen and Yolanda Adams. Allen made his late-night bow

on "The Tonight Show" last week; Adams will be featured on the Wednesday (19) show.

THOMAS WHITFIELD'S staff and friends have been reluctant to say why the late gospel artist passed on a part in the upcoming Paramount film "Leap Of Faith." Whitfield declined the potentially lucrative part of "Buster" in the film shortly before his tragic death last month. Buster is the role of choir director/bus driver to Steve Martin's traveling evangelist. But the script called for Buster to sing some of his songs while intoxicated—and Whitfield said no. It is reported that several other gospel notables have also turned down parts in "Leap Of Faith," also because of their concern over the representation of gospel. However, Rhodes, Albertina Walker, Lynette Hawkins-Stephens, and Fix It Records songbird Liz Lee have been cast for their vocal abilities as choir members.

THE SOUNDS OF BLACKNESS have shown no signs of slowing since their explosive 1991 debut, marked by the hit release "The Evolution Of Gospel." There was a major black college tour earlier this year, cuts on the "Mo' Money" soundtrack, and a stint in Quincy Jones' Hallelujah Chorus for Warner Bros.' upcoming "Handel's Messiah"—A Soulful Celebration." The group is currently at work on a Christmas release, due in stores later this fall.

Speaking of "Soulful Celebration," Warner is pulling out all the stops next month in Washington, D.C., as producer Mervyn Warren, Jones, and a contingent of gospel and secular celebrities are expected to be on hand Sept. 23 for a splashy reception coinciding with the annual Black Caucus. The gala will officially launch the project.

Jones will direct the all-star Hallelujah Chorus, which will include Clifton Davis, Chaka Khan, Edwin Hawkins, Take 6, Johnny Mathis, Tramaine Hawkins, the Sounds Of Blackness, and Stevie Wonder, in an African-American version of Handel's masterpiece.

Jazz
BLUE
NOTES

by Jeff Levenson

DON'T CALL HIM STRETCH: Pianist Chick Corea, who in recent years has walked both sides of the acoustic/electric divide, is about to launch his own record label. Stretch, so named because it will encourage roster artists to do just that, has two releases planned for September. The first, "Heart Of The Bass," features longtime Corea associate John Patitucci bassing solo and with orchestra. The second features guitarist Robben Ford, who sings and plays rockishly, we are told. Stretch will be distributed by GRP... For those interested in another stretch side of Corea, one not likely to show up on either the traditional or contemporary charts, Blue Note has just issued "Early Circle," a disc that combines sessions recorded in 1970 by the forward-thinking group Circle (Corea, Anthony Braxton, Dave Holland, and Barry Altschul).

THE KEYS TO VERSATILITY: Richie Beirach, who for too long has endured critical comparisons with the mythic Bill Evans (introspective, sensitive, romantic, probing, vulnerable), has two albums out that represent flip sides of the conceptual coin. "Richie Beirach At Maybeck Hall," Concord's 19th issue in that solo recital series, finds the pianist transforming time-honored evergreens ("All The Things You Are," "On Green Dolphin Street," "You Don't Know What Love Is") into personal statements; while "Self-Portraits, his latest (and second) from CMP, is a collection of spontaneous, totally improvised explorations. Each piece in the CMP issue, he says, "is a reflection on or a recollection of my past, present, and future."

GREETINGS DEPARTMENT: This is the kind of milestone that can't go unmarked. Saxophonist Benny Carter celebrated his 85th birthday Aug. 8. In case someone asks you, "Name a jazzman who has recorded in eight straight decades, starting with the '20s, up into the '90s, carved a leading style (along with Johnny Hodges and Charlie Parker) for the alto saxophone, assumed a principal role as one of the architects of big-band arranging, continues to write and perform with the vitality of a teenager, and is widely regarded as jazz's most solid citizen?," wisecrack your way through a few choice song titles, something like, "I've got blues in my heart, when the lights are low, there's further definitions, so keep a song in your soul." If that doesn't answer their question, send 'em packin'. You're hipper than they are (but not as hip as Carter). Happy Birthday, Benny.

CHART TALK: File this one under Windy Entries. A rash of saxophonists currently dominates the contemporary chart, with six—David Sanborn, Grover Washington, Everette Harp, Najee, George Howard, and Boney James—occupying spots in the top 10. What does this mean, you ask? Obviously, that the current chart is an interesting reed (sorry!)... It didn't take Pat Metheny but a minute to assert himself and his latest from Geffen, "Secret Story." The album jumped into the No. 5 slot as a new entry... Newcomer vocalist Nneena Freelon, whose eponymous record is steadily rising on the traditional chart, gave a showcase performance in New York the other day. Which leads me to this A&R suggestion: Columbia, forget about positioning Freelon as the torch-receiving heir to Sarah Vaughan, Carmen McRae, or Betty Carter. Convince her to let down her hair and kick off her shoes. She'll have a better shot at stardom if she loses her good manners and wails through an Aretha-style chorus or two of soulified pop (the more raucous the better)... Maybe Benny Carter isn't the only octogenarian worth talking about. Feisty Artie Shaw has been on the trad chart for five weeks with "The Last Recordings." Anyone who says otherwise? He'll punch their lights out. And at 82 he can still do it. Yes sir, of course sir, my pleasure sir.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	23	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 17 weeks at No. 1
2	2	23	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
3	4	13	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
4	5	45	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
5	3	33	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
6	7	13	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
7	8	5	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
8	6	33	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
9	10	11	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
10	11	15	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
11	9	13	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
12	13	11	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
13	14	15	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
14	12	71	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
15	15	25	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
16	18	17	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
17	24	5	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
18	17	57	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
19	16	63	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
20	21	17	JOHN P. KEE TYSOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSOT ARTISTS
21	19	53	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
22	20	57	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
23	22	31	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSOT 40195/SPECTRA	VICTORY IN PRAISE
24	23	23	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
25	28	17	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
26	25	15	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
27	NEW▶		FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
28	26	33	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL.1
29	36	7	CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION TM 1008*	I DEDICATE MY LIFE
30	31	51	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
31	33	29	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 75077*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
32	27	17	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
33	32	9	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
34	30	37	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
35	29	47	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
36	37	3	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
37	40	39	COMMISSIONED BENSON 2808*	NUMBER 7
38	35	83	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
39	39	57	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
40	38	43	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP

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

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Music Video

ARTISTS & MUSIC

AVM-TV Gives Vids Hi-Tech Treatment Service Fills Screens In Electronics Outlets

BY DEBORAH RUSSELL

LOS ANGELES—You can entice consumers to watch music videos at the same you are trying to tempt them on a hi-tech TV.

That, in part, is the theory behind AVM-TV, a programming service for TV sets on display in department stores and electronics outlets.

"This system offers guaranteed play to a guaranteed audience," says Robert Loomis, president of AdVenture Media Inc., the Chicago-based company that developed AVM-TV.

Columbia and Epic Records joined AVM-TV at its inception about a year ago, and clips by the labels' acts now run alongside movie trailers, sports shorts, and ads in 30-minute installments. The Sears and Montgomery Ward chains subscribe to the service, as do a number of electronics outlets.

"The audience we hit [includes] people who are considering buying a more sophisticated TV," says Loomis.

About 1,300 stores program the service, and Loomis estimates 1,900 stores will be on line by year's end with a potential audience of some 40 million.

Each month, AdVenture Media services participating retailers with an up-

dated laserdisc of programming. Two or three complete music videos generally are featured in each installment.

AdVenture Media pitched the system to all the major labels, says the firm's VP, Steve Johnson, and Columbia and Epic were the quickest to embrace the system. The labels signed an exclusive contract with AdVenture Media, and they retain the first right of refusal on renewal when the deal expires in May, he says.

"There are a lot of wait-and-see attitudes out there," says Johnson. "For now, Columbia and Epic 'own' these video screens."

Columbia's director of video promotion, Mark Ghuneim, says Columbia was attracted to the concept because it is eager to explore opportunities in the "new and relatively undefined" non-broadcast media. "It's good to be in at the beginning when something is being created," he says.

AdVenture Media was pleased to part with Columbia and Epic because both labels offer a wide roster of artists, says Johnson.

"We don't want to program anything that could be deemed offensive or controversial, so it's good to have a lot to choose from," he notes.

And the labels have learned the unique programming parameters of the system, Johnson says. For instance, black-and-white videos do not demonstrate a color TV's full potential.

Logic dictates that developing artists are the ones best served by outlets like AVM-TV, says Loomis.

"It's a format for artists who may not garner attention at MTV or VH-1," he says, noting the firm has not received any complaints from the field.

Ghuneim agrees. Columbia has submitted videos by Toad The Wet Sprocket, Firehouse, and Grover Washington Jr. to AVM-TV.

It has yet to be proven that airplay in the electronics department of a retail store will directly impact album sales in the music department. But at the very least, the exposure does "increase the likelihood" of consumer awareness of an artist, Ghuneim says.

"It may be the initial or final closing impetus in a sale," he says. "But that's too difficult to determine."

Loomis, however, is confident AVM-TV will sell television sets, as the service is designed to be a kind of programming "software" that best showcases the quality of product on display.

VH-1 Ensures 'Honeymoon' Isn't Over For Elvis Fans

VIVA: VH-1 should score big points with Elvis fans in September. The network has made the King of rock'n'roll its artist of the month.

Archival footage will be rolling, to be sure, but current clips by contemporary artists will take center stage.

VH-1's "Flix" will feature a segment on the making of the new film "Honeymoon In Vegas," which is accompanied by one of the best all-star tribute albums we've heard yet, thanks to Epic Soundtrax.

Deaton Flanigen's video for Ricky Van Shelton's "Wear My Ring Around Your Neck" is a performance piece intercut with footage from the film (which stars Nicolas Cage) and Phil Savenick's clip for Billy Joel's "All Shook Up" captures the sense of freedom Elvis inspired in a whole generation of rockers. The Joel clip also carries some social significance, says Soundtrax head Glen Brunman.

"Young people will see that the [problems with] censorship today date back to the '50s and Elvis Presley," he says. "And older folks should see the relationship between those who tried to stop rock'n'roll back then and those who still try today."

Both clips just hit the airwaves, but personally, we're holding out for a video on Trisha Yearwood's ripping rendition of "You're The Devil In Disguise" and John Mellencamp's spooky take on "Jailhouse Rock."

VH-1 also will air "The King And I," a collection of interviews with current artists describing Elvis' influence on their lives.

Then in October, VH-1's "Rock 'N' Roll Cities" travels to the Eye's own hometown of Detroit, where host David Alan Grier examines the careers of such Motor City homeboys as Iggy Pop, Ted Nugent, Glenn Frey, and the Romantics, as well as Motown marvel Martha Reeves and the first family of gospel, the Winans. The segment debuts Oct. 24.

MTV's Tabitha Soren and guest reporter/rocker Ted Nugent are in Houston this week covering the Republican National Convention.

We're curious to see how coverage colors the perceptions of MTV viewers, 500 of whom were surveyed recently in the MTV News Political Poll. A national random sample of voters between the ages of 18 and 29 revealed 57% favored Democrat Bill Clinton for the presidency over incumbent George Bush, who scored 33% in the poll, with 10% undecided.

Some 56% of young voters surveyed strongly disapproved of the way Bush is handling his job; 11% strongly approved, while 26% somewhat approved.

Best of all, 86% of young voters

surveyed said they are very likely to vote in this election.

QUEEN DREAM: Hollywood Records will release three Queen longforms in September: "Live At Wembley," "Classic Queen," and "Queen's Greatest Hits." Stuart Cohn, director of video production, tells the Eye Vienna-based Rudi Dolezal and Hannes Rossacher of Doro Productions digitally remastered all of the visual imagery.

IN OTHER LONGFORM NEWS: PolyGram Video releases Kiss' "X-Treme Close-Up," a 90-minute retrospective, Tuesday (18) ...

BMG Video hits the streets Aug. 25 with the Wedding Present's 52-minute "Punk" longform. Footage was filmed during a 1990 concert at the Coliseum in Leeds, England ... And we're still scratching our head over the Sept. 29 BMG Video release of "Rock Bottom Reminders," a 40-minute concert clip featuring the likes of rock journalists Greil Marcus and Dave Marsh, as well as authors Stephen King and Amy Tan, cartoonist Matt Groening, and comic columnist Dave Barry, among others, performing such classics as "Bye, Bye Love" and

"Double Shot Of My Baby's Love." Royalties from the video sales (suggested list is \$16.98) are earmarked for the Literacy Volunteers of America, the Homeless Coalition of L.A., and the Right To Rock Network. All good causes and all great tunes, but who will buy this thing?

EYE ON HAWTHORNE: Keith O'Derek, the producer, director, and host of Hawthorne, Calif.'s "Up Front Videos," follows a simple credo in programming his hourlong show: "If it's slammin' and it's urban, we'll play it. I don't have to go through any bureaucracy."

"Up Front Videos" has been in production for the past decade and airs at 7:30 p.m. every Monday, Wednesday, and Friday on the Paragon cable system. A typical program includes 15 clips, ranging from Tevin Campbell and Freddie Jackson to A Tribe Called Quest and Ice-T.

"If a clip is too explicit or derogatory, I won't play it," O'Derek says. But he will program clips by such artists as Dr. Dre, Scarface, South Central Cartel, or Detroit's Most Wanted, even as mainstream radio and video outlets tend to avoid them.

Interviews and location shooting are integral to "Up Front Videos," and O'Derek often takes a crew to local performances and awards shows.

Hammer and Pebbles actually were featured in early interview segments, and a recent program boasted Force MD's.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

• Body Count leader Ice-T directed the band's heavy metal Sire video "Body Count's In The House" with the crew from DNA. Martin Coppen directed photography, Doug Friedman produced, and David Naylor executive-produced.

Lindsey Buckingham directed his new DNA video, "Countdown." Christophe Lanzenberg directed photography and Sam Aslanian and Kathryn Shaw produced the Warner Bros. clip. DNA's Naylor executive-produced.

• Midnight Films director Eric Meza reeled Public Enemy's new Def Jam video, "Hazy Shade Of Criminal," with producer Rob Newman.

• High Five's Michael Salomon

directed Mac McAnally's "The Trouble With Diamonds." Martin Fischer produced the MCA shoot.

• Doom's Thomas Mignone directed All's new video, "Dot," for Cruz Records.

• Hands On Productions director Craig Melone shot "Axe Murders" for Rococo Records' Bierce.

NEW YORK

• Midnight Films director Sam Bayer shot Rise Robots Rise's newTVT Records video, "If I Only Knew."

• Tony Cacioppo directed Spyro Gyra's new "Gliding" video for GRP Records. Nancy Schreiber directed photography on the shoot and Beth Dembitzer produced.

• George Seminara directed Star

Star's Roadrunner Records video "Science Fiction Boy."

• Portfolio Artists Network director Marcus Nispel directed Dina Carroll's new A&M video, "A Special Kind Of Love." Shelley Bloch produced; Anouk Frankel executive-produced. Crescenzo Notarile directed photography.

OTHER CITIES

• Tom Oliphant directed Audio Adrenaline's new ForeFront video, "P.D.A. (Public Display Of Affection)." Cindy Montano produced the Nashville-based clip for Alternative Visions.

• Nancy Knox directed Susan Ashton's "Here In My Heart" clip for Sparrow Records. Greg Crutcher produced the shoot in Nashville.

• Scene Three's Roger Pistole directed Dennis Robbins in "My Side Of Town" for Giant. Mary Matthews produced the Fort Worth, Texas-based shoot.

Pistole and Matthews also directed and produced Billy Dean's new Liberty video, "If There Hadn't Been You." They lensed the clip at the Majestic Theater in Dallas.

• Allen and Albert Hughes co-directed Too Short's new Jive video, "I Want To Be Free (That's The Truth)." Ruben Medoza and Stephen Blake produced the Oakland, Calif.-based shoot.

• Jon Parks directed MC Mike and DJ Maze in "Who Likes To Reggae Down" for East 11305/Teddy Bear Records. Shellee Haynesworth produced the Washington, D.C.-based shoot.



Kickin' It. Third Stone/Atlantic rock act Saigon Kick recently wrapped its new video, "Love Is On The Way," from its second album, "The Lizard." Director Mark Racco, far right, shot the clip on a Los Angeles sound stage. Pictured with Racco, from left, are Atlantic video producer Lynn Spinnato; Saigon Kick's Phil Varone; the band's manager, Warren Wyatt; Saigon Kick's Tom DeFile, who is no longer with the band; Third Stone president Dick Rudolph; and Saigon Kick's Jason Bieler and Matt Kramer.



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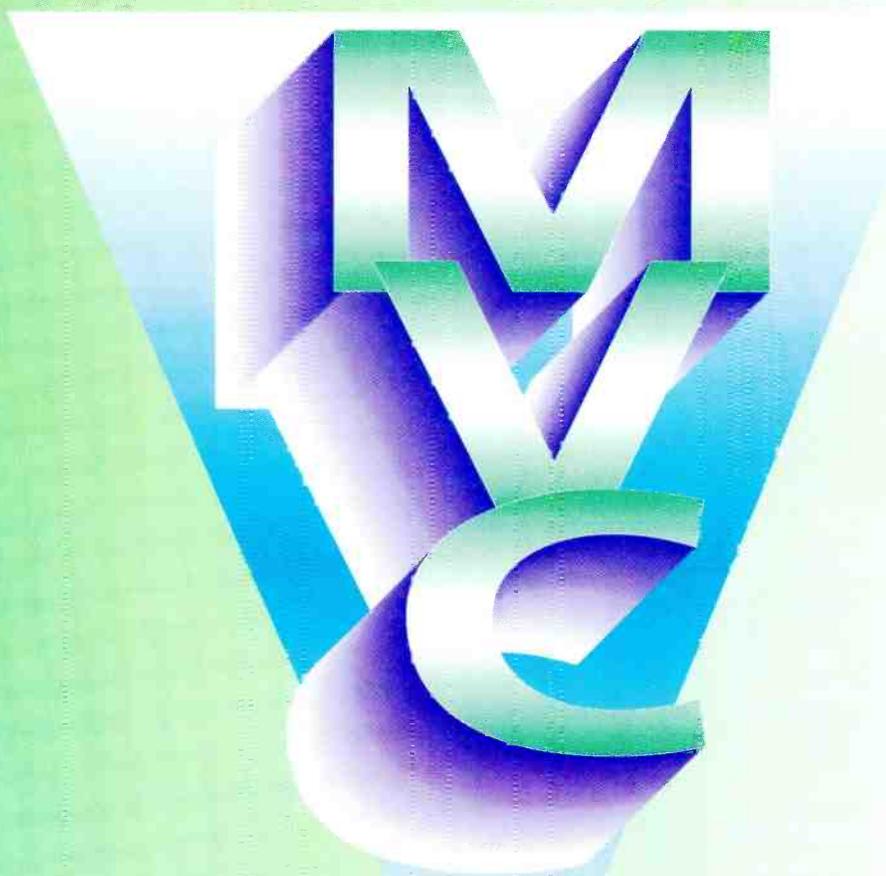
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ADDS

Kiss, Domino
Roger Waters, What God Wants
Helmet, Unsung
Del Amitri, Always The Last To Know
Eric Clapton, Layla
Faster Pussycat, Nonstop To Nowhere

ADDS

Billy Joel, All Shook Up
Swing Out Sister, Am I The Same Girl

FIVE STAR VIDEO

Lindsey Buckingham, Countdown

ARTIST OF THE MONTH

Santana, Somewhere In Heaven

ADDS

R Kelly, Slow Dancin'
Bobby Brown, Humpin' Around

CURRENT

Hi-Five, She's Playing Hard To Get
Jabulani, Shine Your Light
Freddie Jackson, I Could Use...
East Coast Family, 1-4 All 4-1
Charlie Wilson, Sprung On Me
Chaka Khan, You Can Make...
The Cover Girls, Wishing On A Star
Arrested Development, People...
The Good Girls, Just Call Me
Wendy Moten, Step By Step
Larry Springfield, All The Way Love

ADDS

Ricky Van Shelton, Wear My Ring...
Randy Travis, If I Didn't Have You
Darryl & Don Ellis, No Sir
Bruce Carroll/Ricky Skaggs, If We...

HEAVY

The Bellamy Brothers, Cowboy Beat
Clint Black, We Tell Ourselves
Suzy Bogguss, Letting Go
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Mary-Chapin Carpenter, I Feel Lucky
Mark Chesnutt, I'll Think Of Something
Billy Ray Cyrus, Could've Been Me
Diamond Rio, Nowhere Bound
Dixiana, That's What I'm...
Vince Gill, I Still Believe In You
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
McBride & The Ride, Going Out Of...
Dolly Parton, Light Of...
Pirates Of The Mississippi, Too Much
Sawyer Brown, Cafe On The Corner
Shenandoah, Hey Mister
Doug Stone, Warning Labels
M. Stuart/T. Tritt, This One's...
Aaron Tippin, I Wouldn't Have It...
Trisha Yearwood, Wrong Side...

EXCLUSIVE

Def Leppard, Have You Ever...
INXS, Not Enough Time
Pearl Jam, Jeremy

GREATEST HITS

Eric Clapton, Layla
En Vogue, Giving Him Something...
Genesis, Jesus He Knows Me
Elton John, The One
Madonna, This Used To...
George Michael, Too Funky

HEAVY

Peter Cetera, Restless Heart
The Cover Girls, Wishing On A Star
Michael Jackson, Jam
k.d. Lang, Constant Craving
Patty Smyth, Sometimes Love...
Bruce Springsteen, 57 Channels
U2, Even Better Than The Real Thing
Wilson Phillips, Give It Up

HEAVY

TLC, Baby-Baby-Baby
En Vogue, Giving Him Something...
CeCe Peniston, Keep On Walkin'
Kris Kross, Warm It Up
Shabba Ranks, Mr. Loverman
Mary J. Blige, You Remind Me (Remix)
Babyface, Give U My Heart
Pete Rock/C.L. Smooth, They...
Alyson Williams, Just My Luck
Vanessa Williams, Just For Tonight
Men At Large, Use Me
Michael Jackson, Jam
Joe Public, I Miss You
Lorenzo, Real Love
David Black, Nobody But You
Eric B & Rakim, Don't Sweat...
Brian McKnight, The Way Love Goes
Ralph Tresvant, Money Can't Buy...
Troop, Whatever It Takes
El DeBarge, You Know What I Like

HEAVY

The Black Crowes, Thorn In My Pride
Bobby Brown, Humpin' Around
En Vogue, Free Your Mind
Nirvana, Lithium
Red Hot Chili Peppers, Give It Away
Temple Of The Dog, Hunger Strike
TLC, Baby-Baby-Baby
U2, Even Better Than The Real Thing

WHAT'S NEW

The Beach Boys, Hot Fun...
Mary-Chapin Carpenter, I Feel Lucky
Charles & Eddie, Would I Lie To You
Glenn Frey, I've Got Mine
Lyle Lovett, Church
Najee, I Adore Mi Amore
Neville Brothers, One More Day
Lionel Richie, My Destiny
David Sanborn, Bang Bang
Toad The Wet Sprocket, All I Want
Wailing Souls, All Over The World

HEAVY

Aaron Tippin, I Wouldn't Have It...
*Billy Joel, All Shook Up
En Vogue, Free Your Mind
Eric Clapton, Layla
Geto Boys, Ain't With Bein' Broke
Ice Cube, Be True To The Game
INXS, Heaven Sent
Jeannette Katt, Girl Noise
Lisa Stansfield, A Little More Love
The Party, Free
Prince & The N.P.G., Sexy MF
R. Kelly, Slow Dance
The Rolling Stones, Jumpin'...
Sophie B. Hawkins, California...
Tevin Campbell, One Song
Third World, Committed
Tommy G, That's How I Hit 'Em

LIGHT

Chet Atkins/Jerry Reed, The Claw
Stacy Dean Campbell, Rosalee
Corbin/Hanner, Just Another Hill
Steven Curtis Chapman, The Great...
Evangeline, Bayou Boy
Judy Fields, Eyes Of Love
Rebecca Holden, The Highway Runs...
Alison Krauss, New Fool
Jim Lauderdale, Wake Up Screaming
Dennis Robbins, My Side Of Town
Jack Robertson, Bootie Bumpin'...

BUZZ BIN

Morrissey, Tomorrow
Soup Dragons, Divine Thing

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MEDIUM

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Aaron Barker, Taste Of Freedom
Brooks & Sharp, Baby I'm The One
Tracy Byrd, That's The Thing...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly...
Mark Collie, Even The Man...
Rob Crosby, She Wrote The Book
Holly Dunn, As Long As You...
The Forester Sisters, I Got A Date
Radney Foster, Just Call Me Lonesome
Matthews, Wright/King, Mother's Eyes
The Mavericks, This Broken Heart
Mac McAnally, The Trouble...
Martina McBride, That's Me
Tim Mensy, This Ol' Heart
Buck Owens, If You Can't Find...
Collin Raye, In This Life
Ronnie Reeves, What If You're Wrong
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

BREAKTHROUGH

Roger Waters, What God Wants

ADDS

After 7, Kickin' It
Bad 4 Good, Nineteen
The Boys, Doin' It With The B
Brand New Heavies, Heavy Rhyme...
Bushwick Bill, Ever So Clear
Chaka Khan, You Can Make...
David Byrne, Girls On My Mind
Def Jef, Cali's All That
En Vogue, Free Your Mind
Eric Clapton, Layla
Geto Boys, Ain't With Bein' Broke
Ice Cube, Be True To The Game
INXS, Heaven Sent
Jeannette Katt, Girl Noise
Lisa Stansfield, A Little More Love
The Party, Free
Prince & The N.P.G., Sexy MF
R. Kelly, Slow Dance
The Rolling Stones, Jumpin'...
Sophie B. Hawkins, California...
Tevin Campbell, One Song
Third World, Committed
Tommy G, That's How I Hit 'Em

HEAVY

Aaron Tippin, I Wouldn't Have It...
*Billy Joel, All Shook Up
En Vogue, Free Your Mind
Eric Clapton, Layla
Geto Boys, Ain't With Bein' Broke
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Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

ACTIVE

Body Count, The Winner Loses
Cracker, Happy Birthday To Me
Damn Yankees, Don't Tread On Me
Del Amitri, Always The Last To Know
Genesis, Jesus He Knows Me
Elton John, The One
Metallica, Wherever I May Roam
CeCe Peniston, Keep On Walkin'
Slaughter, Real Love
Sonic Youth, 100%
Spin Doctors, Little Miss...
Wilson Phillips, Give It Up

ADDS

After 7, Kickin' It
Bad 4 Good, Nineteen
The Boys, Doin' It With The B
Brand New Heavies, Heavy Rhyme...
Bushwick Bill, Ever So Clear
Chaka Khan, You Can Make...
David Byrne, Girls On My Mind
Def Jef, Cali's All That
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Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

ON

Faster Pussycat, Nonstop To Nowhere
Kiss, Domino
L-7, Pretend We're Dead
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
My Life w/The Thrill Kill Kult, Sex...
Joe Satriani, Summer Song
Suicidal Tendencies, Asleep At...

ADDS

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The Boys, Doin' It With The B
Brand New Heavies, Heavy Rhyme...
Bushwick Bill, Ever So Clear
Chaka Khan, You Can Make...
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Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

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Street Beat

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ADDS

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Bushwick Bill, Ever So Clear
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Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

CURRENT

Damn Yankees, Don't Tread On Me
Tevin Campbell, One Song
David Bowie, Real Cool World
East Coast Family, 1-4 All 4-1
Glenn Frey, I've Got Mine
Charlie Wilson, Sprung On Me
INXS, Heaven Sent
Brand New Heavies, Heavy Rhyme...
Megadeth, Symphony Of Destruction
Joe Cocker, Now That Magic Gone
Slik Toxik, White Lies, Black Truth
Wilson Phillips, Give It Up
Gang Starr, Ex Girl 2 Next Girl
The Boys, Doin' It With The B
Lionel Richie, My Destiny
2 Lost Songs, I Can't Wait
Neville Brothers, One More Day
Total Eclipse, Fire In The Rain
Tora Tora, Faith Healer
The Heart Throbs, Outside
2 Unlimited, Twilight Zone

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CURRENT

Guns N' Roses, November Rain
Tom Cochrane, Life Is A Highway
Jodeci, Come And Talk To Me
Ice-T With Body Count, B.C. In...
Madonna, This Used To Be...
Kris Kross, Warm It Up

HOT SHOTS

Lionel Cartwright, Be My Angel
Mark Collie, Even The Man...
Mike Reid, Keep On Walkin'
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Randy Travis, If I Didn't Have You
Ricky Van Shelton, Wear My Ring...
Sawyer Brown, Cafe On The Corner
Trisha Yearwood, Wrong Side Of...

MEDIUM

Alison Krauss, New Fool
Billy Dean, Billy The Kid
Billy Joe Royal, Funny How...
Boy Howdy, Our Love Was Meant To Be
Chet Atkins/Jerry Reed, The Claw
Corbin/Hanner, Just Another Hill
Darryl & Don Ellis, No Sir
Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A...
Holly Dunn, As Long As You...
Jeff Chance, Walk Softly On...
*Jeff Knight, Someone Like You
John Anderson, Seminole Wind
Kevin Welch, Somethin' Bout You
Lorrie Morgan, Something In Red
Mac McAnally, The Trouble...
Martina McBride, That's Me
Matthews, Wright/King, Mother's Eyes
McBride & The Ride, Going Out Of...
Pirates Of The Mississippi, Too Much
Rebecca Holden, The Highway Runs...
Shenandoah, Hey Mister
Suzy Bogguss, Letting Go
The Bellamy Brothers, Cowboy Beat
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing...
* DENOTES ADDS

Audio Vision

1 hour weekly
1000 Centerville Turnpike, Virginia Beach, VA 23463

CURRENT

Howard Jones, Lift Me Up
Stevie Wonder, Fun Day
Stray Cats, Elvis On Velvet
"Weird Al" Yankovic, Smells...
Jennifer Batten, Flight Of The...
"Weird Al" Yankovic, Fat
Sonia, Be Young, Be Foolish, Be Happy
Soul II Soul, Joy
A House, I Don't Care
Club Nouveau, Oh Happy Day

Pump It Up

1 hour weekly
5745 Sunset Blvd, Los Angeles, CA 90028

CURRENT

EPMD, Crosscover
Tung Twista, No Peace Sign
Super Cat, Ghetto Red Hot
Kris Kross, Warm It Up
MC Serch, Here It Comes
Boogie Down Productions, Duck Down
Too Short, I Want To Be Free

the Medialine

Baby Boom—Or Bust? TV And Radio Disagree

BY ERIC BOEHLERT

FOLLOW THE MONEY: Network TV sales teams seem eager to rush in where their radio counterparts have just evacuated. The New York Times reports the networks, sensing an underserved audience, have stocked their fall schedules with more programs aimed at the high school, college, and postcollege set than ever before.

"Television has long sought younger viewers," says the Times report, "because these are the consumers desired by most advertisers."

That must strike radio sales executives as odd, since that is the same audience they have been busy distancing themselves from for the last five years. Sales people insist ad dollars, particularly national ad dollars, targeted at young adults are no longer plentiful enough to keep a station profitable.

The result has been a steady stream of teen-leaning stations changing or fine-tuning their format to ensure enough 25-54 baby-boom listeners to pay the bills. Top 40 lost 105 stations from June 1991 to June 1992, according to the M Street Journal; most have left the format in search of older demos.

Radio Advertising Bureau president Gary Fries says TV, thanks to its built-in advantages over radio, may enjoy success in its quest for younger demos. Television, unlike radio, can change its targeted audience every half hour with programming. Radio must pick one demo and stay with it. And network TV needs far fewer advertisers to fill up its inventory than radio.

Meanwhile, says Fries, radio will continue to follow the money trail baby boomers leave in their wake.

SYNERGY: The eclectic rock sounds of WRLT Nashville will soon be

"seen" in Metro magazine. The 7-year-old city monthly was recently purchased by Tuned In Broadcasting, the same trio of investors that owns WRLT.

Station GM Ned Horton says he plans to broaden the magazine's appeal beyond its former modern-rock slant. Horton hopes to triple the magazine's circulation to 30,000.

The editorial content of Metro Music Monthly, as it is now known, "dovetails nicely with what we do at the station," says Horton. He hopes promoting new music in the city, and letting readers know where they can hear it on the dial, will add up to more WRLT listeners.

SIGHT & SOUND: Discover magazine announces the winners of its Technological Innovation awards in the upcoming October issue.

In the sight category, Philips Consumer Electronics takes honors for its development of Compact Disc-Interactive, or CD-I. Sony's MiniDisc wins for best sound innovation. CD-I was introduced in the U.S. last fall; MD is due for introduction here before year's end.

One sound runner-up of note is Madrigal Audio Laboratories for its Proceed CD Library system. Writes Discover: "This self-contained CD playback system stores, organizes, and provides flexible access to 100 CDs... displaying the track number, the name of the song, and its musical category."

FLAK HEAVEN: With profiles in the current issues of Rolling Stone, Spin, Pulse!, and Creem, New York's squeaky-clean, heavy-metal band Helmet (or Helmet, as Creem prefers) wins honors for best supporting publicity department.



ROCKIN' THE BOAT: MASS MUSIC & MASS MOVEMENTS
Edited by Reebea Garofalo
(South End Press, \$16)

Bill Clinton & Sister Souljah and Dan Quayle & Ice-T are only the most recent—and bizarre—testaments to the intersection of music and politics. Well beyond the splashy headlines, of course, popular music has long sent ripples through the mainstream.

Within that broad context, the 17 essays collected here zero in on what is defined as "mass music"—as opposed to the folkloric tradition of protest songs—and its role in political struggles. Read as a whole, the book presents an interesting angle on the chicken-egg question: Which comes first? The opening chapters' analyses of the mega-events of recent years—Live Aid, Sun City, etc.—show music events setting an agenda, rallying masses to a cause. Music defines the movement; funds and consciousness are raised. (So, too, are the artists' profiles,

an observation that raises the question of whether de-politicized media can or should be used toward political ends. Whose ends is another matter.)

On the other end of the riddle is the music that rises from incipient movements, and in turn inspires them. The relationship, says Peter Wicke in a compelling essay on East Germany's demise, can be subtle: Music "can shape patterns of behavior imperceptibly over time until they become the visible background of real political activity." This is also seen in the chapters on China, Hong Kong, and Hungary, where government paranoia, Anna Szemere writes, imbued repressed music with a meaning that, initially at least, may not have existed.

"What is happening is the message," musician Charly Garcia is quoted as saying of the massive, defiant rock national shows in Argentina. Mobilization came as audiences found a collective voice, a "we," in the music. That potential, as shown here, is the power to rock the boat. MARILYN A. GILLEN

International

Europe's Music Markets Still Hurting But U.K. Reports Say CD Remains Healthy

■ BY JEFF CLARK-MEADS

LONDON—The extent to which Europe's major music markets are in decline is becoming clearer.

Following news that France's record market has lost 11% of volume in the last year (Billboard, Aug. 15) and indications that Germany is in a similar position, the U.K. is now revealed as having lost 6% of its unit sales in the past 12 months.

However, within the short-term gloom, the British Phonographic Industry is finding a number of reasons for longer-term optimism. In announcing the second-quarter figures, the organization states, "Despite CD growth, the prevailing recessionary pressures have produced a continuing loss of volume in the album market—6% in the second quarter of 1992 compared with the same period last year. These losses clearly have nothing to do with CD prices as they are entirely reflected within the vinyl and cassette formats.

"It should be noted, however, that the album market 10 years ago was 91.9 million units, which means that, despite the current hard economic climate, in the past 10 years the market has grown by half as much again."

In the year to June, total album volume slipped by 5.9% compared with the previous 12 months to 137 million units. Because of the increased penetration of CD, the value of the market at wholesale gained 3.3% to end at the

equivalent of \$1.2 billion.

Says the BPI, "Shipments of singles dipped in the second quarter of the year below 12 million units, a fall of over 10% [compared with the same period in 1991]. However, recent articles in the popular press suggesting that the British singles market has all but disappeared could not be more wrong.

"Music lovers in the U.K. still buy more singles per capita than any other country in the world." The singles market in the year to June was worth \$152 million; 53.2 million units were shipped.

The 7-inch vinyl disc is still the predominant singles carrier with 17.2 million units in the year. Cassette singles, 12-inchers, and CD singles each achieved about 12 million units. In the year to June, the singles market was down by 6.7% of volume and while volume rose 3% due to the rising popularity of CD singles. The format has doubled its number of units shipped in the last year.

CD also reinforced its position as the U.K.'s most popular album format, with 65.8 million units shipped. Cassettes accounted for 61.8 million and vinyl for 9.8 million.

The U.K. figures come in the wake of statistics from French record industry organization SNEP showing unit sales in France in the first six months of the year were down 11% at 51 million tapes and discs. Furthermore, the current French figures are being compared with the first half of 1991

when sales were artificially low due to the effects of the Persian Gulf War.

Once more, the increased penetration of CD meant revenues actually rose by 2.3% to \$500 million at wholesale prices.

In Germany, informed sources are suggesting that when the local IFPI group announces its figures sometime in the next fortnight, the market will be shown to have lost 11% of volume in the first six months compared with the same period last year.

It is suggested that value will be up about 3%.



He's Got The Power. Qwest recording artist James Ingram made a guest appearance on Philippine TV's GMA Supershow and afterward was presented with a platinum award from Warner Music International licensee Bell Films for sales of his "Power Of Great Music" album. Pictured, from left, are Mabel Guia, promotion officer; Jesmon Chua, label manager; Bella Tan, GM; Ingram; Edward Arrendell of AMG International, who manages Ingram; and German Moreno, host of the GMA Supershow.

Ricordi Acquires Nuova Fonit Stake

■ BY DAVID STANSFIELD

MILAN—Ricordi, the leading Italian record, home video, publishing, retail, and graphic arts company, has acquired a 10% stake in Nuova Fonit Cetra, the record and home video firm owned by public broadcaster RAI, for an equivalent price of \$2.2 million.

Northern Italian bank Banca Internazionale Lombarda, which was a go-between in the negotiations, states: "The Italian presence in the audio, video and record sectors will be strengthened through this deal.

"There is also the possibility for Ricordi to increase its share in Nuova Fonit Cetra by a further 20% over the next two years." If Ricordi does not exercise this option by July 1994, however, RAI has the right to buy back the 10% of shares already sold.

Negotiations for Ricordi's purchase of part of Nuova Fonit Cetra have been going on for the last 18 months. RAI's original aim was to form the market's first nucleus of key domestic players in an effort to combat the dominance of the multinationals in Italy. But, the Sugar record and pub-

lishing company, initially touted as the third player to form the triumvirate, declined to become involved.

The annual revenue of Nuova Fonit Cetra is reported to be about \$44.4 million, while Ricordi's total amounts to about \$177.6 million.

With major artists including Marco Masini and Antonello Venditti, Ricordi's 1991 albums chart share amount to 5.5%, according to trade magazine Musica & Dishi. Nuova Fonit Cetra, whose artist roster includes Mango, Mietta, and Amedeo Minghi, has a 4% share.

Japan Rights Holders Accept Levy On Digital Recording

■ BY STEVE McCLURE

TOKYO—Representatives of Japanese copyright holders have accepted the demands of hardware and tape-makers that a fixed rate be used to levy digital recording royalties instead of a fixed amount, the financial daily Nihon Keisai Shimbun has reported.

Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Assn. of Japan (RIAJ), and the Japan Council of Performers' Organizations (Geidankyo) were earlier reported to be asking that 1,500 yen (\$11.80) be charged for every digital recording device and 30 yen (about 20 cents) for blank digital tapes.

But the manufacturers won the day at a recent meeting at which details of Japan's digital copyright compensation system, expected to be introduced in January, were hammered out. Under the new provisional agreement, a royalty of 1% will be levied on digital recording hardware and blank digital recording media.

Rights holders agreed to the fixed rate plan in the hope that the rate will eventually be raised to 2% for hardware and 3% for recording media within three years, in line with current moves in the United States.

But manufacturers' representatives reportedly argued that such increases would be inappropriate because the hardware industry's situation in Japan is different from that in the U.S. This could place the entire agreement in jeopardy.

HMV Ireland Takes Chain's Top Award Store Exec Cites Importance Of Timing, Location

■ BY KEN STEWART

DUBLIN—HMV Ireland has won the HMV Business Excellence Award for 1991-92. It was presented to Irish GM Alan Townsend by Duncan Bell, business development director of the HMV group, at its store on Grafton Street, Dublin, Ireland's busiest shopping street.

HMV has two shops in Dublin and one in Cork, and has tentative plans for opening in Northern Ireland. "Obviously, Belfast is a key market, but it's struggling at the moment," says Townsend.

"It's a matter of finding the right site at the right time in the current economic conditions. We would want between 6,000 and 8,000 square feet, and such sites don't come up every day in prime locations."

German Vid Cos. Reject Proposed Levy

■ BY WOLFGANG SPAHR

HAMBURG—German home video companies say they are no longer willing to be "paymaster for Germany's subsidized motion picture industry." They are unhappy with plans to make them pay a levy to support the country's movie-makers.

The German parliament, the Bundestag, is due Sept 23 to debate the plans for the levy, as contained in the Motion Picture Industry Assistance Act. Meanwhile, the Federal Video Assn. is considering the possibility of applying to the country's Constitutional Court to challenge the legitimacy of proposed amendments to the video levy.

At present, the levy is paid by the video libraries, but the amendment due to come before parliament would shift the burden onto the video producers.

According to estimates by the video association, taxation would then double to almost 15 million deutschmarks (\$10 million).

The organization, which has long been unhappy about its lack of an effective voice on the movie industry-regulating bodies, points out its members have paid "solidarity contributions" of \$20 million to the German film industry in the last five years.

The video companies say they get limited return for their money as German repertoire accounts for only 3% of the video market. They argue further that domestic movies do not need video industry support because local releases account for 13% of Germany's cinema business. They also point out that the cinema industry paid \$14 million in voluntary contributions to domestic movie-makers last year.

The Republic of Ireland is the smallest territory in which HMV, with 170 outlets worldwide, operates.

Townsend gives the main reason for winning the award as "the way in which the business has been managed over 12 months. It was brought up to the highest standards, not just in terms of sales and profits achieved, but more in the way it has been run and developed.

"It's about the way its strength in Ireland compares to when HMV arrived here; it's the culmination of six years' work by a lot of people."

The last year has brought a big increase in Cork sales; in Dublin, the Grafton Street branch has been given a new look. "It's now laid out in music type rather than format, which means that we try to cater over three floors for three very different tastes in music and are able to create a different at-

mosphere on each floor."

Townsend notes Irish sales are strong in comparison with the U.K. "In the last 12 to 18 months, the U.K. has seen a quite dramatic fall-off in sales on all formats, whereas in Ireland we're still seeing growth—especially on CD—where we're probably a couple of years behind the U.K. Cassette is still the dominant format, but CD is slowly but surely overhauling that. There's a natural growth still in the market.

"The success of Irish music in the last 12 months has also helped to contribute to our success, with the likes of Enya, the Commitments and the U2 album. It's a hard act to follow in this year coming. All three albums have been worldwide sellers, as well as major items within Ireland."

**Mexican superstar
Angélica Maria is
eyeing Tinseltown.
For the news, see
Latin Notas, page 34.**

The 'Wizards Of Oz' Claim Victory After L.A. Invasion

■ BY KATHERINE TULICH

SYDNEY—The Australian music industry's "Wizards Of Oz" campaign has been judged a success by executives at a number of the participating companies. The \$250,000 effort showcased nine acts at the Palace in Los Angeles during May, to secure U.S. deals and generally raise Australia's talent profile. It was arranged by Export Music Australia, which is financed by various music industry sectors and receives some government funding.

"There's no question that EMA has taken an important step in carrying the battle to foreign markets," says the organization's chairman, Chris Gilbey, who is also managing director of MCA Music here. "We have to get out there and show them what we've got. We also can't expect our acts to know how to communicate with people in other countries unless they learn their language, and that means being there and being a part of it."

The nine "Wizards" acts were Rick Price, the Poor Boys, Beatfish, Deborah Conway, Club Hoy, Pearls & Swine, the Angels, Kate Ceberano, and Ana Christensen. Two signings have been announced, while the consummation of deals for several others is said to be "close." One performer, Christensen, already had a U.S. outlet, Relativity Records.

Yothu Yindi, which made a guest

appearance during the "Wizards" showcase, is also claiming victory. The Aboriginal rock band has secured a PolyGram publishing deal that, they say, came as a result of that date. The group already has a U.S. label deal, with Hollywood Records.

Australia's largest independent label, Mushroom Records, sent four acts to Los Angeles: Yothu Yindi, Conway, Pearls & Swine, and the Angels. Company director Gary Ashley appears pleased with the results. "It was done at a time when most labels are shedding artists, but as an exercise, I think it was money well spent," he says. "We got the A&R turnout we were seeking. I was standing there one night and I had Capitol to my left, Geffen to the right, and MCA right behind me, so the A&R response was very positive."

Ashley is confident that interest generated by the Angels and Conway will result in deals for both in the near future. He is also keen to see the showcases continue in other markets. "Southeast Asia is an ideal target. The Asian market is really starting to open up and I'd like to see a showcase there down on a very high level, taking the cream of Australia talent."

Martin Fabinyi, managing director of Regular Records, also expresses optimism. With two acts on the bill, Ceberano and Club
(Continued on page 45)

Island Executives Take To The Road European Trek Touts New Christians' Release

■ BY KAI ROGER OTTESEN
and JEFF CLARK-MEADS

LONDON—Senior management at Island Records has taken a leaf out of the artists' handbook and gone on tour to support a new album.

U.K. managing director Marc Marot and International managing director Phil Cooper visited six countries in four days in a bid to convey their enthusiasm for the Christians' "Happy In Hell" to local distributors.

In a trip that was a first for Marot, he and Cooper went to Rome, Madrid, Munich, Paris, Amsterdam, and Oslo mainly to meet with BMG staff. BMG distributes Island product throughout continental Europe except France, where it is handled by the domestic Island/PolyGram company.

Cooper says, "All we have done is to present our plans as far as the world market is concerned. This allows each BMG or PolyGram office to prepare. Everybody has to look at their own market as an individual territory and use the tools we provide them with."

Marot adds, "We don't often make these trips—only when we have something special. The last album, 'Colour,' did extremely well in Europe, selling 400,000 copies in France and 100,000 copies in Spain."

Asked about the Christians' music, Marot says, "It's a very interesting and dynamic record."

Discussions between Island and BMG executives identified what they believe are six singles from the album. The first, "What's In A Word," is due for release Aug. 24; the album is scheduled for Sept. 14.

Meanwhile, MCA Records is finalizing what it says is its biggest pan-European marketing campaign to support the launch of Bobby Brown's "Bobby" album, due Aug. 24. The first single, "Humpin' Around," was out Aug. 10.

MCA says an advertising campaign encompassing TV, radio, press, and posters kicked in at the beginning of August. Stuart Watson, senior VP of MCA Records International, says,

"Our intention is to take Bobby Brown to superstar status in all markets where he is not yet fully established—and to increase his sales elsewhere."

"Bobby Brown is MCA's biggest artist. Yet, we have only scratched the surface in terms of Bobby's international sales potential."

The in-store campaign will include videos, leaflets, and posters; TV ads will also be produced in local language.



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MIKE OLDFIELD CHIMES IN WITH SEQUEL TO 'TUBULAR BELLS'

(Continued from page 13)

In seeking a label home for "Tubular Bells II," Banks says Virgin Records was a candidate, but it didn't appear to have total enthusiasm for the project. "Mike hit it off with Rob [Dickins] immediately, because they could talk music. Later, Mike told me, 'I didn't realize there were people like that left in the business. I didn't talk music with Richard [Branson].'"

Dickins is considered one of the most A&R-oriented chief executives of the U.K. majors—although he has never been an A&R man. "Which is an irony," he comments, "because that's what I always wanted to be when I first started." Even after 18 years with Warner, Dickins says, "At the end of a day, when I can go home or go to the

studio, I still go down to the studio."

This proximity to creative people is "what's kept me alive," he adds. "It's what attracted me to doing the ZTT deal with Trevor Horn, to sanctioning the Anxious Records deal with Dave Stewart, to bringing in [A&R executives] John Coxon and Ian Stanley. I want that to be the direction of the company."

"The great thing about the ZTT and Anxious deals is that the cultures mix immediately. Trevor produced Rod Stewart because I asked him to. He produced Marc Almond because I asked him to." Likewise, Dave Stewart has been talking with EastWest managing director Max Hole about one of that label's bands, An Emotional Fish.

Says Dickins, "If we're going to be in business with people like Dave and Trevor, this is how we do it. Dave's insights into An Emotional Fish, for example, may be very useful to the band."



OLDFIELD



DICKINS

Banks says he, for one, values Dickins' "hands-on" approach. Coincidentally, Banks is married to Moira Bellas, managing director of WEA Records—although at the time of making the "Tubular Bells II" deal, her predecessor, Jeremy Marsh, was running the label. "Clive and Moira have been married 18 years," says Dickins. "They have an incredibly good professional relationship. If you sat in a Mike Oldfield meeting, you'd never even have a clue that they are who they are."

"If [the Oldfield album] is a hit, the success for them will be phenomenal. But the sword of Damocles is over me, not Moira. If it fails, it's not going to be her and him, it'll be the fact that I failed, that it was the wrong deal to do. But the more I hear the music, the more excited I become."

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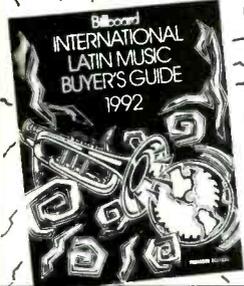
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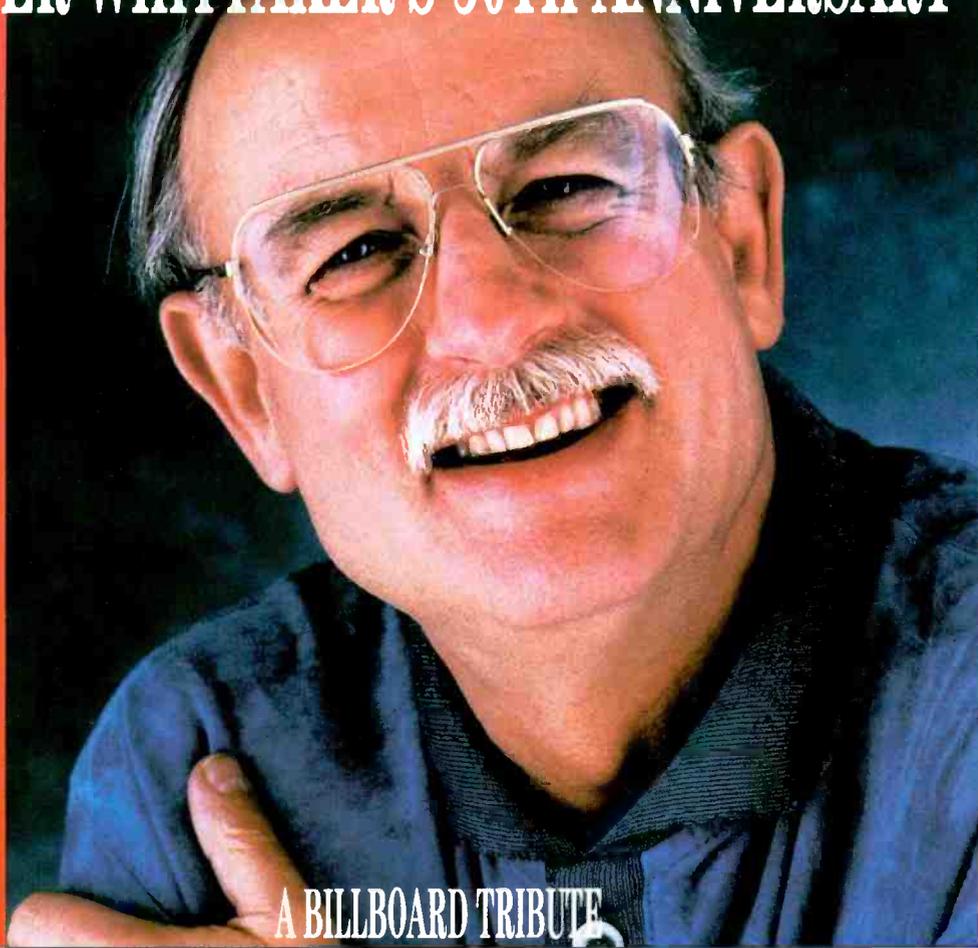
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Hammering It Home. British actor and recording artist Jimmy Nail, left, celebrates his No. 1 U.K. hit "Ain't No Doubt," with Steve Howard, managing director of Zomba Music Publishers. Nail is signed to EastWest Records worldwide, which will release his new album shortly.

ROGER WHITTAKER'S 30TH ANNIVERSARY



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Billboard

Southeast Asian Market Gives Warm Reception To U.S. Acts

IF IT PLAYS on dance-pop radio in New York or L.A., chances are good it will sell concert tickets in Hong Kong, Malaysia, or the Philippines.

The dramatic growth of the record business in Southeast Asia (see Spotlight, following page 50) has been accompanied by a similar boom in the region's tour business, say U.S. agents familiar with the market.

"Whatever is really hot on radio in the States is what they want to see," says **Jorge Pinos**, who books international tours for the William Morris Agency out of L.A. The large, young demographic of Southeast Asian nations means that teen-oriented acts are particularly strong. William Morris client **Color Me Badd**, after completing a U.S. summer tour with **Paula Abdul**, starts a Pacific tour with a three-night stand Sept. 25-27 at the Folk Arts Theater in Manila. **Kris Kross** won't be far behind.

Famous Artist Agency international VP **Dave Zedeck**, based in New York, saw **Vanilla Ice**, **New Kids On The Block**, and **Tiffany** sweep through the region in the past year

while they were relatively out of sight to their Western fans. Famous Artist client **Tommy Page**, who has achieved moderate success in the U.S., is a platinum phenomenon in Southeast Asia and client "**Weird Al**" **Yankovic** has booked for a fall tour in the region, confident his visually zany pop parodies will translate.

According to Zedeck and others, it still makes sense to route tours through the smaller Southeast Asia markets only after obtaining multiple "anchor" dates in Japan or the Philippines. But compared to the slight downturn in Japan's tour business (Billboard, Aug. 15), these markets are both paying acts well, slightly above U.S. fees, and selling briskly.

Henry Miller of L.A.-based General Artists Corporations represents talent buyers on the Pacific Rim and says, with tour business down for some artists in U.S., "I'm getting calls all over the place" from agents and managers taking a fresh look at Southeast Asia.

"They were always hungry for talent," says Pinos at William Morris, "but before they didn't have the means to present it. They've also gotten more together in [accommodating state-of-the-art tour] production" . . . The Asian markets are also laden with potential for entrepreneurial agents and promoters. **Roger Davis**, a veteran of Hong Kong's clothing manufacturing business, opened **Global Talent Associates** with goals that include both obtaining Asian bookings for new and developing U.S. bands and also importing young Asian acts back to play clubs in Asian-American communities in the U.S. . . . The demand for concert bookings throughout the Pacific Rim is fueled by the increasing number of acts that make promotional tours of the area. **Def Leppard** members **Rick Allen**, **Phil Collen**,

and **Vivian Campbell** recently visited Singapore and Indonesia to promote "Adrenalize," while **Joe Elliott** and **Rick Savage** handled PR chores in Japan. PolyGram Singapore managing director **Eric Yeo** says the album has sold 50,000 copies so far in his market.

UNPLUGGED WORLDWIDE: Montreaux Jazz Festival performances this year by **Annie Lennox**, **Joe Cocker**, and **Was (Not Was)** were taped for episodes of "MTV Unplugged," with the first, featuring Lennox, debuting Aug. 26 in the U.S. and set for later broadcast on MTV affiliates in Australia, Brazil, Europe, and Asia.

Taped with high-definition technology, the shows mark the first "Unplugged" episodes produced by MTV Europe after previous collaborations with the U.S. operations for U.K. tapings of **Paul McCartney**, the **Cure**, and **Eric Clapton**. MTV Brasil has produced four "Unplugged" shows featuring **Seal** and Brazilian artists **Legiao Urbana**, **Barao Vermelho**, and **Marcelo Nova**.

BERLIN VIA AUSTIN: The **Berlin Independence Days '92 (BID)** international music convention, set for Oct. 26-29, has obtained U.S. representation through the **South By Southwest Music & Media Conference**. Bands, advertisers, exhibitors, and attendees from the U.S. may send inquiries to Linda Owen, SXSW, Box 4999, Austin, Texas. BID '91 drew 2,300 delegates from 645 companies in 20 countries.

BORDER CROSSINGS: **Joe Cocker**, whose "Night Calls" album was released in Europe several weeks before its U.S. arrival, opens a North American tour Sunday (16) at the Poplar Creek Music Theatre outside Chicago after a three-month-long European tour that included record-setting dates in England, Switzerland, Germany, and France . . . Led by Soweto native **Sechaba Mokona**, the South African octet **Zulu Spear**, now based in San Francisco, makes its New York debut Aug. 25 at the Ritz, showcasing its debut disc "Welcome To The U.S.A." . . . **Charisma/Pointblank** bluesman **Albert Collins & the Icebreakers** open an Australian tour at the Melbourne Palace Aug. 28 . . . **Mary-Chapin Carpenter** plans a promo visit to London to coincide with the Sept. 7 release in the U.K. of her new Columbia Records disc "Come On Come On."

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, 1515 Broadway, 39th Floor, New York, N.Y. 10036 or faxed to 212-536-5358.

HOME & ABROAD



by Thom Duffy

Shaw, ICT Link For Distribution Service But They Face Opposition From B'cast, Music Groups

BY LARRY LeBLANC

TORONTO—Shaw Cable, the country's fourth-largest multisystem cable operator and owner of seven radio stations, and International Cablecasting Technologies have formed a new Canadian company, DMX/Canada, to distribute ICT's Digital Music Express services throughout Canada.

But the proposal is facing significant opposition from broadcast and recording industry executives here.

The new company is 80% owned by Shaw and 20% owned by ICT.

At a hearing set for the week of Sept. 21 in Hull, Quebec, the Canadian Radio-television and Telecommunications Commission will consider a license application from Edmonton, Alberta-based Shaw Cable to let DMX/Canada operate a 24-hour, subscriber-based satellite-to-cable digital-audio service that would be made available to Canadian cable affiliates via satellite.

The company projects it will have nearly 9,000 subscribers in the first year of operation and 265,000 by 1999.

The discretionary music service will consist of 35 formats of digital-quality music, of which five formats will be Canadian produced, with varied Canadian music content levels. Three of the Canadian formats, Contemporary, Classics, and the French-language service Chansons, will be available upon licensing, with the Discovery and Relax formats being added within two years. The remaining 30 formats will originate from Digital Music Express, available in the U.S. and Europe.

Though Digital Music Express and Digital Cable Radio both have operated in the U.S. for several years, this is the first such venture in Canada. The proposed DMX/Canada requires installation of a special cable tuner and a

stereo hookup for reception. It is being opposed by several industry groups.

"We're going full bore at [intervention]," says Brian Robertson, president of the Canadian Recording Industry Assn. "It's another example of the ongoing exploitation of music here mostly without thought of approval for the use or compensation. It mirrors some of the views of government here and, apparently, the CRTC and the commercial users who feel they can take the [music] product and exploit it without any consultation with the owners."

"We'll be intervening [at the CRTC hearing]," says Brian Chater, executive director of the Canadian Independent Record Producers Assn. "This is a major watershed. My concerns are with rights payment, CanCon [Canadian content] levels, the replacement of radio, and the whole principle of cable distribution of digital music."

David Basskin, GM of the Canadian Music Reproduction Rights Agency, is also scathing about the CRTC's decision to link policy and licensing into one hearing, as well as the short period allowed for intervention. A representative from the CRTC declined comment because of the upcoming hearing.

"That's not much time and, as usual, the music industry has never been consulted," says Basskin. "We may be asking the commission to not accept the application, to put a moratorium on it, and to hold a policy hearing. It's the first time these issues have been considered by the CRTC... I'm concerned because it's the first commercial application that's been proposed here for the national electronic digital distribution of music."

"We fully intend to pay all rights under Canadian law that need to be paid," says Heather Shaw, VP, DMX/Canada.

However, the status of Canada's out-

dated Copyright Act does not require performing rights payments from such a service, although in its application Shaw makes an allowance of 2% of revenue for performing rights, which is less than the 3.2% commercial radio stations pay or the 2.1% that TV pays.

"Performing right is a right that will be exploited by these users," says Paul Spurgeon, legal counsel of the Society of Composers, Authors and Music Publishers of Canada.

Shaw's application also stresses the proposed service would supplement, rather than replace, radio listening and would mostly attract a small percentage of cable subscribers. The company claims the service poses no threat to commercial radio. It says subscribers would also receive all local AM and FM stations available via the cable FM band and the service would be sold solely on a subscription basis.

"Our radio group looked at this closely in terms and were satisfied it wouldn't decrease or take away from audience or decrease their profitability," says Heather Shaw.

Although the Canadian Assn. of Broadcasters refused to comment on the proposed service, several commercial broadcasters say they will fight Shaw Cable's application.

"We will be violently opposing it [at the hearing], as will most of the broadcasting groups," says Gary Slaight, president of Standard Radio Inc.

Robertson says home taping is a concern. "When you've got 35 channels of commercial-free digital music coming into the home, all you have to do is attach a tape recorder at the end of the cable line."

Shaw maintains, however, that DMX/Canada will be using Serial Copy Management System coding to ensure multiple copies could not be made.

'WIZARDS OF OZ' CAMPAIGN

(Continued from page 43)

Hoy, he says he was pleased with the outcome. "With Club Hoy, we secured a live agent and there was a good feeling about the band, although no concrete offers have been made at this stage. With Kate Ceberano, we used the opportunity to springboard her into New York, where she played three shows. We are having talks to a major label at the moment and that directly came from her being in the U.S.," he comments.

Sony Music Australia can point to the most direct results at this stage, with two signings—the Poor Boys and Rick Price—secured with its U.S. sister labels. "It gave us the chance to showcase our artists to the American company," says Chris Moss, director of marketing for Australian artists, "and that's an opportunity we would not have had without the 'Wizards Of Oz.' It was definitely instrumental in securing deals for both acts. Where we normally go to the U.S. companies with a tape and a video, this was a cost-effective way of presenting the whole picture, because a high component of the value of an Australian artist is their ability to perform live."

Hard rockers the Poor Boys have

signed with Epic in the U.S., while singer/songwriter Price—whose debut album, "Heaven Knows," recently reached the Australian top 10—has been assured a release although it is not yet decided whether his U.S. outlet will be Epic or Columbia.

Late "Wizards" entry Christensen, also a Sony Australia act, benefited from her appearance, according to Moss. "After her performance at the showcase, Relativity committed to having Ana perform at the New Music Seminar, which was followed by a seven-state U.S. promo tour."

Low public attendance levels at the Palace was one criticism of the Los Angeles showcase. Moss, who has just been appointed to the EMA board, suggests it may have been naive to expect anything more. "Having a venue which holds 1,500 people and promoting [the event] to the public was probably a bit erroneous," he says. "All these acts mean nothing to the U.S. public. That's why they were there: to gain a release and a commitment to get their records out. But to actually expect the public to come along just because they are Australian, that's not going to happen."

Gilbey feels any mistakes made this time will only help to improve the strategy for the next drive. "What we learned is that we have to be more tightly focused in what we present in any specific market. But the only way we could achieve things was to dive in and see if we could swim. It will be a successful event; it's just a matter of fine-tuning."

Gilbey confirms that EMA is currently evolving plans for the next event. "Within the next six months, we will be presenting to the industry a detailed plan of the next two to three years of showcases, and other events surrounding export initiatives. So the showcases will form an important part of the agenda of promoting Australian music. I would hope that whatever support there has been for EMA will grow, because it's an important part of what will happen to Australian music internationally."

EMA GM Brian Peacock, who handled much of the day-to-day implementation of the "Wizards" campaign, adds, "The acceptance of the marketing methods has been 100% from the EMA board. There's no doubt that there will be more in the future; it's just a matter of where and when."

GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SINGAPORE: A wave of interest in Chinese nostalgia is sweeping the countries of the Asia-Pacific rim—notably Singapore, Hong Kong, and Taiwan—affecting fashion, clothes, books, and, of course music. The reissue of vintage recordings by mainland Chinese acts, some of them originally released as long

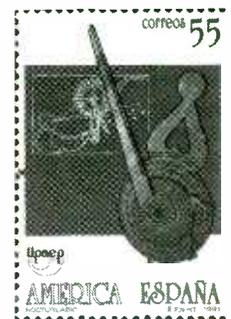
as 60 years ago, has proved highly successful in recent years. Digitally remixed and attractively repackaged collections by artists like **Zhou Xuan** (known at the peak of his career as "the golden voice of China"), **Wu Ing Ing**, **Li Xianglan**, **Bai Guang**, and **Ge Lan** have extended the appeal of these artists to a new generation of nostalgia fans. Sales of these old recordings have been helped by the current government-sponsored drive to learn the Mandarin language. "Appreciation for well-written lyrics was much higher in the '30s and '40s," says a

manager at EMI. "Lyricists in those days took pains to be expressive. Schools here are constantly urging students to go back to their Chinese roots to better understand the language."

CHRISTIE LEO



SPAIN: Basque and Cuban musicians held a fund-raising concert called "Aspirins For Cuba" July 25 in the northern Spanish-Basque city of San Sebastian, while Cuban President Fidel Castro was 350 miles to the east with other heads of state at the Barcelona Olympics inauguration ceremony. Spain's Basque country, which has long been engaged in a political struggle for greater self-determination, has an abundance of Cuban solidarity committees, and many so-called Basque radical rock bands have played in Cuba. More than 4,000 people attended the San Sebastian concert, held to raise funds to buy medicine and medical equipment for Havana's Amerijeiras Hospital. Radical rock pioneering act **Hertzainak** was joined by veteran singer/song-



writer **Mikel Laboa**, folk singer **Ruper Ordorika**, and Cuban salsa band **Van Van**. The finale was a rousing version of "Guantanamera," for which the crowd sang along with all the bands on stage.

HOWELL LLEWELLYN

POLYNESIAN ISLANDS: Rapa Iti is a tiny island 1,000 miles southeast of Tahiti, with a population of 328. This small village of people has passed down its centuries-old folklore through a unique style of choir singing in quarter-tonal voices. In 1991, French producer **Pascal Nabet-Meyer** traveled to Rapa Iti to record this rare form of music. The session took place in the village meeting place, with 126 people singing and crickets chirping. The result, "Rapa Iti" by the **Tahitian Choir** (Triloka), is both a joyous celebration of voices singing in harmony and a preservation of Rapa Iti's cultural heritage, with song lyrics that tell ancient folk legends about the creation of the island, wars, and the afterlife.

TRUDI MILLER

ITALY: **Claudio Baglioni**, one of last year's top-grossing concert attractions, has released a live album. Titled "Assieme-Oltre Il Concerto," it captures the magic of concerts staged from January to May this year and demonstrates why Baglioni sells out every show he performs. Among the 14 tracks are some of his old classics, such as "E Tu Come Stai," as well as material from his 1991 album "Oltre," which has so far sold 750,000 copies. With his pleasingly throaty voice and mastery of melody, Baglioni has proved a source of inspiration to a new generation of singer/songwriters. Currently touring here with his elaborate hexagonal stage, Baglioni plans further dates in Europe in the fall.

DAVID STANSFIELD

JAPAN: **Shonen Knife**, the offbeat female power-pop trio from Osaka, will release a new album Aug. 26. "Let's Knife" (MCA Victor) is without doubt the group's most successful recording to date, with music that ranges from the pure pop of "Get The Wow" and the reggae-fied "Ah Singapore" to the lyrical tease of "Twist Barbie." Unlike some of the group's rather jarring efforts in the past, "Let's Knife" manages to combine a smoother, more professional sound with the band's naive, surreal charm. Even so, the bulk of the album comprises remakes of songs from Shonen Knife's first two indie-label albums. The band proved a tremendous success at the recent New Music Seminar in New York. The trio's next overseas appearance is Aug. 29 at England's Reading Festival, followed by a 12-date tour of the U.K.

STEVE McCLURE

POP KOMM

BILLBOARD SPOTLIGHTS MUSIC & CULTURE IN GERMANY

The Price Of Success: Music Fair Allies Cultural, Financial Aspects

BY JEFF CLARK-MEADS

COLOGNE—PopKomm, Germany's premier music industry fair, regularly asks the question: What is pop music worth?

The inquiry is double-edged: It alludes to both financial value and cultural contribution—the two central themes of the event.

So, when last year the regional government agreed to grant financial support to PopKomm and started talking about the social worth of contemporary music, the fair's organizers were gratified that they were getting their message across.

They were then particularly ex-



DIE KRUPPS

formal panels with a gamut of live gigs.

Says Gorny, "The thing about PopKomm is that the lines of communication are very, very short. If you see a managing director on a panel, he will also be on the company's booth. It's not as if you have to look up which hotel he is in and go and find him. He's right there; you just talk to him"

PopKomm runs this year Aug. 20-23 in Cologne's Congress Center, having outgrown its old home in the Gurzenich hall. The 1992 version of the event will occupy double last year's floor space and has increased its number of stands from 48 in 1991 to 102 this year.

Gorny, who was voted media person of the year at the German music industry's Echo Awards in the spring, comments, "People realize that Germany is not just the third-biggest music market in the world, but that we are also important cul-

turally. The power of PopKomm is that the whole German market is there."

Government recognition of PopKomm's significance in that market is two-fold: moral and financial. Ministers and officials give promotion support and offer their services in speaking for the event, and grants are also given to offset production costs.

Says Gorny, "That money helps to keep registration fees to a level that, hopefully, everybody can afford. MIDEM costs German companies 700 marks (\$480) to attend; PopKomm costs 95 marks (\$63). If people want to come, it is very important that money is not a question for them."

So far, participation in PopKomm has been almost exclusively German. However, next year the event will be given a wider European footing. Gorny argues, naturally, that the show will only gain from having



BRINGS

a broader focus.

"PopKomm will be the best place for people to learn about the German industry because the whole German industry is there. From the Germans' point of view, I don't think they will feel they are losing PopKomm as their own because they have made it theirs over the last four years."

So, the strength of the German record market is established and accepted, but how strong is German musical creativity?

Gorny says that those who will build on the platform of success created by more traditional acts

(Continued on page 49)



CHROMING ROSE

Live Performances Are Event's Driving Force

BY ELLIE WEINERT

COLOGNE—PopKomm managing director Dieter Gorny regularly describes the event as "mental software for the music business." If that is so, then the show's burgeoning live music arm is the disc drive.

This year, 160 bands will play at 15 different venues across the city of Cologne and at two open-air concerts. The number of acts taking part is nearly triple last year's total of performers.

Their showcases will be seen in the clubs that form Cologne's vibrant indie scene, from the 2,800-capacity E-Werk (the Electricity Factory) to Ruine (the Ruins), with room for 150.

According to the man in charge of PopKomm's concert coordination, Manfred Tary, 73% of bands performing during the three days will be German, with the remainder coming from other parts of Europe.

The majority of the acts are either signed to an indie label or have no deal; their work covers everything from MOR through new wave to heavy metal. The bands were booked by the individual venues on the strength of demo tapes (of which PopKomm received 400), a buzz within the industry, or at the prompting of their management or record company.

Tary says, "This year we have noticed increased interest from the record companies, who are more prepared to invest in artist showcases."

"We also have quite a few labels celebrating 10-year anniversaries, such as Weser, a punk label based in Bremen presenting bands like King Rocko Schamoni [now signed to Polydor], Die Madchen, the Goldenen Zitronen, the Busters [a ska band to be released on U.S. label Sind-

bad], the rock'n'roll band Rumble On The Beach, and Die Mimis.

"In addition, the Normal label, which represents bands from the U.S. and New Zealand, can count 10 years, and schlager singer Peter Orloff is celebrating 25 years in show business with a concert performance at the Juke Box,

which is also celebrating its 10th anniversary as a venue."

A showcase of emerging bands will be presented as part of the final round of the Sony UX-S Talent Awards. From an initial entry of 950, seven bands will perform at the Stadtpark venue.

PopKomm is, then, a significant platform for German bands of many standings. It is also something of a shop window for domestic acts seeking acceptance internationally.

Oliver Hellwig, head of A&R at PolyGram label Metronome, says

of German music gaining a foothold abroad, "The ball is in our court. First, we have to believe in and back the prophet in his own country before he can achieve acceptance elsewhere."

Metronome will be showcasing its English-language acts the Land, with its guitar-oriented pop, guitar-rocking Terry Hoax, and funk-metal outfit Scäm Luiz, but Hellwig concludes, "There is no typical German export in music, only charismatic artists who can make it abroad."

"For example, Scäm Luiz, which is a joint venture between PolyGram Holland and ourselves, has a visually exotic appearance as the members of the trio are from Germany, Suriname, and Indonesia. We don't feel that these bands should conquer the world in a day. However, we were internationally

(Continued on page 49)



DIETER GORNY

160 bands will play at 15 different venues



SCÄM LUIZ

cited when they realized it was not the Arts or Heritage ministries that were discoursing positively about the cultural aspects; it was the Minister of Economics.

"It was the first time in Germany's history that the Minister of Economics had spoken so on cultural matters," says PopKomm managing director Dieter Gorny.

"What he said was that he was aware that the pop music industry makes a lot of money through the things it sells. But, he also knows that it doesn't sell apples or desks or shoes. It is a cultural thing; there are important political forces in popular music. Pop music is a really strong influence and has a strong cultural factor."

PopKomm's declared intent is to bring together that cultural factor with the business and the practicalities of music. That is why the show, now in its fourth year, aims to combine informal A&R discussion with

DANCE POOL

THE POSSE:

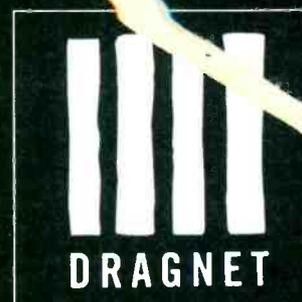
PARIS RED
B.G. THE PRINCE OF RAP
CULTURE BEAT
LDC
FRANKFURT TRAX
PCP
JAM EL MAR
JAM & SPOON
TAYAH
AND MORE...

BE A PART OF IT!



THE DOMESTIC ROCK/POP DEPT. –
THE VARIETY OF GERMAN POP MUSIC

BADESALZ • BANDIT • DEUCES WILD
DIE FANTASTISCHEN VIER • ANA GONZALES
HALLBERG • PETER HOFMANN
ANNA MARIA KAUFMANN • MILLENIUM
HERWIG MITTEREGGER
MÜNCHENER FREIHEIT • JO VAN NELSEN
NENA • ALEX NOLZE • PEACOCK PALACE
RIO REISER • PETER RICHTER
DIE RÜHMANN – REVUE
NANETTE SCRIBA • THE GRADUATES
ULRICH TUKUR • ANDREAS VOLLENWEIDER
MARCUS WOLTER • AZIZA MUSTAFA ZADEH



THE DOMESTIC LABEL
IN SONY'S
HARD & HEAVY/ALTERNATIVE DEPT.

THE SLAGS
NATIONALGALERIE
THE LEMONBABIES
DIE LASSIE SINGERS
DEPP JONES
LÜDE & DIE ASTROS
SMILES IN BOXES

Sony Music

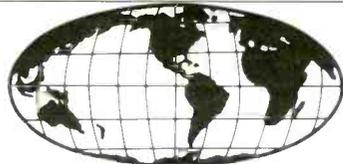
A&R, ARTIST DEVELOPMENT, MARKETING,
PROMOTION, DISTRIBUTION – WE TRY TO
PROVIDE THE INDIVIDUALLY RIGHT
TREATMENT FOR EACH OF OUR DOMESTIC
ARTISTS.

OUR SPECIALISED DEPARTMENTS TAKE CARE
OF THAT.

ANY QUESTIONS?
STALL 89/90 OR SONY MUSIC,
BLEICHSTRASSE 64-66,
D-6000 FRANKFURT/MAIN 1

SONY ACTS AT POPKOMM '92:
THE SLAGS • THE LEMONBABIES
DIE LASSIE SINGERS • NATIONALGALERIE
MANIC STREET PREACHERS • F.F.F.

HITS OF THE WORLD



EUROCHART HOT 100 7/31/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	5	THIS USED TO BE MY PLAYGROUND MADONNA
3	2	ABBA-ESQUE ERASURE MUTE
4	4	PLEASE DON'T GO DOUBLE YOU DWA
5	3	THE ONE ELTON JOHN ROCKET
6	11	HOW DO YOU DO! ROXETTE EMI
7	6	TOO FUNKY GEORGE MICHAEL EPIC
8	13	WHO IS IT MICHAEL JACKSON EPIC
9	10	AIN'T NO DOUBT JIMMY NAIL EASTWEST
10	8	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
1	1	ELTON JOHN THE ONE ROCKET
2	5	MICHAEL JACKSON DANGEROUS EPIC
3	2	LIONEL RICHIE BACK TO FRONT MOTOWN
4	7	GENESIS WE CAN'T DANCE VIRGIN
5	3	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
6	4	QUEEN GREATEST HITS II PARLOPHONE
7	6	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
8	8	SIMPLY RED STARS EASTWEST
9	9	NEIL DIAMOND GREATEST HITS 1966-1992 COLUMBIA
10	11	NIRVANA NEVERMIND DGC

AUSTRALIA (Australian Record Industry Assn.) 8/16/92

THIS WEEK	LAST WEEK	SINGLES
1	7	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) J. CARRERAS & S. BRIGHTMAN POLYDOR/POLYGRAM
2	1	HAZARD RICHARD MARX EMI
3	2	PLEASE DON'T GO K.W.S. BMG
4	5	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
5	3	TOO FUNKY GEORGE MICHAEL EPIC/SONY
6	10	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY
7	4	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
8	8	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
9	6	SEXY MF/STROLLIN' PRINCE WARNER
10	9	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
11	15	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
12	18	RHYTHM IS A DANCER SNAP BMG
13	NEW	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
14	12	JAM MICHAEL JACKSON EPIC/SONY
15	11	CRY LISA EDWARDS EMI/POLYGRAM
16	13	ABBA-ESQUE (EP) ERASURE LIBERATION/FESTIVAL
17	17	GIRL'S LIFE GIRLFRIEND BMG
18	20	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON EPIC/SONY
19	NEW	GOD GAVE ROCK 'N' ROLL TO YOU TOO KISS PHONOGRAM/POLYGRAM
20	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN/BMG
1	1	ORIGINAL CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
2	NEW	INXS WELCOME WHEREVER YOU ARE EASTWEST/WARNER
3	2	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
4	4	SOUNDTRACK MY GIRL EPIC/SONY
5	6	ZZ TOP GREATEST HITS WARNER
6	3	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
7	8	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
8	5	MICHAEL JACKSON DANGEROUS EPIC/SONY
9	7	ELTON JOHN THE ONE PHONOGRAM/MERCURY
10	9	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
11	16	2 UNLIMITED GET READY FESTIVAL
12	11	RICHARD MARX RUSH STREET EMI
13	10	GENESIS WE CAN'T DANCE VIRGIN/EMI
14	NEW	JOSE CARRERAS FRIENDS FOR LIFE WARNER
15	15	SOUNDTRACK WAYNE'S WORLD WARNER
16	NEW	PETER ALLEN THE VERY BEST OF PETER ALLEN POLYGRAM
17	NEW	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
18	NEW	DOMINGO, CARRERAS, CABALLE FROM THE OFFICIAL BARCELONA GAMES CEREMONY BMG
19	14	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
20	18	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER

GERMANY (Der Musikmarkt) 8/4/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	2	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
3	4	ABBA-ESQUE ERASURE MUTE
4	3	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
5	10	HOW DO YOU DO! ROXETTE EMI
6	5	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
7	6	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
8	7	INSTANT KARMA! JOHN LENNON PARLOPHONE
9	8	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
10	9	NOTHING ELSE MATTERS METALLICA VERTIGO
11	NEW	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
12	11	JUMP KRIS KROSS COLUMBIA/SONY
13	12	TOO FUNKY GEORGE MICHAEL EPIC/SONY
14	15	SEXY MF PRINCE PAISLEY PARK/WEA
15	14	HOW IS IT? MICHAEL JACKSON EPIC/SONY
16	13	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY/POLYGRAM

FRANCE (Nielsen/Europe 1) 8/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	2	PLEASE DON'T GO DOUBLE YOU POLYGRAM
3	4	I LOVE TO ROCK 'N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
4	3	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
5	NEW	RHYTHM IS A DANCER SNAP BMG
6	5	TOO FUNKY GEORGE MICHAEL SONY/EPIC
7	6	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
8	7	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
9	15	DIDI KHALED POLYGRAM
10	9	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
11	NEW	JUMP KRIS KROSS SONY/COLUMBIA
12	8	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
13	18	J'AI ENCORE REVE D'ELLE ILETAI UNE FOIS EMI
14	NEW	COME AS YOU ARE NIRVANA BMG
15	20	RENDEZ VOUS ALPHA BLONDY EMI
16	NEW	WHO IS IT MICHAEL JACKSON SONY/EPIC
17	11	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
18	16	PARADOXAL SYSTEME LAURENT VOULZY BMG
19	12	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
20	17	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WAINES RCA
1	2	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
2	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
3	3	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	6	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PPL
5	5	NIRVANA NEVERMIND GEFLEN/BMG
6	4	QUEEN LIVE AT WEMBLEY '86 EMI
7	9	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	8	VERONIQUE SANSON SANS REGRETS WEA

ITALY (Musica e Dischi) 8/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	4	MARE MARE LUCA CARBONI RCA
3	2	IN THE CLOSET MICHAEL JACKSON EPIC
4	3	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
5	7	TOO FUNKY GEORGE MICHAEL EPIC
6	5	THE ONE ELTON JOHN ROCKET
7	6	EVEN BETTER THAN THE REAL THING U2 ISLAND
8	NEW	883 HANNO UCCISO L'UOMO RAGNO FRI
9	10	JUMP KRIS KROSS COLUMBIA
10	8	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
1	1	ELTON JOHN THE ONE ROCKET
2	3	883 HANNO UCCISO L'UOMO RAGNO FRI
3	2	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
4	5	LIONEL RICHIE BACK TO FRONT MOTOWN
5	4	FRANCESCO BACCINI NOMI E COGNOMI CGD
6	7	SNAP THE MADMAN'S RETURN ARIOLA
7	6	MANGO COME L'ACQUA FONIT CETRA
8	8	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
9	NEW	CLAUDIO BAGLIONI ASSIEME ILTRE IL CONCERTO COLUMBIA
10	NEW	VARIOUS ARTISTS FESTIVALBAR '92 RCA

SPAIN (TVE/AFYVE) 8/1/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SENSACION DE VIVIR XUXA BMG ARIOLA
2	3	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO
3	2	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
4	4	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
5	5	RHYTHM IS A DANCER SNAP BMG ARIOLA
6	7	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
7	9	KE NO PARE A.S.A.P. ERFASIS
8	8	YOU BRING ON THE SUN LONDONBEAT BMG ARIOLA
9	6	HOW GEE B MACHINE GINGER MUSIC
10	NEW	FINE DAY OPUS 3 WARNER
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	2	VARIOUS ARTISTS MAQUINA TOTAL 4 MAX MUSIC
3	3	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
4	4	ELTON JOHN THE ONE POLYGRAM
5	7	VARIOUS ARTISTS POR FIN ES VIERNES EMI
6	5	LIVE AT WEMBLEY '86 QUEEN EMI
7	6	O.B.K. LLAMALO SUERO BLANCO Y NEGRO
8	9	SERGIO DALMA A DIVINA ED. MUSICALES
9	NEW	MECANO AIDALAI BMG ARIOLA
10	8	CAMARON POTRO DE RABIA Y MIEL POLYGRAM

CANADA (The Record) 7/27/92

THIS WEEK	LAST WEEK	SINGLES
1	7	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
2	2	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
3	1	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
4	5	JUST ANOTHER DAY JON SECADA SBK/SBK
5	8	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PDG
6	NEW	MOVE THIS TECHNO TRONIC SBK/SBK
7	NEW	WARM IT UP KRIS KROSS COLUMBIA/SONY
8	NEW	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
9	9	NU NU LIDELL TOWNSELL ISBA/ISBA
10	3	TOO FUNKY GEORGE MICHAEL COLUMBIA/SONY
1	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
3	3	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PLG
4	10	BLUE RODEO LOST TOGETHER WEA/WEA
5	8	ELTON JOHN THE ONE MCA/UNI
6	7	TOM COCHRANE MAD MAD WORLD CAPITOL/EMI
7	4	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
8	NEW	PEARL JAM TEN EPIC ASSOCIATED/SONY
9	6	CELINE DION CELINE DION COLUMBIA/SONY
10	NEW	BARENAKED LADIES GORDON RCA/BMG

JAPAN (Music Labo) 8/10/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	NEW	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
3	2	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
4	3	IF CHAGE & ASKA PONY CANYON
5	5	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS.
6	NEW	YOU'RE THE ONLY MASATOSHI ONO SONY
7	6	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
8	8	GLASSNO MEMORIES TUBE SONY
9	7	FURIMUKANAIDE WINK POLYSTAR
10	9	BLOWIN' B'z BMG/VICTOR
1	1	SINGLES 1987-1992 PRINCESS PRINCESS SONY
2	4	FROM YESTERDAY KEISUKE KUWATA VICTOR
3	5	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS.

FRANCE (Nielsen/Europe 1) 8/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	2	PLEASE DON'T GO DOUBLE YOU POLYGRAM
3	4	I LOVE TO ROCK 'N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
4	3	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
5	NEW	RHYTHM IS A DANCER SNAP BMG
6	5	TOO FUNKY GEORGE MICHAEL SONY/EPIC
7	6	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
8	7	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
9	15	DIDI KHALED POLYGRAM
10	9	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
11	NEW	JUMP KRIS KROSS SONY/COLUMBIA
12	8	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
13	18	J'AI ENCORE REVE D'ELLE ILETAI UNE FOIS EMI
14	NEW	COME AS YOU ARE NIRVANA BMG
15	20	RENDEZ VOUS ALPHA BLONDY EMI
16	NEW	WHO IS IT MICHAEL JACKSON SONY/EPIC
17	11	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
18	16	PARADOXAL SYSTEME LAURENT VOULZY BMG
19	12	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
20	17	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WAINES RCA
1	2	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
2	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
3	3	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	6	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PPL
5	5	NIRVANA NEVERMIND GEFLEN/BMG
6	4	QUEEN LIVE AT WEMBLEY '86 EMI
7	9	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	8	VERONIQUE SANSON SANS REGRETS WEA

ITALY (Musica e Dischi) 8/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	5	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
3	2	AIN'T NO DOUBT JIMMY NAIL EASTWEST
4	6	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
5	4	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA
6	3	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
7	NEW	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
8	12	JUST ANOTHER DAY JON SECADA SBK
9	14	DO YOU WANT ME FELIX deCONSTRUCTION
10	NEW	THIS CHARMING MAN THE SMITHS WEA
11	10	BOOK OF DAYS ENYA WEA
12	9	I DROVE ALL NIGHT ROY ORBISON MCA
13	7	L.S.I. THE SHAMEN ONE LITTLE INDIAN
14	13	HOW DO YOU DO! ROXETTE EMI
15	8	SESAME'S TREET SMART E'S SUBURBAN BASE
16	NEW	I FOUND HEAVEN TAKE THAT RCA
17	NEW	BAKER STREET UNDERCOVER PWL INTERNATIONAL
18	23	SILENT LUCIDITY QUEENSRYCHE EMI
19	NEW	BOING! THE WEDDING PRESENT RCA
20	11	WHO IS IT MICHAEL JACKSON EPIC
21	30	LET ME TAKE YOU THERE BETTY BOO WEA
22	NEW	MAGIC FRIEND 2 UNLIMITED PWL CONTINENTAL
23	25	MR. LOVERMAN SHABBA RANKS EPIC
24	NEW	UH HUH OH YEH PAUL WELLER GO! DISCS
25	NEW	LOW LIFE IN HIGH PLACES THUNDER EMI
26	20	JESUS HE KNOWS ME GENESIS VIRGIN
27	NEW	PURPLE LOVE BALLOON CUD A&M
28	19	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA
29	18	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
30	17	WARM IT UP KRIS KROSS COLUMBIA
31	16	A TRIP TO TRUMPTON URBAN HYPE FAZE 2
32	27	MY GIRL MADNESS VIRGIN
33	39	IF YOU DON'T LOVE ME PREFAB SPROUT COLUMBIA
34	NEW	A SMALL VICTORY FAITH NO MORE SLASH
35	15	SEXY MF/STROLLIN' PRINCE & THE NEW POWER GENERATION PAISLEY PARK
36	29	THOSE SIMPLE THINGS/DAYDREAM RIGHT SAID FRED TUG
37	21	ABBA-ESQUE (EP) ERASURE MUTE
38	35	DOES IT FEEL GOOD TO YOU CARL COX PERFECTO
39	22	LITHIUM NIRVANA DGC
40	28	AIN'T NO MAN DINA CARROLL A&M

FRANCE (Nielsen/Europe 1) 8/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	2	PLEASE DON'T GO DOUBLE YOU POLYGRAM
3	4	I LOVE TO ROCK 'N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
4	3	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
5	NEW	RHYTHM IS A DANCER SNAP BMG
6	5	TOO FUNKY GEORGE MICHAEL SONY/EPIC
7	6	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
8	7	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
9	15	DIDI KHALED POLYGRAM
10	9	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
11	NEW	JUMP KRIS KROSS SONY/COLUMBIA
12	8	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
13	18	J'AI ENCORE REVE D'ELLE ILETAI UNE FOIS EMI
14	NEW	COME AS YOU ARE NIRVANA BMG
15	20	RENDEZ VOUS ALPHA BLONDY EMI
16	NEW	WHO IS IT MICHAEL JACKSON SONY/EPIC
17	11	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
18	16	PARADOXAL SYSTEME LAURENT VOULZY BMG
19	12	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
20	17	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WAINES RCA
1	2	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
2	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
3	3	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	6	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PPL
5	5	NIRVANA NEVERMIND GEFLEN/BMG
6	4	QUEEN LIVE AT WEMBLEY '86 EMI
7	9	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	8	VERONIQUE SANSON SANS REGRETS WEA

ITALY (Musica e Dischi) 8/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	4	MARE MARE LUCA CARBONI RCA
3	2	IN THE CLOSET MICHAEL JACKSON EPIC
4	3	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
5	7	TOO FUNKY GEORGE MICHAEL EPIC
6	5	THE ONE ELTON JOHN ROCKET
7	6	EVEN BETTER THAN THE REAL THING U2 ISLAND
8	NEW	883 HANNO UCCISO L'UOMO RAGNO FRI
9	10	JUMP KRIS KROSS COLUMBIA
10	8	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
1	1	ELTON JOHN THE ONE ROCKET
2	3	883 HANNO UCCISO L'UOMO RAGNO FRI
3	2	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
4	5	LIONEL RICHIE BACK TO FRONT MOTOWN
5	4	FRANCESCO BACCINI NOMI E COGNOMI CGD
6	7	SNAP THE MADMAN'S

International/PopKomm

LIVE PERFORMANCES ARE EVENT'S DRIVING FORCE

(Continued from page 46)

successful with Camouflage and Victory and we wish to follow up this success with one of these bands."

Markus Linde, head of the heavy/alternative Dagnet label at Sony Music in Frankfurt says, "PopKomm is most certainly the shop window of the modern-day German music scene and has developed into a forum of information, communication, and also of inspiration." Sony bands at PopKomm include two all-girl quartets, the Slags, who perform hard street rock, and the Lemonbabies, who perform melodic '60s pop. Sony will also showcase the Lassie Singers (German-language avant-garde pop), Peacock Palace, the U.K.'s Manic Street Preachers, and the French crossover band F.F.F.

Linde agrees with Hellwig that the way for German music to gain international acceptance is first to have a firm platform in Germany: "The first step is to emancipate German music productions within our market—a task which is primarily

the responsibility of the German media."

Andrea Junker, of dance label Container Records in Hamburg, says, "More should be done for the advancement of local productions, especially in the field of electronic music, e.g., house music, since it has a chance to present an original identity. Looking at the international picture, German music productions only have the edge with electronic music since it has its own profile."

In order to draw attention to its Rough Mix label, Rough Trade's objective is to present an alternative to rock music with its dance and house parties to be held every night during PopKomm; the shows will feature hip-hop teams and DJ performers such as WestBam and Sven Vaeth. Rough Trade is showcasing bands Space Cowboys, Oil On Canvas, and Die Krupps, plus the U.K. band Vulgar Boatmen.

The company's Carsten Stricker does, though, have a criticism of PopKomm. He says, "There is a lack

of record retailers attending the fair, but I know the organizers are working on this."

Peter Burtz, who does A&R, rock music, at Electrola, draws attention to the German rock bands Chroming Rose, Hands On The Wheel, and Heilhecker, which will be performing at PopKomm. "German heavy metal is a great musical export in Europe and especially Japan," he says.

Stefan Trapp, head of A&R at Electrola, adds, "In Germany there is no other alternative to PopKomm, which has established itself as the second-largest music fair in Europe. It is the best platform to show your colors within the music scene. This year we wish to present ourselves and our new labels Synergy and Harvest, which are autonomous companies in Munich and Berlin, respectively."

Trapp regrets that German schlager is, in his opinion, under-represented and such musical genres as volksmusik, jazz, blues, and classical are not present at all at PopKomm. "There is a heavy concentration of guitar-oriented indie pop and we are pleased to see that hip-hop is being taken seriously for the first time," says Trapp.

He continues, "Even though the goal is to reach the U.K. and U.S., we must not forget that Europe is a big market and German productions have proved to sell well in other European territories. Currently our most successful export is Maggie Reilly, whose debut album for Electrola ["Echoes"] hit No. 1 in Scandinavia. In addition, the British band Smokie, also directly signed to Electrola, is a platinum seller in Scandinavia."

In addition to the opening gala, PopKomm has organized a farewell gala for the first time this year. The "Electrola Euro-Festival" underlines the fact that Electrola is a German company with continental acts such as the recent Harvest label signing Fischer Z (U.K.), Love Kings (Sweden), Heroes del Silencio (Spain), Clouseau (Belgium), and Brings (Germany)—the latter three all German chart successes.

That closing of the event on an international note will give us a taste of PopKomm '93, with all its anticipated cosmopolitan flavors.



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MUSIC FAIR

(Continued from page 46)

such as Marius Mueller-Westernhagen and Herbert Groenemeyer will come from "Germany's subcultures."

He feels prejudices against German music are being eroded through achievements such as Mueller-Westernhagen being given heavy rotation on MTV Europe, the first artist singing in German to do so. Now, from that base, the underground has the chance to break through domestically and internationally, he argues.

"There's a generation of musicians now who have had no contact with the music of the '60s. They're now finding the voice to speak for their generation."

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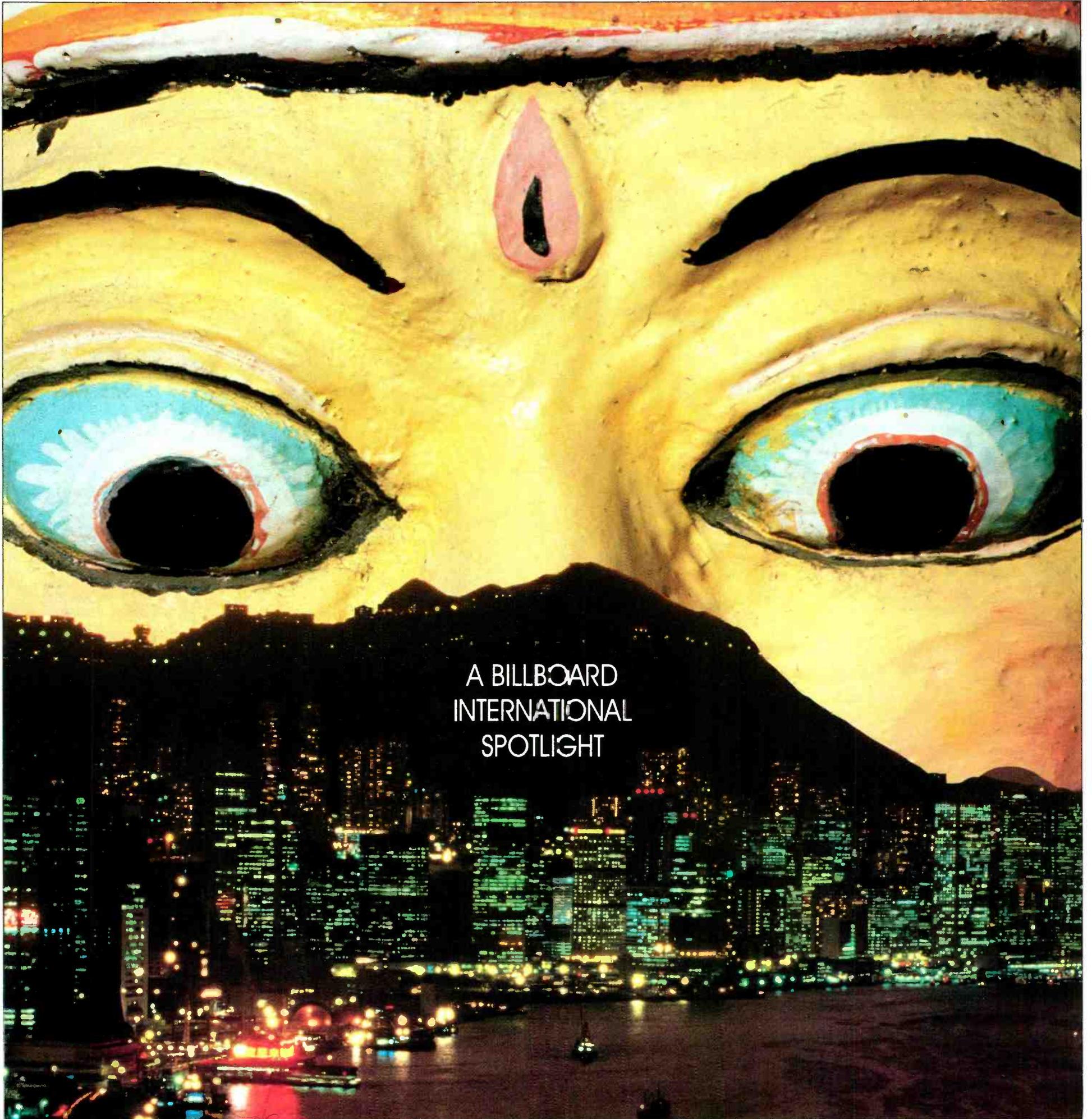
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Eight Key Nations Form a Bridge to Growth

A YOUTH EXPLOSION AND RAPID ECONOMIC GAINS CREATE A NEW WAVE OF OPPORTUNITY

By Hans Ebert & Adam White

There was no colonial plumage when Chris Patten, the last British governor of Hong Kong, was sworn into office July 9—breaking with the ceremony's tradition, he wore a grey suit. Before taking the post, Patten said he would try to make Hong Kong's return to Chinese sovereignty in 1997 "a bridge rather than a precipice."

The metaphor has another application. For many years, the international recording industry saw the markets of Asia as a precipice, over which its copyrights disappeared into the hands of pirates. Today, however, most of those territories are bridges to growth: vigorous, exciting, creative, even profitable. In a world where sales in the developed music markets are slowing down or stagnant, the rate of Asian growth is (a simile this time) like sunbeams bursting into a shuttered house: invigorating, enlightening, affirmative. Just last month, for instance, the chairman of the British Phonographic Industry, Maurice Oberstein, advised its members to look East. BPI record companies are suffering the



PolyGram's Norman Cheng

headaches of recession-darkened rooms, and Oberstein pointed to the light. "There are very, very substantial markets [in Asia] to look forward to in the '90s," he declared.

Hong Kong is at the heart of this opportunity, through geography and economic vigor. All the multinational record companies have regional headquarters there, with one exception. Recent developments, such as the launch of MTV Asia, will help ensure Hong Kong's continued vitality—assuming the good graces of its next-door neighbor. The People's Republic of China may turn out to be a prize or a problem. Meanwhile, the music industry's focus for growth and opportunity is on a club of eight: Hong Kong, Indonesia, South Korea, Malaysia, the Philippines, Singapore, Taiwan and Thailand. Their combined population was 390 million in 1990 by one estimate, and will be 510 million by the year 2010.

Combined, the eight countries have recorded music markets (legitimate, that is) worth more than \$900 million at retail. One multinational calculates that 180 million album units were sold there last year, with Indonesia and South Korea leading at around 45 million albums apiece. The cassette dominates, but

CDs are increasing their share of the mix.

Taking the overview, Norman Cheng, president of PolyGram Far East, quotes financial analysts who say the region is economically more dynamic than the U.S. or Europe, and will grow faster over the next ten years. He also points to statistics showing that it will have more 20-year-olds by the year 2000 than anywhere else in the world. Cheng comments, "The fact that young people here are brought up under rapid economic development has also resulted in very positive responses towards the latest developments in entertainment, in particular laser-discs and karaoke equipment."

As an industry leader with stature based on long-term experience, Cheng's opinions are heeded. In a region where national repertoire accounts for approximately 60% of sales, PolyGram has clout. Peter Jamieson, senior VP for Asia/Pacific at BMG International, says, "In Hong Kong, for example, it's not simply that PolyGram is the market leader; it's like a first division with only one football team! The rest of us are simply struggling to make an impact that might earn promotion to their league."

An informal survey of other senior executives affirms PolyGram's strength, though several say that the firm doesn't hold the top slot everywhere. Warner Music International is recognized as a highly aggressive player. "Our competition out here certainly isn't EMI, BMG or Sony," says Paul Ewing, the company's vice president for Southeast Asia. "It is only PolyGram. We both have solid domestic and international repertoires wherever we operate, and staff who really know and understand their individual markets. It's all this that makes each of us strong regional units."

Regional strength and burgeoning sales are also making for head office pressure. One senior label executive, declining to be identified, says, "The spotlight is definitely on. With the region booming and other overseas markets

going through a recession, we are being asked to do more than just break even or work at keeping our losses down. We now have to start turning in real profit. That's going to separate the men from the boys."

Lachlan Rutherford, EMI Music's regional director for China and Southeast Asia, recognizes such logic. "In any business, one focuses on the area of growth. The music industry in this region is now twice the size of five years ago. It's happening here now, not in the future—and it's only going to get better."

The learning curve for artists as well as corporate management is steep, Rutherford notes. "After all, about six years ago Taiwan was almost a jungle and Korea didn't even rate a mention. Now the market is growing so fast, it's going to change, and the people running the companies must know how to change."

Behind PolyGram, Warner and EMI are Sony Music and BMG International. Just last month, Patrick Hurley relocated from London to Singapore as senior vice president of Sony Music International (Asia). He is directing the company's operations in the region, except for Hong Kong, where the local affiliate continues under the stewardship of Sony's longtime 50/50 partner, Peter Chiu. Hurley's goals are "to give sharper focus to our activities, to create an Asian identity for the company, to better coordinate activities between our affiliates and licensees, and to get more mileage out of catalog and current artists." Another aim, he says, is "to generate more profits to invest in local artists—which is, of course, the name of the game."

The Sony Music executive acknowledges that the company is "really rather young in the region," and aims to make it more aggressive. Closer evaluation of China is one issue, he says, including whether to pursue "central representation for Sony, or province by province or even cultural center by cultural center." The mission is important, Hurley notes, "given the taste

they have for what's happening in Hong Kong and Taiwan."

Peter Jamieson acknowledges that BMG, too, is young in the region. "Our most significant achievement," he says, "is that we've succeeded in creating eight music companies within a three-year period in all eight currently viable Southeast Asian markets, notwithstanding their quite different economies and cultures. "Of course, it's tough to get into the game with domestic repertoire. It's risky and expensive, but if you want to be here, that's what you've got to do." The success rate has so far been "modest, as befits a new player," Jamieson reports, but there have been "striking" results in Malaysia and the Philippines.

He adds, "Taiwan, Korea and Singapore have seen our first releases, and Thailand and Indonesia are set to follow." In the latter territory, BMG is operating a joint venture with its licensee, P.T. Musica, of which Effendy Widjaja is managing director. "We're going to establish this modestly," says Jamieson,

"It's tough to get into the game with domestic repertoire, but if you want to be here, that's what you've got to do."

**Peter Jamieson,
BMG International.**



"but we will be starting up a domestic roster."

While national repertoire takes the lion's share of business throughout Southeast Asia, international product yields significant sales—particularly when the artists visit the region for promotion or concerts. Every label executive can cite recent examples. At EMI, Richard Marx's "Repeat Offender" has sold more than 700,000 albums, boosted by live dates, and saxophonist Dave Koz is past the 100,000 mark. PolyGram has exceeded 400,000 sales for the Scorpions' "Crazy World," while Amy Grant's "Heart In Motion" has topped 100,000 units.

At BMG, Kenny G sold 600,000 albums across his catalog before touring last fall; subsequent sales exceeded one million—and two shows in Indonesia alone helped to boost business from 120,000 units to 400,000-plus. At Warner Music, recent promotional visits by Air Supply, Yngwie Malmsteen, David Foster and Enya have helped; in particular, Air Supply and Enya

(Continued on page 10)



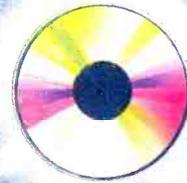
Above, Warner's Paul Ewing; below, Hong Kong new kids Grasshopper have had success elsewhere in the region.



"The music industry in this region is now twice the size it was five years ago."

**—Lachlan Rutherford,
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Hong Kong: Hub in Transition

THE CROSSROADS OF CREATIVITY NERVOUSLY AWAITS CHANGE

HONG KONG—Recording music in Hong Kong is much the same as making Cantonese movies: not productions so much as an assembly line where the artist or producer—like an actor—could be working on three projects at the same time. The key word has usually been “speed,” as opposed to care, quality or originality.

The music and film industries are closely intertwined anyway; it's no accident that market-leading PolyGram Records Hong Kong is moving into movies, and will make two to three films a year for distribution here and in such markets as Taiwan, Singapore and Malaysia.

If Hong Kong's musical creativity has fallen short in the past, then what of the future when it is under Chinese sovereignty? Paul Ewing, vice president of Warner Music Southeast Asia, says, “The truly creative people in Hong Kong have left. If they haven't, they're on the next plane. There is neither motivation nor time to do anything creative. They don't see a long-term future, because creativity could very well be restricted after 1997.”

The past year has seen Canto-rock pioneer Sam Hui turn in his sequins, retire from the recording scene and leave for the U.S.—although not before performing 18 sell-out concerts and keeping his acting options open. Singer Leslie Cheung performed a series of “farewell” concerts before leaving for Canada, although he seems to return almost every other month. Canto-pop king Alan Tam and singers Kenny Bee, Sandy Lam, Anita Mui and Andy Lau are still here, but said to have gained insurance policies for the future with Canadian passports.



Andy Lau: travel plans!

These thirty- and forty-something Canto-popsters continue to sell via recordings, films and concert appearances in this conservative, straight-laced city. But there are some signs of musical change. Young people are forming more bands, and there is a burgeoning underground Cantonese music scene that has spawned local groups like the Martyr, Adonaie and Adam Metkarl.

Even so, major labels aren't convinced—especially after the failure last year of BMG's “Diving For Pearls” compilation, featuring most of these underground bands. PolyGram's local marketing director Alex Chan comments, “It's been proven that bands are hard to promote and to manage. There are extremely few venues for them. Unlike record companies in the U.S. or Europe, we cannot afford to help keep a band going for three or four years to hope they eventually make it. We must know from the start that they are marketable.”

There are companies and individuals in Hong Kong trying to accomplish change. Carlsberg continues to sponsor its annual “Battle Of The Bands” contest, and at least two or three new talents a year emerge to secure recording deals with one of the majors. One notable Cantonese band is Huh, with its debut album out this month through Soundfactory. The label has also issued a CD by XTRO, an experimental Cantonese band specializing in “industrial sounding synth music,” and a compilation featuring a number of underground Cantonese bands is set for release in September.

More unusually, local group Beyond went to Japan to record with producer Kunihiko Ryo. Their debut album was issued there in May. Beyond is signed to Warner Music for Cantonese repertoire, to Taiwan's Rock Records for Mandar-

Priscilla Chang, part of a new Hong Kong youth movement



By Hans Ebert

rin, and to Japan's Fun House label for Japanese.

Another new venture is Golden Pony Records, partnering Hong Kong-based film company, Golden Harvest, and Japan's Pony Canyon. With a representative company already in Guangzhou in mainland China, Golden Pony plans to create an original “oriental flavor” to its releases that would appeal to Asian and Western tastes. Artists includes Face To Face, K.C. Lee, Anthony Lun and Joyce Lee.

Capital Artists, operating under the powerful Television Broadcasts organization headed by local film tycoon Sir Run Run Shaw, recently sealed two important distribution deals. One is for Sandy Lam, who records for Starburst Records, the other for Aaron Kwok, who is with Era International. Singer-songwriter Kwok's first Mandarin release sold more than 500,000 units in Taiwan and a further 200,000 copies in Hong Kong.

The latest offering from local alternative music band Endeavour, “Conglomeration Of Endeavour,” took a political stance with criticism of China. Released on the third anniversary of the crackdown of Tiananmen Square, the EMI-distributed album contains a song (“Sacrifice To Youth”) about the failed pro-democracy movement. Liner notes included the



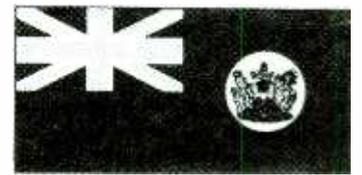
Canto-pop king Alan Tam

Universal Declaration Of Human Rights, printed in English and Chinese.

Canto-rap is emerging as a genre, in part through the high profile of the “Asian rapper,” Japan's Kayto Oshi, better known as Captain George. He appeared in Hong Kong to considerable publicity, apparently influencing local singers like Cheung Chi-Keong to create something new. Romy Diaz, a Hong Kong-based music arranger for films and commercials, says new artists like Cheung have little to lose. “Apart from Sandy Lam, who has always taken career

HONG KONG

Population: 6 million
Recorded music sales: \$93 million
Repertoire: 47% domestic/33% international/
12% classical/8% Japanese
Home video (tape) sales: \$7 million
Sources: IFPI, MPEAA, industry estimates



chances, the other big names here are insecure about their popularity—which is why you see so many giving so-called farewell concerts and then returning. There's a tremendous amount of money to be made in Hong Kong. They love being in the limelight and find all of it hard to give up.” ■

Korea Lets the Invaders In

BUT MAY YET HAVE A SURPRISE FOR THE MULTINATIONALS

By Byung Hoo Suh

SEOUL—In A.D. 512 at the Battle Of Salsoo, the outnumbered soldiers of an ancient Korean kingdom, Koguryo, had to face a million warriors of the Sui Dynasty (China). The retreating Koguryo men let the invaders deep into the drained-out base of the Salsoo river, then victoriously let loose raging waters from makeshift dams.



Jigu/KPVA's Jeong Soo Lim

Inside the Korean music business, comparisons have been made with the Koguryo warriors over the past couple of years. Industry professionals were awed by the sight of the incoming multinationals: PolyGram, EMI, Sony, Warner and BMG, then Pony Canyon and Victor from Japan. They also heard rumors of Tower Records' arrival. Was there a Salsoo solution to all this?

“The days of isolation and protectionism are over,” responds Jeong Soo Lim, president of the Korea Phonograph and Videogram Assn. “In this

era of the global village, fair competition with the international companies will, in the long run, contribute to the healthy growth of the industry.”

Lim, chairman of Jigu Records, one of Korea's oldest and largest music companies, is confident that Korean ingenuity will eventually overcome. He was among those hit hard by the termination of his company's 15-year exclusive licensing deals with RCA Records in 1987 and CBS Records in 1989. But Jigu is striking back with an arsenal of more than 2,500 album titles—the largest domestic repertoire in the country—and the output of two subsidiaries, Jigu Video and Jigu Assist, dealing in computer software. “We do represent many independent record companies: some 40 labels from the U.S., Germany, Sweden, Switzerland, France, the Netherlands, Spain, Italy and the U.K.,” says Lim. “With

our long-established marketing and promotion teams and our solid reputation in Korea, we do have a definite competitive edge over incoming world majors.”

One of the first joint ventures in music between a Korean company and a major foreign firm was EMI Kemongsa, launched in 1988. Until then, Kemongsa had only been a book publisher. Two years later, Sung Eum Ltd. and PolyGram became partners in PolyGram Korea, with the multinational holding a 60% stake. Prior to that, Sung Eum was licensee for such labels as Decca, Philips and Polydor.

Sung Eum had revenues of \$23 million (18 billion won) in 1991, including its share of the PolyGram joint venture, according to chairman/CEO Sung Hee Lee. That's up from \$17.6



Rapper Hyun Woo Lee

SOUTH KOREA

Population: 42 million
Recorded music sales: \$385 million
Repertoire: 60% domestic/40% international
Sources: KPVA, industry estimates



million (13.7 billion won) in 1990; this year's sales target is \$25.6 million (20 billion won). Sung Eum's new partnerships include the formation of BMB Korea Inc. with Japan's Nikodo. The firm handles imported karaoke software and hardware, Korean pop-song karaoke laserdiscs, and distribution of classical music videos through a partnership with Unitel.

Seoul Records, a comparative latecomer, has posted rapid growth figures since its start in 1978. Under the leadership of

(Continued on page 18)

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AN UNEXPECTED RAP ERUPTION ROCKS A TRADITIONAL MUSIC MARKET

By Byung Hoo Suh

SEOUL—Evidently, Korean music fans value freedom of expression as well as the freedom of listening choice. How else to explain the popularity of rap music here, despite its association with the violence and destruction suffered by Korean residents of Los Angeles during the May riots?

"The rap explosion is a sign that the new generation of record buyers isn't easily swayed by nationalistic sentiments or any other forms of rhetoric," says Maeng Suk Sa of More Communications, producer of Seung Hoon Shin's rap hit, "Wooyunhi" (More/Dukyun).

"The rap craze is very unusual and unexpected," agrees songwriter Yoo Seung Yup. Many Koreans regard Ice Cube's controversial gangsta rap, "Black Korea," not as an advance warning but as a kind of roll call of the looting and burning of many Korean-owned grocery and liquor stores in South Central Los Angeles and Koreatown.

After several spasmodic experiments by a handful of local artists, a debut rap single "Nan Arayo" by Tae Ji Seo & Boys from their first album "Yo! Tae Ji" (Young/Bando), has been high in the chart for months, topping the 500,000 sales mark. Says one Seoul retailer, "It's the fastest-selling record since 1982, and this rocker-turned-rapper's novelty hit has revitalized a market stricken by recession." Seo was a teenage bass player with Shinawee, a leading metal act of the late 1980s. Also riding the chart trail this year has been "Kkoom" by Hyun Woo Lee (Sinsegye), a newcomer to the Korean music marketplace.



Rapper Seung Hoo Shin

One plausible explanation for the new musical fever comes from traditional dance and music critic Byung Im Lee, who compares rap with "salsul," a kind of lyric rendering which is a key part of the Korean folk chanting dramas known as "pansori." He says, "One similarity is in the exclusion of all musical accompaniment other than percussion—drums in the case of 'pansori'—in a rhythmical rendition of lyrics heavily dependent on content which is sometimes vulgar and outrageous."

Ja Hyung Koo, a singer-songwriter who spent two months recently touring U.S. music centers, says, "Another interesting aspect of the rap explosion in Korea is the way it has forced out the balladeers who have dominated the charts for more than six years. That's a welcome sign."

Loosely categorized as ballads in the Korean music scene are hybrid forms of slow songs ranging across easy listening, fusion jazz, and crooning reminiscent of the American standards from the 1940s. Sang Man Cho, A&R director at Hyundai Records, contends, "Music buyers in Korea are fed up with the ballads, that whole enigma of younger artists perpetually singing grandfatherly tunes which lack the dynamism and excitement of the big beat."

In contrast to the young music scene, adult record buyers still patronize one style known as "bbongjjahk." An onomatopoeic word coined after the sound of drum beats in the foxtrot, bbongjjahk represents a music genre which deals lyrically with life's vicissitudes, nostalgia, forlorn loves, filial piety for parents—and patriotism. Korea's equivalent of country music, this style (it's about 60 years old) has produced many legendary singers. Yong Pil Cho, who sold more than 10 million albums in Korea alone in the '80s for Jigu Records, is the undisputed king of bbongjjahk. Signed to Seoul Records in Korea and Ropponogi Productions in Japan, he frequently tours Korea, Japan, the U.S. and China, releasing records in four languages. A notable hit was "Seoul, Seoul, Seoul," an unofficial anthem for the 1988 summer Olympics.

The Koreana is another star act musically steeped in the spirit of bbongjjahk. A rock group of Korean expatriates based in Switzerland, their Giorgio Moroder-penned Olympian theme "Hand In Hand" made the European charts in 1988. Also Hyun Mi Choo (known as Shen Mei Chou in Chinese) is a top Chinese-Korean artist big in both territories for his bbongjjahk work. ■

"Instant Market" Spawns Taiwan Pop

DOMESTIC ARTISTS PROVE INDISPENSABLE TO OVERALL SUCCESS

By Glenn Smith

TAIPEI—It's a recipe for an instant market: take a mere 21 million people, put them on an island, give them Asia's second highest per capita income, appreciate their currency, liberalize their economy, and whet their appetite for things Western by lifting martial law, loosening media restrictions and ending a four-decade old ban on travel.

Then witness the emergence of the new music buyers: yapi (yuppies), danshen gwaidzu (single nobles), baufa fu (explosive rich) and the first generation of Taiwanese campus culture with a CD or cassette player in every dorm room.

Next, sanitize the former pirates' den by amending copyright legislation and upgrading enforcement. "Before, we found 80 pirated sources for a popular release. Now it's down to about 30,"



Beatle fan Zheng Zhi Hua

says Jiuf Kuan, general secretary of the Taiwan Recording Industrial Assn., a group mainly concerned with domestic recordings.

And international repertoire has fared even better, according to ARCO executive director Robin Lee. "In the early 1980s, legitimate issues of a release were out-

numbered an average of 1:10 by pirate versions," he says. "Now the situation has reversed, with legal CDs and cassettes outranking the pirated by three to one."

In less than a decade, Taiwan has emerged as perhaps the hottest new market for international repertoire west of the Himalayas, and the biggest market for Mandarin recordings in the world. That has prompted a handful of giants to venture ashore on their own. PolyGram was the first, setting up in 1989 when its contract expired with licensee Siegfried. Then came EMI, BMG, and Pony Canyon (30% local ownership); Warner Music and Sony Music are still represented by licensees. Amid the excitement, U.S. retailer Tower Records opened its first store earlier this year.

Yet Taiwan's gold rush is marked by confusion. "Here's our market estimate for 1990," says ARCO's Lee, holding a chart showing total sales of 23.19 million units (legit) and 3.9 million units (pirated). "These numbers seem low, so maybe you should multiply them by two."

The nation's two big players are the UFO Group and Rock Records & Tapes, which together account for more than half of island-wide sales. Of the two, nine-year-old UFO is the bigger, say industry folk, calling it the "hit maker" for its highly commercial Mandarin recordings and foreign repertoire licensed from Warner Music International. Rock, set up 12 years ago, was formerly the licensee for both EMI and BMG, but those losses were recouped through the recent partnership with Pony Canyon. Today Rock is known as the "risk taker" for its heady list of Taiwan and Hong Kong artists.

UFO and Rock are the major proponents behind an amorphous musical category called Taiwan Pop. "Taiwan is too small to have genres," says Sam Duann, one of Rock's co-founders, comparing

New band Baboo fuses jazz, classical, folk and funk.



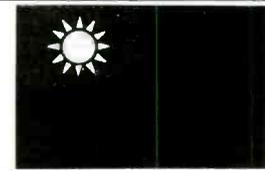
the island's music scene to the highly segmented U.S. market. "On Taiwan there is Taiwan Pop and that's all. To categorize a release, we call it fast—or slow."

Taiwan Pop originated in the late 1970s when students drifted away from imported music sung in English; today, it constitutes roughly 70% of the island's sales of recorded music. "It's mellow," says Lucker Liao, manager of BMG Music Taiwan's international division. "That explains why Air Supply, Kenny G and Enya are top sellers here."

Neil Chang, manager of the A&R department of Himalaya Records, local licensee for Sony Music, echoes Liao's comment. Pointing to the Billboard charts, Chang says, "Here are listed three Sony artists—Kris Kross, Mariah Carey and Pearl Jam. The first two can be promoted and sold, but Pearl Jam is too threaten-

TAIWAN

Population: 21 million
Recorded music sales: \$150 million
Repertoire: 70% domestic/30% international
Home video (tape) sales: \$25 million
Sources: ARCO, MPEAA, industry estimates



ing, so we release it and let it go naturally."

Unlike the Chinese consumers of Hong Kong, Singapore and Malaysia, Taiwanese tend to shy from imported music displayed in its original English-language packaging. Titles and promo copy have to be translated into Chinese before a release can be marketed.

Among local affiliates of the multinationals, PolyGram has the
(Continued on page 19)

The Taiwan Scene

A NEW BREED WRESTLES WITH WESTERN POP INFLUENCES

By Sally Yeh

TAIPEI—Taiwanese performer Zheng Zhi Hua recalls the day he was riding in a taxi, and the Beatles' "Let It Be" came on the radio. Empathizing with the "helpless" attitudes held by many of his countrymen, he began singing along—in his native dialect. It may have been a symbolic marriage of the song's universal theme with Zheng's specific experiences, affirming the creativity and confidence of one of Taiwan's new breed of artists. "I just wanted people [here] to understand the philosophy of the song in the context of our society," he says.

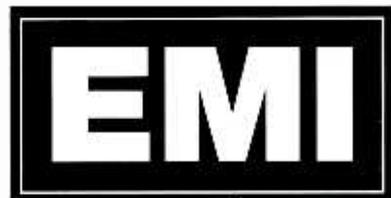
Michael Jackson apparently understood. As owner of the Lennon/McCartney copyrights, he granted permission for Zheng to record his version of "Let It Be" ("Ho Yi Kee") for his album, "Songs From The Private Room," on UFO Records. Zheng's is one of a number of new forms of musical expression in Taiwan. Formerly a creative director at an advertising agency, he doesn't play music but instead hums his tunes into a tape recorder. In the folksy single, "Sailor," he describes his country as full of greed and narrow-minded people, constantly dissatisfied because it lacks culture of its own.

The quest for a sound and a style which can be called uniquely Taiwanese is shared by a number of local artists and musicians—although pessimists in the record industry say it may take 20 or 30 years to reach that goal. The country's favored ballad scene is dominated by easy listening crooners like Michelle Pan (previously with Rock Records, now signed to UFO), Sarah Chen and Zhou Hua Jian (both signed to Rock). As for the teen idol business, that hit saturation point by the start of the '90s.

Among the would-be innovators are those who not only sing, but write and produce their own music, introducing a much-needed supply of eclectic variety. One who constantly strives to avoid stereotyping is Yu Chen Ching, signed to Linfair Magnetic Sound. Yu, known for soft ballads and still considered by some to be a teen idol (he is 32), says, "I have learned to keep a bit

(Continued on page 18)

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SOUTHEAST ASIA

MTV Asia Accelerates Change

CHANNEL HITS A MASSIVE AUDIENCE WITH MANY DIFFERENT TASTES

By Hans Ebert

HONG KONG—It doesn't take a gumshoe to recognize a footprint this size. Satellite Television Asian Region (STAR TV) strides from Seoul to Saudi Arabi, casting its shadow across at least 30 nations and 2 billion people.

And what images flicker across television sets tuned into this McLuhanesque marvel? Why, Madonna, Michael Jackson, Elton John and Guns N' Roses, of course. Welcome to MTV Asia.

Launched last September as one of five STAR TV channels, MTV Asia typifies the opportunities and excitement currently surrounding the region's music markets. Its influence is greater than its audience reach—not unlike the early days of MTV in the U.S.—because it represents a new means of marketing artists and repertoire, and because it offers a focus for the record industry in a geographically broad and culturally diverse part of the world.

So how many people are watching 24 hours of rock 'n' roll, beamed down from Asian skies? According to a recent survey, 3.75 million households are receiving STAR TV broadcasts, although unofficial figures put the figure higher. The study, by an independent research firm, was done in eight of the 38 countries within the satellite broadcaster's footprint—Hong Kong, India, Israel, Pakistan, the Philippines, South Korea and Taiwan—and includes estimates of receiving households in six more.

The multinational record companies are among the beneficiaries of MTV's arrival in Asia, and senior executives are, not surprisingly, upbeat on the subject. "It is still early days for the channel," says Paul Ewing, vice president of Warner Music Southeast Asia, "but we are receiving some positive reactions from Taiwan and India. We have found the management of MTV extremely open to our ideas and suggestions, and we're pleased to see they're promoting Asian artists."

Dwayne Welch, director of A&R and marketing at BMG International's Asia/Pacific division, says the company used MTV to promote "Diva," the current RCA album by Annie Lennox, because of her popularity in India and Taiwan. "The channel was also very useful in helping us break Nirvana in the region. As far as BMG is concerned, MTV is going to play an all-important role in the cross-development of local repertoire, especially when markets like Singapore and Malaysia are eventually allowed to receive satellite broadcasts."

For his part, MTV Asia executive producer Vinnie Longobardo says, "The most dramatic responses we've elicited have been from places like India and Pakistan, which have enormous English-speaking populations and have had little or no radio or television exposure for pop music before the advent of MTV." The channel recently added an Anglo-Bangladeshi VJ to its strongly-Americanized mix: Sophiya, a 20-year-old singer who also fronts a band, Akasa.

With international repertoire as the staple of its programming, MTV Asia has to contend with a variety of cultural and national sensitivities. "All videos are reviewed by our standards and practices department before going on air," says Longobardo. "They take into account the fact that local standards in Asia are different than in the U.S. or Europe. As is the policy at all MTV affiliates worldwide, we don't censor videos or edit out 'offensive' scenes; we leave it to the artists and the record companies to decide if they want to make changes."

The channel also tailors its programming to the region with specific shows such as "Asia Beat" and "Mon Amour," the latter a weekly one-hour program catering to Asians' penchant for ballads. In addition, "Party Zone" (an MTV favorite elsewhere) has been adapted for this part of the world. "MTV's international programming con-

cept is to play the favorite music of our audience in each affiliate's local territory," says Longobardo. "This means that the balance of musical genres of the MTV Asia playlist will be different than in the U.S., Europe, Australia or Brazil. Our Asian top 20 countdown chart is compiled through sales, radio station airplay, independent research, viewer requests and MTV airplay."

The MTV executive notes that there does not yet exist "a pan-Asian taste," but says there are some genres of pop music more popular in one area or one country than in others. "Since our signal covers such a wide area, we have to make sure that our music programming appeals to young music fans in India as well as in Taiwan, in Indonesia as well as Hong Kong," Longobardo adds, "All the viewer feedback we've received leads me to believe that there is an incredible appetite on the part of many young Asians for exposure to what's happening in the rest of the world. They want to know who is topping the charts in the U.S. and in Europe.

Before MTV, what little exposure the artists received came from magazines, radio [in some areas] and scattered TV video shows of dubious production value." The result is heightened awareness of international product among the region's music consumers, and discernible sales increases.

The marketing of MTV Asia has been nothing short of aggressive. It sponsored Paul Simon's concerts in Hong Kong and China, for example, and co-sponsored Paula Abdul's dates in those same countries. No cash is involved with such support, however: the channel barbers its advertising time.

"MTV is a very useful tool, although it is not as widely seen in Hong Kong as it would like," comments Andrew Bull, managing director of Hong Kong's International Concert Promotions, which handled the Simon and Abdul appearances. "Nevertheless, almost all of the successful concerts [by international acts] here have been done with MTV."

Lachlan Rutherford, EMI Music's regional director for China and Southeast Asia, says, "The challenge for MTV out here is not

MTV Asia VJs, clockwise from top: Andy Ingkavet, Danny McGill and Nonie; below left, executive producer Vinnie Longobardo



"MTV is going to play an all-important role in the cross-development of local repertoire."

Dwayne Welch, BMG International.

to rely on their successful formulas in the U.S. or Europe. So far, they haven't been ripping off their counterparts elsewhere in the world, which is good." David Loiterton, who directs the Asian interests of Australia's MMA Music and rooArt Records from his Hong Kong base, adds, "They have to shed their U.S. and European baggage. They're in Asia and with the perfect opportunity to participate in a market that's in the process of creative development."

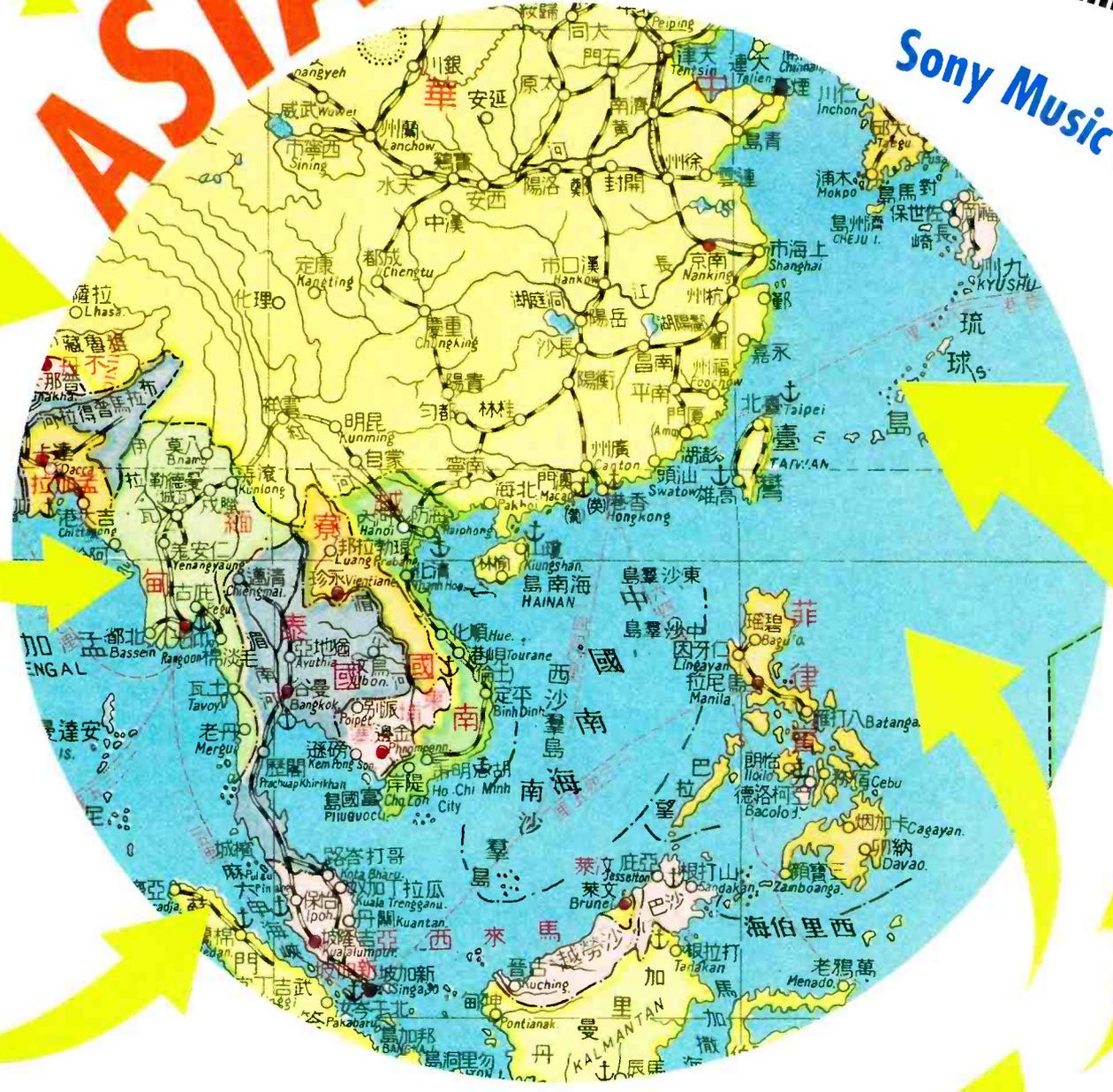
Helping shed that "baggage" are locally produced videoclips, which make up between 13% and 20% of MTV Asia's playlist. Predictably, the channel is bringing about an upswing in music video production. "We can no longer afford to have a clip of an artist strolling down the beach holding a flower in her hand," comments EMI's Rutherford. "Videos have got to be creative and more sophisticated; the kids are no longer willing to tolerate

(Continued on page 19)

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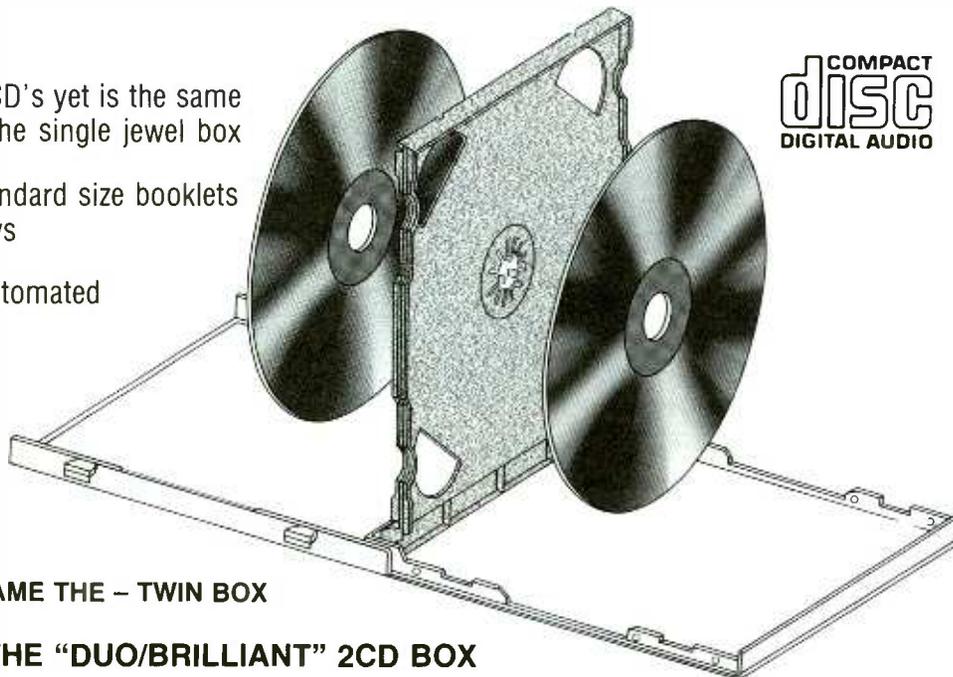
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BRIDGES TO GROWTH

(Continued from page 2)

are now past 300,000 albums apiece.

In Hong Kong, the debut of the colony's second commercial radio network has sparked fresh interest in Western artists. The combination of teen-oriented Hit Radio (all Cantonese DJs) and more sophisticated FM Select (bilingual) with STAR TV's MTV Asia is proving a powerful tool. "Metro and STAR have made healthy contributions to the local media infrastructure," comments Tony Lee, general manager of Sony Music Hong Kong, "and, among other things, made media more receptive to international repertoire."

PolyGram's Norman Cheng offers an additional explanation, believing that youngsters who left Hong Kong with their parents—in search of post-1997 security—have now returned as teenagers with foreign passports. Likewise, children from other countries in the region have acquired a taste for Western music while traveling or studying abroad. "Bands like Nirvana, Metallica and perhaps Guns N' Roses are racking up sales mainly because of this," Cheng says. "The local kids who haven't been exposed to it are simply going along for the ride. It's the closest thing to being anti-establishment or rebelling against anything—which, of course, has never been part of Asian teen culture. You could call it conservative rebellion."

Warner Music's Paul Ewing argues that unlike music fans in the U.S. or Europe, Asians can quite easily appreciate Guns N' Roses and a teen popster like Tommy Page. "What you have in this part of the world are not musical aficionados," he contends, "but fans who like the look of artists, not necessarily the music." Clean-cut Page has been a prime beneficiary, whose four albums have combined Southeast Asia sales of more than one million. The young singer has performed or made countless promotional visits throughout the region, including China.

Another vehicle for international repertoire has been EMI's "Megahits" compilations. Lachlan Rutherford says four volumes of the heavily TV-promoted packages have sold almost two million pieces around the region. "Five years ago, you wouldn't have had those figures. In Malaysia, they are the industry's biggest-selling recordings to date. Now we aim to use the Virgin catalog for our next release, as Singapore, Malaysia and Indonesia didn't have the rights to this before."

Not only the majors are exploiting pan-Asian opportunities. Japan's fourth-largest record company, Pony Canyon, has opened offices in South Korea, Singapore, Hong Kong and Taiwan over the past two years. "East Asia is a growth area," Pony Canyon president Akira Ijichi told Billboard earlier this year. "We want to promote Japanese artists there, and develop Asian artists, as well." Asian acts signed to Pony Canyon's regional subsidiaries include Hong Kong's Cantonese-language pop duo Face To Face and Singapore's Maizurah.

Pony Canyon has also marketed a number of Western independents in Asia, including Windham Hill and Britain's China label. Likewise, Chiang Huat/Around The World Music represents more than three dozen indies throughout the area, working directly with wholesalers and retailers. "Independents can secure quicker distribution through our established network of companies or appointed sub-agents," says company president Bobby Weiss, a former international VP for Warner Bros. Records. Weiss headquarters in Los Angeles, his partner, Pielak Chang, in Singapore.

Chiang Huat's label clients include recognized lines such as Narada and Vanguard, as well as newcomers such as World Disc/Nature. The firm is also handling certain artists directly, and will launch Celtic singer Connie Dover this fall. Another Asian independent is the Naxos label founded by Klaus Heymann, whose previous companies in Hong Kong, Malaysia and Singapore were acquired by BMG as building blocks for its regional thrust. Heymann perceived a demand for low-priced classical repertoire, and filled it with new recordings made by Eastern European musicians.

In the space of five years, most popular classical works have been recorded and released on Naxos, exploiting the majors' reluctance to compete with new recordings at similar prices. Observing that some of Heymann's business techniques "have not made him universally popular," BMG's Peter Jamieson says, "I stand in awe of his achievements. In many territories, Naxos sales are now well in excess of even established classical competitors."

Another independent who has moved through different facets of Asian business is Hong Kong-based Anders Nelsson, who was managing director of BMG's affiliate there until last April. Nelsson is again active in concert promotion, and his Worldwide Entertainment Group—in partnership with Australia's Harley Medcalf—is bringing Elton John to Hong Kong next year.

The renewed interest in Western music has seen more international acts touring Asia lately, including Paul Simon, Lisa Stansfield, Paula Abdul, Kenny G, Diana Ross and Maxi Priest. Andrew Bull's International Concert Productions promoted a number of these acts in Hong Kong, and Simon's visit to the People's Republic. "An increasing number of people are ask-



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ing about China," Bull says, "and the day may not be too far off when people can make money there." That probably depends on reducing the cost of freight, which consumes the still-modest artist fees paid by the Chinese for performing there. "We need to get an airline or freight company backing such tours; then we might be able to crack it," comments Bull.

"A lot of acts use Hong Kong as part of their Japan/Australia routing," says Irving David of David Wineman, the London-based law firm which is active in Southeast Asia and which put together the RJR/Salem sponsorship of Paula Abdul's regional tour. David notes significant differences in how tours are handled. "Often U.S. acts expect a guarantee against a percentage of the box office. It doesn't apply, even when the promoters are reputable." A number of service contractors expect to be paid in cash in Asia, thus making tour accounting very different to Europe and the U.S. "Instead, the artist is paid a flat fee in the ballpark of a percentage," states David. Another difference is merchandising, for which there's much less demand in Asia. "People didn't seem keen on buying Paul Simon T-shirts," he concludes.

Enthusiasm for foreign talent in Hong Kong is partly due to the retirement of many Cantonese pop superstars, according to Andrew Bull, as well as a more sophisticated audience. A new breed of stars to replace the veterans has yet to emerge, he suggests. It's a factor noted at PolyGram, which has been criticized in some quarters for not changing with the times. The label has been developing a younger roster that includes Andy Lau, Grasshopper, Hacken Lee, Leon Lai, Shirley Kwan and Priscilla Chang.

For example, Grasshopper has been modeled as an energetic, clean-cut trio not unlike early New Kids On The Block. Their initial Hong Kong success has now spread to Taiwan, Singapore, Korea and Malaysia, spurred by re-recordings of their Canto-dance hits in Mandarin. Producer and DJ Alex Yang has been a key factor in Grasshopper's popularity, lending them the contemporary flavor of C+C Music Factory and Black Box. Another top artist working beyond the traditional Canto-pop formula is Sandy Lam, who left Warner Music in June for Capital Artists. With songwriting skills, she too is working with producer Yang.

PolyGram's Norman Cheng acknowledges the new cadre, but points out that an album by a fortysomething Canto-pop institution like singer Alan Tam can still be a substantial success. "Although some might consider them old, these artists have a very loyal following among people who have grown up with their music. Every year we still sell over 100,000 units by at least six of these more mature artists. And quite frankly, as they continue to do so, it makes it more difficult for new acts to break in."

Both PolyGram and Warner Music, among others, are pursuing the profitable strategy of recording Canto-pop stars in Mandarin over the tracks of their original hits. Paul Ewing says the debut album by 16-year-old Lam Chi-wing from Taiwan has sold more than two million copies, largely attributable to the singer's appeal to Chinese tastes. "Chinese people are conservative," he explains. "They want to see good-looking guys singing pretty songs. It's as simple as that."

The Warner executive takes pains to point out that a record company's managing director is responsible for selling its product. "We are not hired to make any contributions to the development of pop music. If we can do both, fine, but let's get our priorities in order, especially when planning to develop a market the size of China. We should concentrate on giving them the music they want—which is glam-rock and safe pop music. That's not going to change for a long time."

Cheng sees the triumvirate of Hong Kong, Taiwan and China, and the increasing demand for Mandarin music, as the essential cornerstone for any recording company in Hong Kong. "I expect it to be the link between China and Taiwan. What's important is that though Hong Kong might be more advanced in terms of marketing and packaging, Taiwan is starting to catch up in terms of creativity. The people there know that Mandarin is going to become the language of the entire Chinese population and they're getting ready. For example, they're starting to develop their own brand of Mandarin artists who they plan to break in China. In many ways, I see a similarity between Taiwan and the way Holland is a major market in Europe. They're both extremely lucrative and active, even if that's not the perception to those outside of the music industry."

Warner Music's Ewing is equally bullish about the future, but does offer a note of caution—the same that the late Nesuhi Ertegun, founder of Warner Music International, was consistently sounding. "The potential for recording music in Southeast Asia over the next few years is tremendous," Ewing says, "but only if we're able to enjoy copyright protection. International repertoire has no protection in Thailand; as a result, most of the products sold there are pirated. The market in China is growing tremendously, but unfortunately, most of the growth is in pirate products, particularly of artists from Hong Kong and Taiwan. Piracy has also raised its ugly head again in Taiwan and South Korea, and we need the support of the relevant countries to take action against these activities."

In other words: a bridge, not a precipice. ■

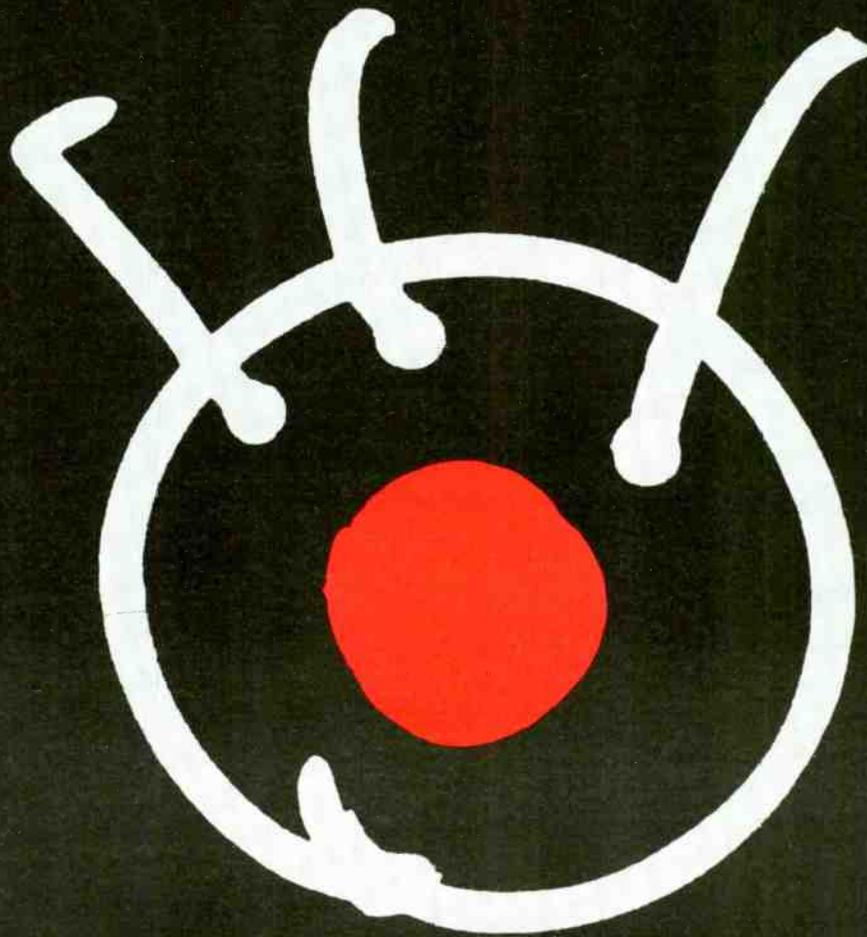
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Multinationals Eye Indonesia

LABELS HOPE SLOW SALES, LUXURY TAXES ARE TEMPORARY

By Christie Leo

JAKARTA—The Indonesian music market, a model of advancement in recent times, is moving at a slower pace this year—if it's moving at all. The government's newly imposed luxury tax is one of the arresting factors: a legitimate cassette now retails for \$3.40, a 20% increase on 1990 prices.

"The first half of this year has been particularly weak," comments Effendy Widjaja, marketing director of P.T. Musica, the licensee (and imminent joint venture partner) for BMG International. Aside from the price increase, he says consumers were also preoccupied by national elections. "It certainly looks bleak," adds Wendy Sutantio, marketing director of Indo Semar Sakti, Sony Music's licensee. "We've got a big market, but if the lower-income sector can't afford our prices, we've got a serious problem."

Effendy Widjaja

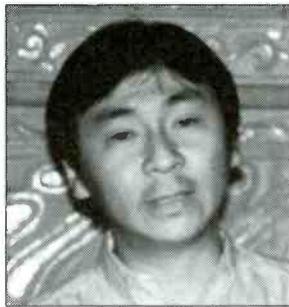


In unit terms, the cassette-dominated Indonesian market currently amounts to around 45 million units. International repertoire is copyright-protected, and takes 30%-40% of total sales. Indeed, that share is growing and has been a key factor in moves by leading multinationals towards opening their own affiliates here.

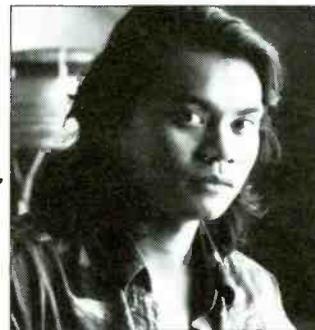
A Phil Collins album can sell

250,000 units—admittedly over three years—while New Kids On The Block and Milli Vanilli have both passed the 100,000-unit threshold. Tommy Page, a success story throughout Asia, has moved 130,000 albums, while UB40 can claim 150,000. And leading the pack: Michael Jackson's "Dangerous," at a remarkable 325,000-plus copies.

P.T. Aquarius managing director J. Soerjoko says, "The life cycle of an album extends much longer in Indonesia than most countries, because consumers who really want a particular title will save and buy when they can afford it. That also explains why we do modestly well with deep catalog."



Above, Wendy Sutantio; at right, Warner's hoping Malaysian artist Zainal Abidin will sell in Indonesia.



INDONESIA

Population: 180 million
Recorded music sales: \$75 million
Repertoire: 70% domestic/30% international
Home video (tape) sales: \$0.5 million
Sources: IFPI, MPEAA, industry estimates



key cities of Jakarta, Bandung, Surabaya and Yogyakarta—and even in the suburbs.

Nevertheless, advertising and promotion costs for record companies have escalated. Media buys are among Southeast Asia's most expensive. "We have to exercise discretion over what we release in Indonesia," says Wendy Sutantio. "We even have to pay for placement of music video

(Continued on page 22)

Pop ballad icon Chrisye



The Indonesian Scene

A DEVELOPING CROP OF LOCAL TALENT BATTLES ARTIST COMPLACENCY

By Christie Leo

JAKARTA—In Indonesia, the younger generation is attuned to western music. Ironically, some of that is due to the availability of cheap pirate compilations when the market was illegitimate. These featured top international names, and gave teenagers a thirst they continue to quench, at legal prices.

But record companies are active in local talent development, including P.T. Musica, whose 15-act roster is targeted at all age groups. Chrisye, rated as Indonesia's leading pop ballad icon, continues to sell. Trio Libels is sustained by the popularity of their schmaltzy ballads, and Hetty Koes Endang endures as the granddame of Indonesian pop. "What Sarah Vaughan is to jazz, Hetty is to keronchong," says Effendy Widjaja, Musica's marketing director. Keronchong is traditional Indonesian music using rural percussion instruments with a backbeat that yields a reggae sound.

J. Soerjoko, managing director of P.T. Aquarius Musikindo, pledges an open mind when developing local artists—but he does argue that Indonesian acts have become complacent. "They've not created anything exciting in recent years, and whatever they record now sounds predictable," he says.

Unlike other local companies, Aquarius prefers working one-album deals with its stable of artists. Soerjoko believes an artist's creative input isn't progressive enough with a long-term contract. "Most artists here think only of short-term gains. Production costs have almost tripled and yet we've nothing to show for it in terms of musical development."

But the executive does have high hopes for local jazz-fusion band Karimata, whose strictly instrumental fare is being primed for the Asian markets. His company has also fostered close relationships with Warner Music and EMI in Malaysia, seeking a regional base for their mutual benefit. "EMI's Sheila Majid, who took this market by storm a couple of years ago, has proved she can hold her own," he says. "We're now looking to repeat that bit of history with Warner Music's Zainal Abidin."

At P.T. Indo Semar Sakti, there are ten local signings, some of whom are sold in Malaysia. "We're not as active in our domestic division as we were five years ago," says marketing director Wendy Sutantio. "It's more cost-effective to seek out talent whose recordings have an Asia-wide appeal."

One ploy is to have Indonesian artists record duets with foreign performers. Musica's Inka Christie recorded a duet with BMG Malaysia's Search, which resulted in sales of over 200,000.

"Musical trends in Indonesia are cyclical," says Soerjoko. "We went through hard rock, pop and jazz. Now it appears that dangdut music, which was popular in the early 1960s, is fashionable again." Dangdut, which is ethnic Indonesian music with a distinct Indian flavor, could be the key to breaking domestic talents regionally or even internationally.

"World music has found its niche," says Widjaja. "If we use dangdut as a creative edge in selling our music abroad, then I think we've got something to talk about."

Aquarius is also moving ahead with plans to sample its local signings to affiliates in Asia. One of its best-selling female acts, Nicky Astria, has the potential to become a regional pop ballad singer, according to Soerjoko.

"There's no deliberate intention of neglecting our talent, but artists must be patient before they can reap the rewards of their craft. We've put the wheels in motion to break some of our outstanding acts outside Indonesia. This can only happen with complete trust and dedication to hard work." ■



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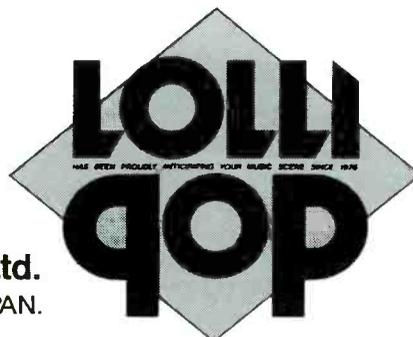
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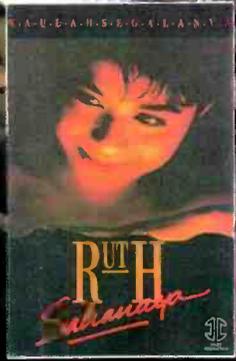
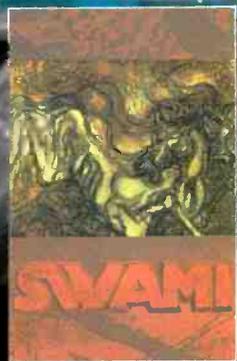
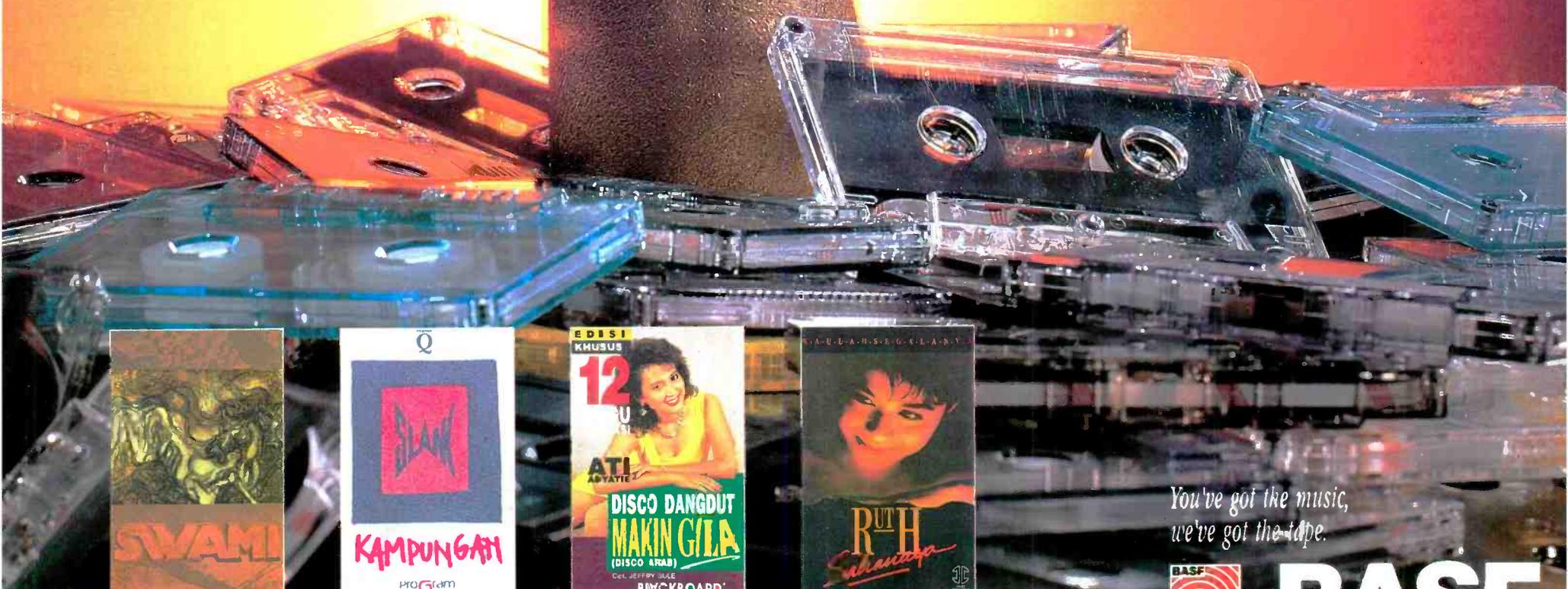
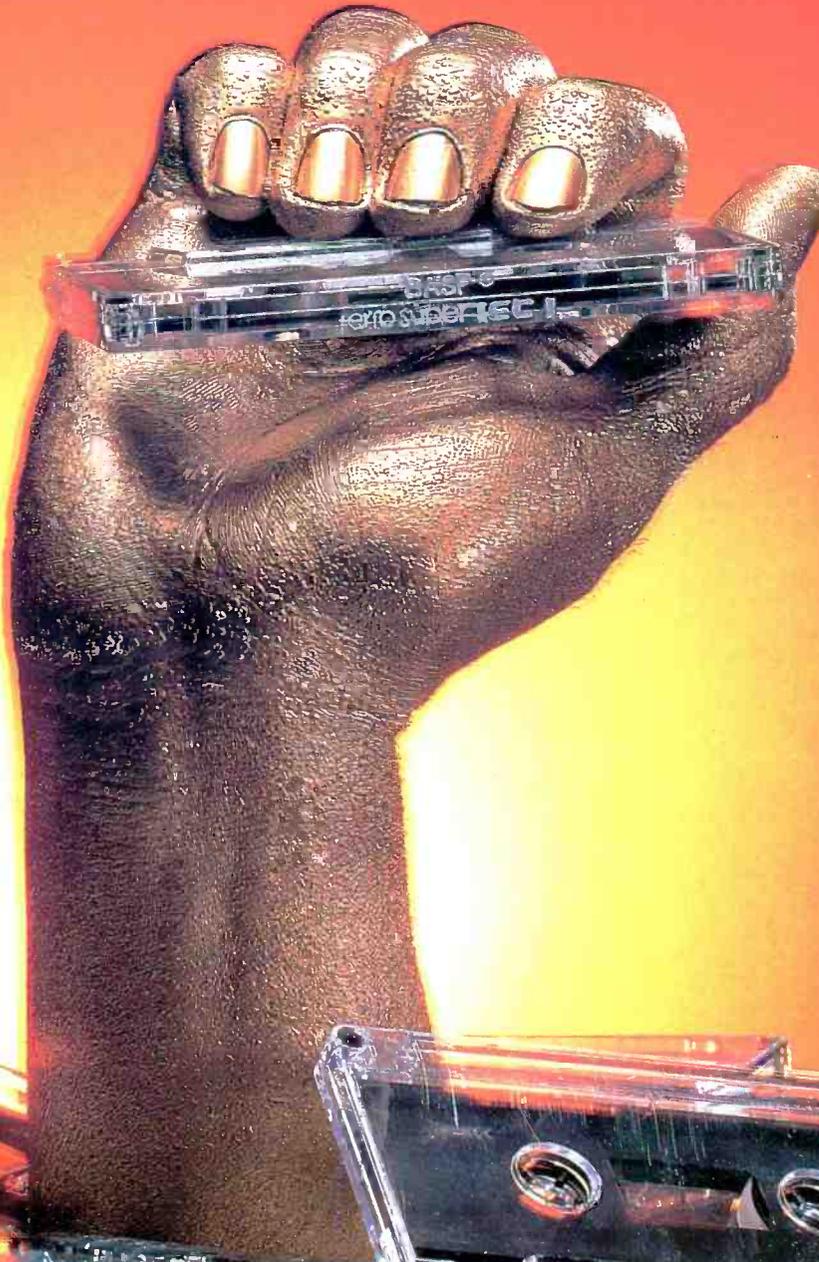


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Singapore Tastes: International

SOPHISTICATED CONSUMERS AND PARALLEL IMPORTS SLOW SALES SURGE

By Christie Leo

SINGAPORE—The record business here reached an all-time high in sales last year, surging to \$44.5 million from the previous year's \$26.2 million. But, as industry chiefs note, the 1991 figure is misleading as a market barometer, given the high ratio of parallel imports, a marked decrease in cassette sales, and illegal exports of locally manufactured product to the European Community, among other factors. All this, and a slow-down in consumer spending.



"It seems we've reached saturation point sales-wise," comments Steven Tan, managing director of BMG Singapore. "We can't sit back and wait for things to happen. We've got to make them happen."

In this island-state of three million people, leisure activities figure strongly. Singapore has one of Asia's highest cinema admission rates and a fairly large music consumer base but, as one economic analyst predicts, "The high-stress work environment here gives Singaporeans very little leisure time, and they'll be more discerning as more free-time choices become available."

Popular dance clubs in the city report sharp drops in attendance, while karaoke lounges enjoy a business uptum. More Singaporeans traveled last year, while the number of visitors took a dive. At least two major retail chains report a marginal dip in overall sales compared with the same period last year. Peter Lau, Warner Music managing director, says, "There are too many small players in business. This past year has seen the emergence of quasi-megastores which will, if they're run on the scale of similar-styled stores in the U.S. and Europe, soon dominate the retail trade."



Currently, MPH Bookstores operates one city center megastore, with another in the pipeline. Two or three other investors are looking to open megastores, including Virgin Retail.

Terence Phung, Sony Music managing director, feels a retail trade restructuring would benefit the industry in the long term. "The smaller stores would do better by moving to the suburban hous-

ing estates, following the trend set by cinemas."

Despite prevailing problems, the majors are confident of foreign acts maintaining market share. "In this largely English-speaking population, western acts hold the trump card," says Sony's Phung. "Singaporeans are better exposed to international music with the advent of cable TV, more concerts—and one of the best communications systems in the region."

Industry chiefs say CDs now have almost 60% of the market, but cassette sales look set to fall even further. CD hardware prices have fallen dramatically in recent years, so encouraging more consumers to invest in the format.

International acts who have crossed the 50,000 unit sales mark in Singapore include Whitney Houston, Madonna, R.E.M., Michael Jackson, Mariah Carey and the Pet Shop Boys. Mid-range and new

(Continued on page 22)

SINGAPORE

Population: 2.7 million
Recorded music sales: \$44.5 million
Repertoire: 30% domestic/70% international
Home video (tape) sales: \$2 million
Sources: IFPI, MPEAA, industry estimates



Top, Warners' Peter Lau; above, Sony's Terence Phung; at right, pop star Dick Lee, who's now doing stage musicals.

The Singapore Scene

A TALENTED POOL OF YOUNG ARTISTS LOOKS FOR REGIONAL IMPACT

By Christie Leo

SINGAPORE—More than three decades ago, this island republic was a hotbed of local talent, much of which enjoyed success in Malaysia, Hong Kong and Taiwan. "No one's really sure what happened, but we've lost that momentum," says PolyGram Singapore managing director Eric Yeo. "Music fans became more demanding, and with the opening up of the market to the majors, the focus shifted to foreign product."

At Warner Music, managing director Peter Lau observes, "Singapore's too small a market to develop artists. We need to sell a minimum 20,000 units to recoup advertising, promotion and recording costs. We spent a decade trying to break Dick Lee before he made it. Not many record companies would do that."

After nine unsuccessful albums, Lee finally hit paydirt with "Mad Chinaman," a blend of Asian music, Singlish (English mixed with Singapore slang) and witty lyrics that were close to the hearts of Singaporeans. It sold 30,000 units there, and almost double that figure in Japan, which Lee toured in 1990. His followup, "Asia Minor," fared equally well.

Lee is managed by Music & Movement, a talent agency headed by former Singapore Broadcasting Corp. producer Lim Sek. In addition to his recording career, the singer has written and produced stage musicals. The latest is "Nagraland," a \$2 million operetta billed as "an Asian event," which is due to be staged in Hong Kong in Oct. by Andrew Bull.

"We'd like to platform Dick as one of Asia's premier talents," says Lim. "His next album, 'Year Of The Monkey,' will continue the tradition of combining Asian musical elements with socio-economic observations. Then we plan to record a Mandarin album for the domestic as well as the Taiwan and Hong Kong markets."

Sony Music managing director Terence Phung is another executive who says Singapore talent cannot survive on local sales alone. "We've got a talented pool of young artists, but they need to look for region-wide acceptance." Adds PolyGram's Yeo, "There's no question we need regional support to make any kind of impact. When we signed Taiwanese singer Tracy Huang in the mid 1980s, she recorded an English album, comprising mostly covers, which sold more than 400,000 units regionally."

BMG Singapore, new to developing a domestic roster, has three artists, one primed for the Chinese market, Zann, and two others, Jessica Soo and folk-rock band AWOL, for the English-speaking territories. "We have to be pragmatic," says managing director Steven Tan. "It's a long-haul investment which may pay off sometime in the future." BMG also works closely with several production houses and local independents for distribution. One of its more successful deals last year was the debut album ("Teenage Head") by the Oddfellows, an alternative rock band which quickly built a cult following. In fact, there's a burgeoning underground following for alternative local rock bands, evident from the number of live concerts staged here. Record sales may be modest, but the groups are instrumental in shaping a vernacular rock culture. "These small indie labels, working with shoestring budgets, are a conduit to exposing talented new artists," says BMG's Tan. "They're doing what the majors have obviously failed to do." ■

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The Philippines: Music Hotbed

LOCAL TALENT SLOWLY COMING OUT FROM INTERNATIONAL DOMINANCE

MANILA—Despite difficult times, music remains a constant passion in this nation of more than 65 million people. Music-related occupations, among them singing and dancing, continue to attract a sizeable number of Filipinos, who then—for better or worse—decide to peddle their talents abroad. Television's top-rated programs are almost always those hosted by singers. And karaoke was practically a household word here by the time the West took notice of this form of entertainment.



Buddy Medina

In this context, the country's record business was worth around 545 million pesos (\$21.8 million) last year, according to statistics from the Philippine Assn. of the Record Industry (PARI). That compares with 438 million pesos (\$17.5 million) for 1990.

Although small when judged against other countries in the region, the PARI numbers nevertheless confirm the resilience of the business. Considering that this is a nation plagued daily by several power interruptions and frequent water shortages—or perhaps because of

By Marc Gorospe

this—music manages to thrive.

The PARI report shows that cassettes were the leading format in 1991, with sales of 5.6 million units worth 420 million pesos (\$16.8 million), up from 328 million pesos (\$13.1 million) the year before. CDs climbed to 320,000 units worth 105 million pesos (\$4.2 million) and LPs stayed steady at 240,000 units worth 20 million pesos (\$0.8 million).

Although relatively inexpensive elsewhere, the entry-level CD player still sells for \$200 in the Philippines—way beyond the reach of the average Filipino wage earner. However, recent studies show that compact disc sales are beginning to eat away at the cassette's dominance.



Danilo Olivarez

PARI figures further reveal that although local talent is gaining ground, foreign repertoire continues to lead consumer tastes with around 58% of the market. In fact, the measure of a powerful record company here is usually gauged by the number of its international licensee deals. Local industry giants such as Universal Records (formerly WEA Philippines), Dyna Products and Octoarts International virtually monopolize this activity. Sales at shopping mall outlets—which constitute 60% of Metro Manila's appetite for music—consistently show them as the big three, in that approximate rank order.

In recent years, however, BMG Philippines has

(Continued on page 25)

PHILIPPINES

Population: 65 million
Recorded music sales: \$22 million
Repertoire: 42% domestic/58% international
Home video (tape) sales: \$1.25 million
Sources: PARI, MPEAA, industry estimates



A COLORFUL IF CONFUSED MUSICAL HERITAGE LOOKS FOR LOST ROOTS

By Marc Gorospe

MANILA—Western music has always been a pervasive influence on Filipino music, and authentic local talent has, more often than not, remained latent. Government decrees and executive orders have tried to advance a wider acceptance of indigenous styles and themes, but only recently have artists and consumers responded.

The combination of environmental issues and ethnic music tools is the creative thrust of currently emerging talent. For example, Joey Ayala uses Philippine instruments such as kulintang (an eight-piece gong set), agong (gong) and hegalong (a two-stringed lute) to voice his philosophy of a "tribal attitude," a communal existence with fellow man and nature. Offering a New Age approach to his craft, Ayala (signed to Universal Records) has been enthusiastically received so far, and was honored as best arranger and best folk-pop singer at the recent Awit Awards. He also took part in an "Earthwake" concert in July, together with the Dawn and Color It Red.

Smokey Mountain (BMG) is another act with inspiration drawn from social issues, whose best-known song is "Paraiso" (Paradise). Named after one of Metro Manila's largest garbage tips, the quartet was conceptualized by arranger/

(Continued on page 25)

Smokey Mountain took its name from a garbage dump.

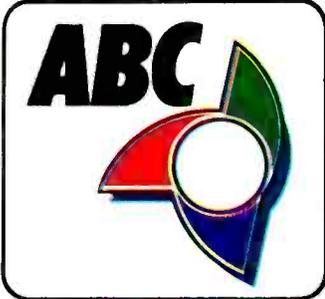




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SOUTHEAST ASIA

KOREAN INDUSTRY

(Continued from page 4)

chairman Young Bin Min, a newspaper and magazine baron, the firm is now in the top three of 140-plus domestic manufacturers and distributors.

But one veteran record producer, who declines to be identified, warns, "The path is by no means rosy for a large number of small companies which have sprung up in recent years." One trauma was the bankruptcy of Hee Jee Records, launched by an inexperienced, overzealous wholesaler.

Overall, what's at stake is a music market with annual sales worth roughly \$385 million (300 billion won), according to 1991 statistics from the national IFPI group. While international repertoire is reaching saturation point with 40% of total sales, the emphasis is switching to domestic product—which will soon reach 70%, predicts Ja Ryong Koo, president of Music Research Inc.

But what clearly intimidates the domestic industry is the way the international majors are muscling in on domestic catalogs, the Korean industry's last bastion. Already Warner has joined EMI Kemongsa and Sony (known here as Columbia-Epic) in releasing local product. It is concentrating on developing a roster of Korean-American artists, such as Boston jazz pianist Min Kim, New York jazz guitarist Jack Lee and Los Angeles-based vocalist Michael Lee, an invited singer for the launch of the 1990 Beijing Asian Games.

Putting this issue in perspective, IFPI Korea manager Se Won Kim says, "The international majors, despite their state-of-the-art technology and know-how, still face potential pitfalls here. Those include the enthusiasm of many Korean consumers for good old vinyl albums, indifference to non-chart singles, the elusive pirates, sales resistance from xenophobic wholesalers and retailers and—maybe most important—the emergence of Korean conglomerates like Samsung and SunKyung in the record market. Whether it will all add up to a latter-day Salsoo is anybody's guess." ■

TAIWAN SCENE

(Continued from page 6)

distant from my audience in a commercial sense. I performed music which strongly appealed to me, but had the confidence to believe that people would also like my songs because of who I am."

Yu, who writes and produces for other artists as well, admits he has western influences like Earth, Wind & Fire, Hall & Oates and Toto. After six albums on his own, he formed a band, Top Gang, this year. Its upbeat and funky "The Happy Song" is reminiscent of '80s Kool & the Gang, with catchy lyrics and a nod to Bobby McFerrin's catch line, "Don't worry, be happy." Today, however, Yu wants to rely less on such influences and is keen on fusing contemporary sounds with Peking Opera—his mother was a noted singer in that field.

Lee Jong Shen, who has produced and/or written chart-topping ballads for superstar veterans Sarah Chen and Zhou Hua Jian, reckons Taiwan pop music is unoriginal because of overall westernization in the country's popular culture. "It'll take another 20 or 30 years for us to form a unique sound of our own," Lee says. Taiwan's main dialect is Mandarin, though the island's native dialect is Taiwanese—considered unsuitable for the pop market until Lim Giong. His debut album on Rock, "Going Ahead," was the first to use it with real rock 'n' roll flair. His lyrics vividly describe how life changes for people who move from the countryside to large cities in the often-contradictory environs of modern Taiwan.

Lim's second album, "Brothers Of Spring" for Pony Canyon, leaned more to techno-upbeat tunes, with one similar to Falco's "Rock Me Amadeus." In his upcoming third album, he's opting for a more alternative modern riff—and this constant search for change is important to him. "I never really considered myself a rock 'n' roll authority," he says, "but that was the label given to me. The changes I want for my third album are difficult to achieve because it's tough to find musicians in Taiwan with a real grip on new music or modern rock."

A new band writing and producing with a unique "feel" is Baboo. Of the members, Kaneki is a jazz bassist from Japan, Shinyun a classically-trained keyboardist, Rudy Bai a funk-loving drummer and the band's lead singer, Lim Wee Ted, is into folk and new age music. The group's Pony Canyon debut album, "New Taiwan Dollar," features sad, skeptical lyrics about growing up in Taiwan, while the music is eclectic and upbeat.

The new breed is also making its presence felt on the live scene, where creativity and variety compensate for other inconsistencies. Kwan Shen, president of Friendly Dogs Music Productions, who has staged successful island-wide concerts by the rock group Chyna, declares, "There's a music revolution going on in this country. There are albums which are outselling those from Japan. And we look forward to the day when China opens up ears and doors to the music that we have here." ■

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TAIWAN INDUSTRY

(Continued from page 6)

highest visibility, according to one industry analyst, "not because it has been here the longest, but because it has great domestic repertoire." The company has eleven artists for Mandarin repertoire and distributes seven additional acts for other companies. Pegging corporate image to local talent is essential since Taiwan lacks a suitable venue for world-class performances.

In this regard, EMI and BMG have fared less well. "True, when EMI split from Rock, it took away singer Chiching, but [the company] has only seven albums by domestic artists so far," says the analyst. "In contrast, BMG launched without local repertoire and has since signed just three Taiwan artists." This lesson has been duly noted by Sony and Warner, both of which are expected eventually to divorce their licensees.

Last year, Taiwan's music industry generated a release per day and most of that talent was found on the island. Three small record companies, Wha Shing Records, Dieng Jung and Blue & White, have reputations for doing just that. "Wha Shing prides itself on developing acts," says business manager Jesse Tan. "We don't steal talent from other companies. We look for it ourselves in nightclubs."

Locally, nine of Wha Shing's ten acts have had platinum hits (50,000 copies). Regionally, perhaps its biggest success is singer Kao Sheng-mei, whose Mandarin hit "Leave Without A Thought" was a smash among the Chinese communities of Asia.

Of course, the billion-plus Mandarin speakers in the People's Republic of China remain a potential market. Last year Kao Sheng-mei and a handful of other Taiwan artists were invited to an awards ceremony in Canton. Kao's recordings have topped the 10 million sales mark in the People's Republic and her "Leave Without A Thought" earned her a gold disc for breaking the 1 million level. Yet the Taiwan artist and her record company, Wha Shing, would gladly have accepted royalty payments instead. "We don't even hang it on the wall," says Tan, shaking his head in disgust at the gold platter collecting dust on the floor behind his desk. ■

MTV ASIA

(Continued from page 8)

third-rate productions, no matter how popular the artist."

One new production company looking to meet this demand is Global Gumbo, formed by a director known for award-winning TV commercials, Larry Shiu. "Some of the recording companies only want to spend \$10,000 on videos," says Hong Kong-based Shiu, who contends that low budgets will perpetuate mediocrity. "We'll be back to the situation Hong Kong artists currently face where [top-rated local TV station] TVB makes almost all of its videos through its own production company. If the artists don't go for this, their videos are not shown on the station."

"MTV out here must not only look into this problem, but also not be part of the problem," he continues, alluding to rumors that the channel intends to produce most of the regional videos it screens. Longobardo shrugs this off. "I don't think a radio station would be expected to produce songs for the record company, so I see no reason why MTV should be making videos for them. Of course, at some point in the future when our budgets and programming plans increase, we may want to produce a local version of 'MTV Unplugged' or local rockumentaries."

Furthermore, Longobardo is enthusiastic about the quality of some clips originating outside Hong Kong. He singles out Thailand, and says solo artists like Christina, Bird, Marsha and Perpak and groups like Kaleidoscope, Inca, Micro and Company are making videos for both dance/pop songs and ballads with high production values, good scripts, sophisticated editing, well-designed graphics and, often, a sense of fun and humor.

Warner's Paul Ewing agrees, saying that Thailand has the most "vibrant and exciting" domestic market in the region. "Unlike other Asian markets heavily influenced by the West, the musicians in Thailand have remained true to their culture. You see this in their videos, you hear this in their music. Everything is much more upbeat, creative and fun. The keyword here is fun, something lacking in the music from other parts of the region."

As record industry officials acknowledge the important role MTV Asia will play in the region over the next few years, they also point to its even greater influence likely when allowed to broadcast Cantonese music videos. At present, STAR TV channels are prevented by the government from offering programming in Cantonese—the mother tongue of most of Hong Kong's population. The ban will be lifted from October 1993, however, for three of STAR TV's five free-to-air channels: sports, news and music.

"The opportunities for MTV to push Cantonese music throughout the region will be fantastic," concludes Warner Music's Ewing, "but the channel must be careful not to cater to expatriates' idea of what is a good song or video. They must follow the lead of Metro Radio's hit channel and play what Chinese kids like." ■

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Malaysian Growth Continues

DESPITE HAIR CONTROVERSY, THE WEST IS STILL WELCOMED

By Christie Leo

KUALA LUMPUR—Right Said Fred is fine for Malaysia. Michael Bolton is not. One has hair, the other doesn't.

The \$40 million Malaysian music market has had contradictions and obstacles before. Among the latest: a ministry of information decree to ban male singers and performers with long hair from radio, television and the print media. It's part of the government campaign to eradicate what it calls the "yellow culture."

MALAYSIA

Population: 18 million
Recorded music sales: \$42 million
Repertoire: 25% domestic/45% international/
30% Chinese
Home video (tape) sales: \$0.5 million
Sources: IFPI, MPEAA, industry estimates



Frustrated music industry chiefs are drawing up lobbying plans, hoping to reach an acceptable compromise with the ministry. "If this ruling goes uncontested," says one prominent label executive, "almost every major male pop-rock act will be ineligible for airplay." A boom for female artists is expected, he says, half jokingly.

This issue aside—and the rules may change—Malaysia has enjoyed significant development as a market since the 1987 Copyright Act was passed. Sales of IFPI-associated record companies topped the \$40 million mark in 1991, with \$22 million attributed to international product. Bullish sales also helped domestic talent, with albums by some Malaysian artists now capable of passing 200,000 in sales.

The majors embarked on a nationwide consumer education campaign in the wake of the '87 legislation. Music fans accustomed to buying pirate cassettes for less than \$1.50 had to deal with paying out around \$3.50 for a legitimate international title. "It's a continuing process," says Tony Fernandes, general manager of Warner Music. "There is still some piracy activity, though not of the same magnitude as in the 1970s or early 1980s."

Beh Suat Pheng, EMI Malaysia managing director, sees a few problems still with international talent. She says a comparatively slower growth is inevitable, now that the vacuum created by the reduction of piracy is filled. "Even so, we've had great success with mainstream acts like Roxette, Hammer, Richard Marx, Wilson Phillips and Paula Abdul." Likewise, the mellow sax sound of Capitol Records' Dave Koz is highly popular here, as is Arista's Kenny G; Koz may even include a couple of Malaysian melodies on his next album.

Activity on the top 40 of the U.S. or U.K. charts sees half the marketing battle won in Malaysia, according to several executives. Music fans closely monitor music trends in the West, and respond positively to personal visits by foreign talent. Spandau Ballet's now-solo Tony Hadley (an EMI act) visited Kuala Lumpur, and enjoyed a No. 1 hit here—before the record was worked in other international territories. ■

The Malaysian Scene

A FIRM ROCK FOUNDATION, BUT WILL IT TRAVEL WELL?

By Christie Leo

KUALA LUMPUR—There's no shortage of talented artists who want to make a regional impression with Malaysian music, and certainly no shortage of desire. The challenge—as in other countries—is to forge a style which is acceptable abroad.

"We've got to be realistic," comments Eric Yeo, managing director of PolyGram Records. "It's only natural that every record company wants the best deal for its artists. But we can't fool ourselves into believing that we're going to be a major supplier of world music in the near future." Yeo manages the Malaysian and Singapore affiliates of his company, which is also how several of his competitors operate.

Within Malaysia, it's now possible for local artists to reach 100,000 unit sales with an album—in sharp contrast to the smaller yield of ten years ago, when piracy was king. In at least two cases, the numbers are even better. The country's leading rock group, Search, and female rocker Ella have both topped the 200,000 sales mark. She records for EMI, Search for BMG.

Beh Suat Pheng, managing director of EMI Malaysia, asserts that Ella—whose fiery voice sounds like a melodic Lita Ford—is primed for bigger success, with promotional tours planned for Singapore

Search, Malaysia's top rockers, have hit 200,000 in sales.



and Indonesia. One of her songs, "Layar Impian," has become so popular in Taiwan that there have been Chinese covers. "That's the kind of regional synergy we're working towards," comments Beh.

With a current roster of 18 acts, EMI has consistently promoted domestic talent since the 1950s, starting with legendary singer/songwriter P. Ramlee (known as "the father of modern Malay pop music") through to latterday successes such as Sharifah Aini, the recently deceased Sudirman, Ahmad Jais, Saloma, Uji Rashid and Anita Sarawak.

On the other hand, there



"Queen of Jazz" Sheila Majid; at left, Rick Loh; below, Eric Yeo

has been limited success for Malaysian artists recording in English. Sarawak was the exception which proved the rule; two English-language albums did well in Malaysia and Singapore, and she also made one for EMI Germany. In addition, Sarawak worked the cabaret circuit in Las Vegas for a couple of years.

Says Yeo, "Let's not kid ourselves. If locally produced English albums are successful in the Far East, then we've done our job well. That's not to say we don't have any artists capable of an international breakthrough—but there's so much competition, that it's better to be unique."

Nevertheless, Search and Sheila Majid (widely known as Malaysia's "queen of jazz") are recording in



(Continued on page 24)

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INDONESIAN INDUSTRY

(Continued from page 14)

clips on television."

Concerts by foreign acts obviously help, although the Indo Semar Sakti executive points out that "exorbitant ticket prices rule out support from the low-income masses." Among the artists who've performed in recent times are the New Kids, Page, Gloria Estefan, Kenny G and Julio Iglesias. And even less prominent stars can do well in Indonesia—Sin-Drome Records chief Henry Marx was recently surprised to get off a plane in Bali with his artist Bobby Caldwell and discover Caldwell had a number one record there. Says Marx, "I think these people really appreciate strong melody and musical integrity. They're ripe for great artists."

ASIRI, the local association representing the major licensees, works in tandem with the IFPI in the enforcement of antipiracy activities, along with the country's Justice Dept. The group is now lobbying to have the luxury tax lowered and to study fully the ex-

tent of home taping in the country.

In a sense, the music industry mirrors similar opportunities and obstacles confronting movie distributors, who also work through local representatives. Says Musica's Widjaja, "The majority of the people in this country can only afford perhaps one cassette and one movie ticket every three months. That's a fact we have to live with." ■

SINGAPORE INDUSTRY

(Continued from page 16)

artists can average 25,000 units.

The absence of singles has encouraged record companies to release hit compilations on a regular basis. This, they say, is a novel way of tapping additional sales from the lower-income sector and also breaking new acts who might otherwise go unnoticed. EMI's "Megahit" compilations have fared well, supported by crossover TV advertising from Malaysian programming which can also be re-

ceived in Singapore. Indie specialists like Valentine Music, best known for its Euro-dance material, target their music demographically.

Says Ronnie Loh, managing director of Michelex, an indie specializing in budget classical and New Age labels, "It's not surprising that there are audiophile fans in an affluent market like Singapore. As specialists, we're constantly on the lookout for obscure music that appeals to a small but growing core of demanding music fans."

For his part, PolyGram managing director Eric Yeo contends, "The real worth of this market is open to question. Tourists still buy a lot of cassettes, which sell for \$5.30, while wholesalers continue to export overseas." Yeo believes regional recordings, mostly from Taiwan and Hong Kong, have a strong following in Singapore. The government-sponsored "Speak Mandarin" campaign is a tacit endorsement for such repertoire. EMI Singapore managing director David Wee agrees. "Unfortunately, we're plagued by parallel imports and by pirated and counterfeit CDs, which are either imported or manufactured locally," he says.

There are now three CD plants in Singapore; only one is used by majors for local manufacturing. "There's just not enough demand to justify the existence of these plants," says Lau. "We need tighter controls now or we'll face serious repercussions."

The concert business is robust, with promoters bankrolling top names. Leading firms like Jasper Productions, Sunvic and Lushington Entertainment have brought in Bobby Brown, Boy George, Paul Simon, Eric Clapton, Debbie Gibson, Hall & Oates, Kenny G and New Kids On The Block, who performed to near-capacity crowds. Next year, Michael Jackson is slated for a single performance.

The major labels' main problem now is strict government enforcement of censorship of explicit language and "objectionable themes." BMG had to withdraw the Guns N' Roses album, "Use Your Illusion II," when a couple of songs were banned. Warner suffered a similar fate with Neil Young's "Weld" and Color Me Badd's "I Wanna Sex You Up."

Says Steven Tan, "The irony is we consistently lose out to parallel importers. Speaking for the industry, I'd say we agree to abide by our country's cultural and social values. But the government must find a way of dealing with these illegal imports, which are harming our credibility." ■

MALAYSIAN SCENE

(Continued from page 20)

English. In a recent interview, the latter's producer and husband, Roslan Aziz, said production quality mustn't be sacrificed if local artists want to complete internationally. He invested in an English version of Majid's Malay-language, pop-jazz hit, "Sinaran," for Japan. Aziz is also banking on a new signing, Zainal Abidin, whose debut solo Malay album is distributed by Warner Music, for an Asian release.

Abidin is a self-confessed beat freak; he plays local percussion instruments like kompang, rebana and gambus, the Chinese gong and the tabla. He is also known for his showmanship, incorporating native Iban (a North Borneo tribe) dance poses called "ngajat."

After four Malay albums, 21-year-old Fauziah Latiff is aiming at the People's Republic of China, with two Mandarin songs on her latest album. The primarily ballad-based release (for independent Happy Records) is said to have sold more than 200,000 copies in the world's most populous country. Latiff is scheduled to tour four cities in China this fall as part of a marketing drive.

Sony Music's Aisha, whose debut Malay album topped 200,000 in sales, is now on an ambitious project incorporating ethnic Asian music for the international market. Label managing director Rick Loh believes she can succeed abroad again, as she did when fronting New Zealand's Fan Club.

The Aisha album is being produced by Japan's Makoto Kubota; the songs will comprise Asianized pop ballads and Asli (traditional Malay music) interpreted with a modern twist. Another Sony prospect is female rocker Shima.

Noting that local bands—and audiences—are partial to rock, PolyGram's Yeo says, "Malaysians have supported rock music since its heyday in the late 1960s. If it's a rock ballad with a meaningful message, chances are it'll be a big hit." PolyGram has eight local acts on its roster, including club band the Alleycats, a multi-racial group. Meanwhile, Yeo is on the lookout for a traditional Malay folk band.

Warner Music, with more than 20 local signings, acknowledges that the rock and ballad formula has remained unchanged for the past decade. "More of our artists are now touring within Asia, and it helps them experience different kinds of music. That's showing through in their own new music," says general manager Tony Fernandes.

An independent pioneer in local recordings, Life Records, started signing Malaysian artists more than 20 years ago. It even broadened its reach to talent in Indonesia, Singapore and Hong Kong. "We've also got what are arguably the most Chinese opera and classical recordings in our archives," says director Ng Chong Kien. "My father, Ng Lian Chin, was largely responsible for bridging the Asian gap through music." ■



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Thailand: the Last Frontier

A BASTION OF PIRACY NOW ON THE VERGE OF LEGITIMACY

By Ross Blaufarb

BANGKOK—Is Thailand's music business a dismal pirate-ridden backwater or a local bonanza? It depends on who you're asking. To representatives of foreign companies such as Warner, BMG, PolyGram, Sony (known here as Epic) and EMI—who collectively lose about 95% of the international repertoire market to pirates—their presence here is just that: a mere presence.

Says Paul Jackson, general manager of BMG Thailand, "At this point, we're not making a lot of money, but we have to show the Thai government that we have a stake here."

Multinational companies estimate they lose about \$20 million a year to pirates, who sold about 20 million tapes in 1991, compared to legitimate sales of 1 million.

Among the five majors, there are different visions of the future. Peter Gan, managing director of Epic Music and chairman of IFPI (Thai group), is reservedly upbeat. "Piracy has dropped only slightly in the past six years, but I foresee a gradual improvement, with increasing pressure from the U.S. and EC and a growing awareness in Thai society of the importance of intellectual property as people become better educated and our economy becomes more global."

Gan believes that consumers—perfectly willing to pay \$3.50 for a local performer's tape—are poised to start buying legitimate international tapes at roughly the same price, given their better sound quality and superior inlays compared with pirate versions. "In addition, fans like to support their favorite artists and know that the only way they'll ever tour here is if there are substantial sales," he explains.

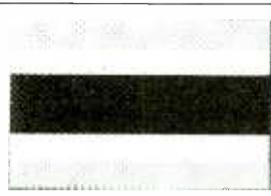
On a less optimistic note, BMG's Jackson says that until the government gives full support to the eradication of pirates or at least reduce it to acceptable levels, nothing will change. "With 2,500 pirate retailers and 65 legitimate dealers in Bangkok, I doubt that the consumer is going to seek out a legit tape when

the pirate version costs only \$1."

Through the police department, the government has stepped up raids and the IFPI has instituted about 3,000 copyright infringement cases over the past six years, but pirates get lenient treatment from the courts. "Prison sentences have been imposed but they are always suspended, and fines are a maximum \$1,000," says Gan. Part of the IFPI strategy is to impress upon the government the revenues it could reap if pirates were replaced with tax-paying legitimate companies as the dominant

THAILAND

Population: 56 million
Recorded music sales: \$150 million
Repertoire: 75% domestic/25% international
Home video (tape) sales: \$2 million
Sources: IFPI, MPEAA, industry estimates



vendors of international music. "If you add up the import tax, VAT, royalty tax and remittance tax, then a significant chunk of money goes to the government," Gan says. Meantime the U.S. and EC threaten the Thai government with trade retaliation but none has been instituted yet.

The CD market could be a ray of hope for legitimate labels. Business has been brisk, growing about 400% in the last year, but it is still a product for the relatively small middle- to high-income market. Last year, sales of 250,000 international and 200,000 local units were reached, at some \$20 each.

Two CD factories are set to open within the next few months

to produce local label product. That one of these is owned by a major pirate company has caused consternation among the majors that pirates will make the switch from tape to digital technology.

While the international companies fight an uphill battle against the pirates, domestic companies enjoy impressive success in an industry worth about \$150 million. The local industry has matured quickly over the past five years in both marketing and production, and has supplanted international offerings as the music of choice for the majority of record buyers, with about 75% of the market; the rest goes to western music. A growing middle class provides a big and enthusiastic youth market to which domestic companies feed a seemingly endless stream of prefabricated pop stars culled from TV soap operas and Thai films. The negligible amount of pirating of local music is done on a small scale, mostly by retailers on home equipment.

The local industry leader, Grammy Entertainment, although criticized heavily for its production line approach to music and pirating of western melodies for its songs, is dipping its toe into the international mainstream with the appearance of several of its artists, like Bird and Christina Aguilera, on MTV Asia.

Other major local companies—Kita, RS Promotion, Sound Sound, Music Train and Nititai—are also flooding stores and the payola-controlled radio and TV airwaves with their own performers, all seemingly based on a formula which stresses image and promotion at the expense of talent, creativity and originality. Teams of producers and songwriters provide the material and image and the former actor or actress provides the face.

For example, Kita president Somphong Visitvanich admits that about 80% of its singers are from television or the movies. "The reason is simple—they are easy to promote." And Todd Lavelle, expatriate recording consultant, says, "The term 'artist' must be used with caution when discussing most Thai pop singers and songwriters."

Thailand is still mainly an agricultural economy, with a 56 million population and an average per capita annual income of about \$1,200. Surprisingly, about 30-40 million people buy domestic tapes—about 50 million units in total last year. The market has reached saturation point, however, according to independent record producer Kenny Jackel. "Because the market is so inundated with pop stars, not many break through and have

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big hits in the 700,000-1.4 million unit sales range," he says. "The audience is becoming increasingly fragmented and individual singers are getting smaller shares of it."

The May political unrest spotlighted a neglected genre: political music. A tape of songs about the military's violent suppression of unarmed prodemocracy protesters by Yuenyong Opakul, better known as Add Carabao, who has been singing protest songs since the early 1970s, sold 500,000 cassettes in 12 days. No doubt the major record companies will jump on the prodemocracy band wagon.

The foreign majors are looking into local talent production, but find the domestic companies have such a firm grip on radio and television promotion that getting the required infrastructure in place will take a lot of effort and a lot of money. Also, providing the necessary payola money to the branch may not comport with head office policy, according to one major label executive.

Exporting Thai artists is the next step for local companies, and it's already happening in eastern markets which share common cultural traits. The Japanese love several Thai singers and Thai songs are becoming popular on the karaoke circuit. But wholesale copying of western songs prevents international labels from considering joint ventures with local companies.

Epic's Gan believes this will change as Thai songwriters gain confidence about their composing abilities. "As they mature, local companies and the next generation of Thai composers will want to benefit from international publishing protection," he prophesies. There are also language and cultural barriers which limit the potential market for Thai artists overseas. One such exception is the jazz saxophonist Tewan, who has toured extensively and whose sound is not tied to Thailand.

A few smaller companies add a different wrinkle to the landscape. Thaicast is cultivating both local and foreign artists, and Kuma Music is scouting Asia for internationally accessible artists. "We'll be releasing records by saxophonist Michael Paulo and keyboards Clifford Coulter as well as a Thai musician for the domestic and international markets," says Thaicast's Pat Sanghum. ■

PHILIPPINES INDUSTRY

(Continued from page 17)

challenged the tradition of how local record entrepreneurs go about their business. Barely three years old, the firm is an affiliate of a multinational, rather than a licensee. Joint ownership between BMG International and Filipino nationals is covered under Philippine law, which allows a 40% stake to the overseas partner.

Company president Buddy Medina says, "Considering that we are the new kids on the block, going up against institutions such as Universal and Dyna who've been around for more than twenty years, rating fourth in sales is not bad at all. Some months we get to edge out Octoarts for third. We can also boast of having two of the country's hottest acts now, Ariel Rivera and Smokey Mountain."

In addition, the firm carries the various BMG labels, including RCA and Arista. BMG general manager Rudy Tee also points out that its long-range plans are to eventually provide local acts with a window to the international market.

The Philippine record industry is a far cry from the piracy-dominated state of the '60s and '70s, but PARI president Danilo Olivarez (also chairman of the ASEAN Music Industry Assn.) concedes that illegal operators persist. "Piracy has always been a stain on our trade," he says. "Our dilemma is that the record business is not really big enough for the government to take notice, and it is compounded by the fact that the various police agencies have more pressing duties like dealing with the rise in criminality."

"Under the circumstances," Olivarez says, "who will notice an 'enterprising' individual who decides to make a fast buck by bootlegging a couple of songs?" He adds, "The only way we can address this problem is if we have the cooperation of both the private sector and the record companies."

In general, however, PARI officials are optimistic and pleased with the direction consumer tastes seem to be going. If current figures are any indication, they say, it will not be too long before local repertoire takes a majority market share.

The predominance here of Western music—which gets very heavy airplay—has always been a paradox: it was the sustaining source of income during the infancy of most companies, and perhaps most owed their present success to it. However, where the companies thrived, local talent suffered. It's not yet clear where increased popularity for Filipino acts will lead in future, but the industry is clearly at a crossroads today. ■

PHILIPPINES SCENE

(Continued from page 17)

composer Ryan Cayabyab, with the emphasis on youth's view of the world. Recent winners of music festival prizes in Tokyo and Kuala Lumpur, Smokey Mountain has been signed for Japanese release by BMG Victor.

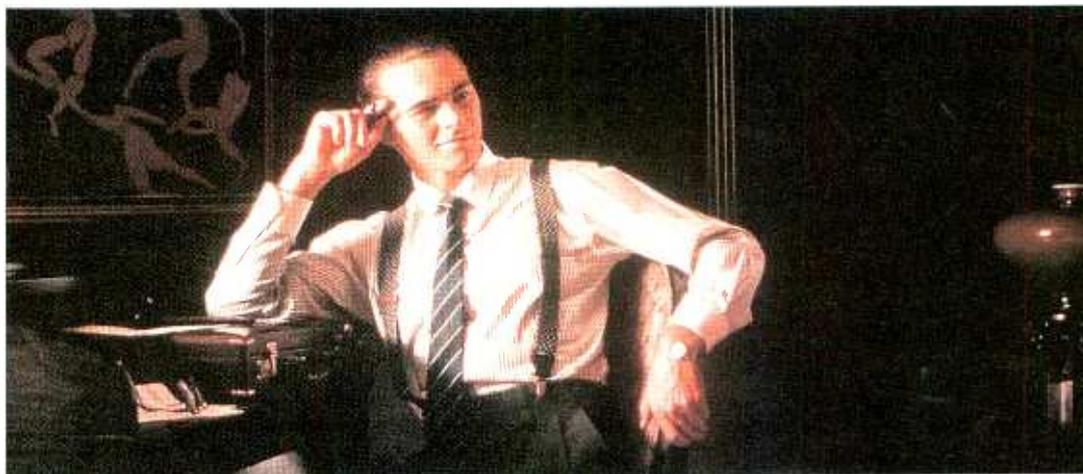
Joey Ayala and his group Bagong Lumad (Altered Natives) and Smokey Mountain come from a country whose musical heritage is quite colorful, if not confused. One of the casualties of the post-World War II "liberation euphoria" was indigenous music, subordinated to the popularity of such Western artists as Frank Sinatra, Elvis Presley, Pery Como, the Platters and the Beatles. Local imitators of those performers were common, and it took guts to even suggest airplay for the country's own "kundimans" (traditional love songs).

Although the imitators eventually lost popularity, it wasn't until the mid '70s that local musicians dared to be different. The result was home-grown bubblegum music and the "Manila Sound," with such hits as "Annie Batungbakal" by Rene and Dennis Garcia, and "Pers Lab" by Garcia and Ramon Toralba. But best-known from that decade was Freddie Aguilar's megahit, "Anak" (Child), which even made the international market. The '70s also saw the passage of laws requiring all stations to play OPM (Original Filipino Music)—a legacy which continues to this day. ■



Filipino Superstar Ariel Rivera has gone Double Platinum for BMG

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Prolific Piracy, Modest Progress

WORST EXCESSES CURBED, BUT THE WAR IS FAR FROM OVER

By W.W. Williams

Pirates have always been the scourge of the South China Sea. Even now, the pirating of ships in the Strait of Malacca is not uncommon. But pirates of a different sort continue to plague Southeast Asia these days. Most informed sources put losses to audio and video piracy at \$175 million to \$225 million annually in the region; some are convinced it's over \$500 million. Pirates in this region are everywhere and they're prolific: if they can't get their hands on a tape or disc, they'll go into a theater with a video camera and steal the images right off the silver screen.

It's no longer a regional problem. Bolstered by millions of ill-gotten dollars, these illegal operators export their wares to virtually every market in the world. Europe has this year seen a rash of pirated CDs from Taiwan, and Jui Chian Giouw, Singapore-based Asian director for the International Federation of the Phonographic Industry (IFPI), asserts that the coastal cities of China are already flooded with illicit tapes and CDs. Pirated software from Taiwan, Thailand, Hong Kong and other export tigers is pouring into South America, Russia and Eastern Europe. It's big business and it's global.

Even as professionals in the recording and entertainment industries tend to accept piracy as a normal business hazard, the IFPI and the Motion Picture Export Assn. of America (MPEAA) continue to tackle the problem, and intensify their efforts. One of the earliest signs that copyright protection was achievable in this region emerged in Indonesia seven years ago when locally pirated "We Are The World" cassettes flooded the market. There was so much international embarrassment over "Indonesian pirates robbing starving kids" that audio piracy was dramatically wiped out there in a matter of months.

An important step also occurred in 1988 when the Office of the United States Trade Representative put protection of intellectual property rights at the top of its list. The USTR publishes a

list of those countries who are the biggest offenders, and those who remain on it face losing their preferential U.S. trade status.

Southeast Asia is a highly volatile region in which to try to tame the pirates. IFPI's Giouw says Malaysia, with solid government support, made some inroads into piracy, but is now rated one of the bigger problem areas again. With the government backing off its earlier tough line, the country's shops are stacked with pirate tapes and CDs. Giouw says, "There's no CD plant in Malaysia, yet high duties on legitimate product make the cost on the street artificially high. Up in Taiwan, meanwhile, there's capacity 90% above demand. So where does a lot of that capacity end up? Right on the streets of Malaysia."

For its part, the MPEAA is taking bold new steps. Lowell Strong has joined the organization in Singapore as regional director of anti-piracy. Recently retired from the Federal Bureau of Investigation, he says, "We've got a big job in front of us. Thailand, Malaysia and the Philippines are of particular concern, but we're already working hard on piracy through the region."

Of all Southeast Asian countries, Indonesia has had the most spectacular turnaround from piracy. Though not a signatory to the Berne Convention, it does have a bilateral copyright agreement with the U.S. Up to the second half of 1991, video piracy was widespread through the islands, but now it seems to have been virtually eradicated. Farouk Cader, MPEAA's local representative, says, "Local shops sold off all their pirated tapes last September, but the big problem now is the shortage of legal video product in the country for distribution."

In the Philippines, there are two key problem areas for copyright enforcement, according to Numerieno Rodriguez, MPEAA's anti-piracy consul in Manila. "First, there's political in-

terference. Just before a raid, officers are told not to go tough on pirates. Even after arrests are made, the judge gets the same kind of go-easy call. The other problem is simply the lack of both staff and funding for the government's Videogram Regulatory Board."

Rodriguez estimates 90% of tapes and CDs in the Philippines are pirated copies—a small improvement, in fact, because two years ago all tapes in metro Manila were pirated.

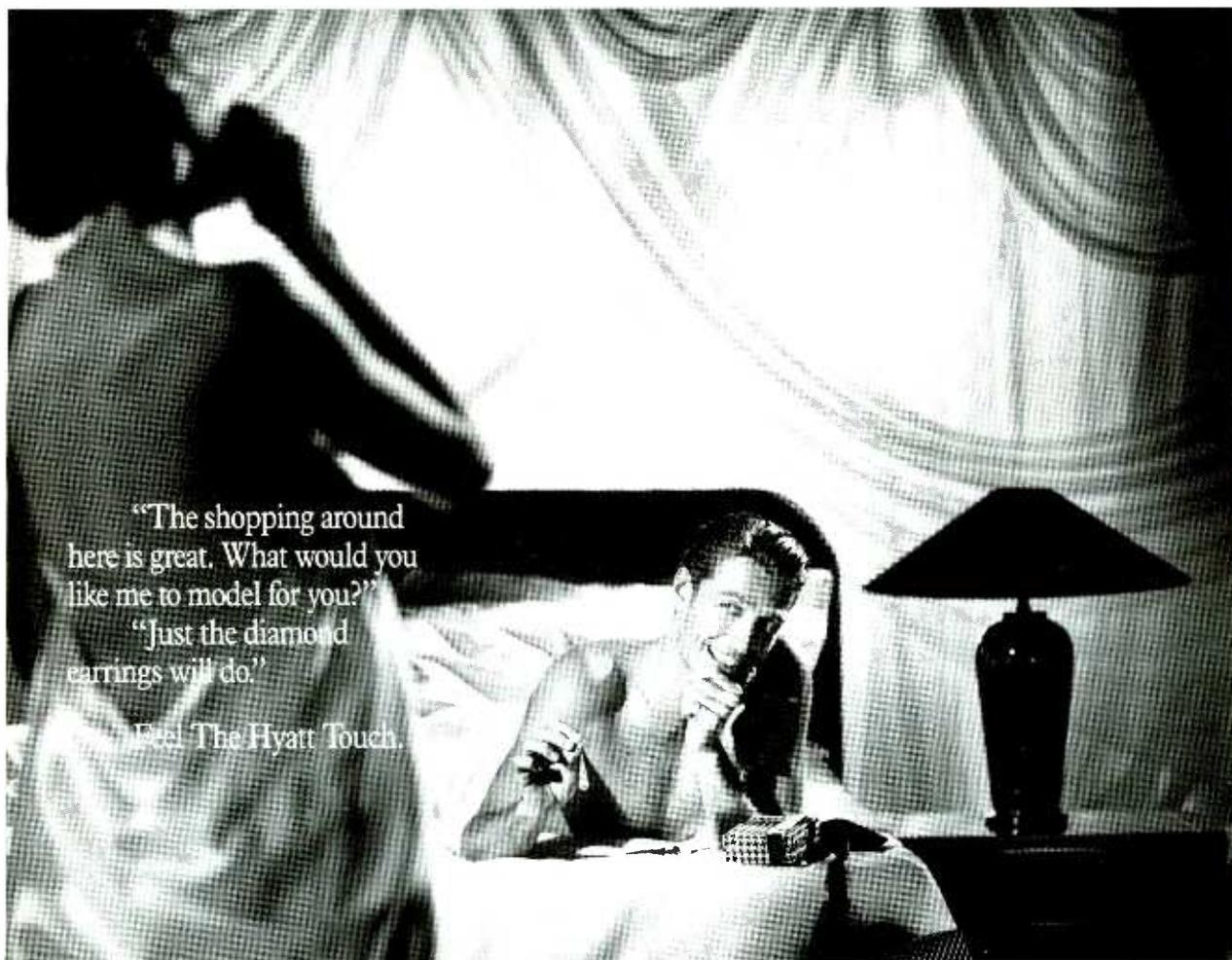
A highly publicized crackdown on piracy in Taiwan shuttered the illegal shops, but the questions asked now are: how long will they stay closed—and will the illegal exporters also be closed down? Talk often replaces action in Taiwan, and copyright protection is no exception. But it has to be remembered that illegal businesses are the norm, not the exception, in this territory.

A 1990 MPEAA study claimed 27%-30% of all video rental shops in Taiwan were illegal, but some put the percentage much higher now. "You can get any title you want from stores, from porn to 'Batman Returns,'" says one dealer. Added to the piracy of theatrical titles is that of audio tapes, CDs and music videos—"over 80% of all product is pirated," says PolyGram's Linda Ho.

Piracy is now effectively under control in Hong Kong, though pirate material finds its way into the colony from the heartland of China. What this will mean after 1997 is a matter of guesswork. China is a recent signatory to the Berne Convention, but does little to enforce it. Piracy of everything is widespread throughout the People's Republic. IFPI's Jui Chian Giouw says, "If progressive elements move into power after the next People's Congress in October, there's hope for the future. If not, piracy will remain at 100%." He estimates there are already 150 million cassette decks in the Middle Kingdom.

It's not much better in Thailand, which went on the USTR priority watch-list for intellectual property rights infringements in both 1989 and 1990. In April last year, it went on the Department of Commerce priority foreign watch-list, along with India and China. U.S. trade representative Carla Hills met with ministers in Bangkok late last year to discuss the country's continued infringements.

The reality is that until the present government, which came to power as a result of street bloodshed earlier this year, is legitimized—and the Cambodian issue finds settlement—nothing much will be done to oust the pirates. ■



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Mainstream Turns 20 In Style Seeks Label Support For Celebratory Sale

BY EARL PAIGE

LOS ANGELES—Dozens of top-ranking label executives on both coasts grew up with Jim Peterson in the Midwest, and the owner of the Mainstream chain hopes that after 20 years in the trenches around Milwaukee it is time to collect some dues.

The 10-unit chain will celebrate its 20th anniversary with a giant sales event Labor Day weekend. Peterson is pushing hard for the labels to support the event's planned \$50,000 advertising budget as well as his goal of having some national acts perform on a live stage.

"I could name a whole list of executives who are now in top positions who

started out around here as regional and branch people," says Peterson, who opened in 1,000 square feet at age 21 in 1972. The chain now operates 10 stores, including one outlet that takes in 16,000 square feet and another that covers 12,000 square feet.

The Labor Day event is a natural extension of the annual "Record Riot" sales with which Mainstream has built its reputation during the past 10 years each Easter, Thanksgiving, and Christmas weekend. For those events, the chain's big sale is held not in its stores but in the 15,000-square-foot South Exhibit Hall.

Likewise, the Labor Day sale will also be held outside the web's stores—in this case at the Wisconsin State Fair

grounds. That sale will be held in conjunction with Super Sales, a 40-exhibit traveling merchandising bazaar headed by Bart Lobe out of Detroit that features all sorts of consumer goods.

For the Labor Day event Mainstream will haul in four semitrailers of goods, setting up on tables and boxes and using six-to-eight cash terminals. Peterson expects to do \$250,000 over the Sept. 4-7 event, a sizable chunk of the annual \$9 million the chain generates.

Although Mainstream will participate in that traveling exhibit as it makes its way to some 40 markets between Aug. 1 and January, Peterson insists he has no ambitions to expand outside Milwaukee.

"We dabbled with the show in Madison, Flint, and Detroit, but this is the first longtime association," says Peterson of the 3,000-square-foot booth that
(Continued on page 54)



A Unique Experience. New Hyde Park, N.Y.-based Unique One Stop hosts a special lunchtime extravaganza for several of its buyers and accounts. BMG Distribution and Jive executives stopped by, along with some of the label's recording acts. Shown in back row, from left, are Jive Records national director of sales Tom Carrabba; Jive vocalist Mike Davis; BMG New York branch manager Curt Swedlow; BMG Distribution director of sales, special markets and ventured labels, Bob Morelli; Poc Fu and Chip Fu of Jive recording group Fu-Schnickens; Unique head buyer Steve "Disco" Flaster; and BMG New York branch sales manager Larry Feldstein. In front is Moc Fu of Fu-Schnickens.

NARM Names Nominees For Indie Music Awards

NEW YORK—NARM has announced the nominees for its 1992 Independent Label of the Year Award and Independent Best Seller Awards. The awards will be presented at the seventh annual Independent Music Awards Banquet, to be held during the NARM Wholesalers' Conference Sept. 19 in Newport Beach, Calif.

The Independent Label of the Year Award is based on professionalism, product availability on a consistent and timely basis, good communication with all segments of the industry, promotional support, creative merchandising and marketing, and artist and catalog development.

The nominees for independent label of the year are Alligator Records, American Gramophone, Fantasy Records, Higher Octave Music, Ichiban Records, Next Plateau, Priority Records, Profile Records, Quality Records, SST Records, Shanachie, and Tommy Boy.

The Best Seller Awards honor the top-selling independently distributed releases for the year beginning July 1, 1991, and ending June 30, 1992.

The nominees for the Best Seller Awards are as follows:

- **Single of the year:** MC Breed,

"Ain't No Future"; 2 Hyped Brothers And A Dog, "Doo Doo Brown"; Geto Boys, "Mind Playin' Tricks On Me"; Scarface, "Mr. Scarface Is Back."

- **Movie/TV/Original cast recording:** "Beauty And The Beast"; "The Big Easy"; "Room With A View."

- **Country recording:** Clinton Gregory, "Freeborn Man" and "If It Weren't For Country Music"; Alison Krauss, "I've Got That Old Feeling."

- **Black music recording:** D.J. Magic Mike & M.C. Madness, "Ain't No Doubt About It"; Salt-N-Pepa, "Greatest Hits"; Tyrone Davis, "I'll Always Love You"; Queen Latifah, "Nature Of A Sista"; Naughty By Nature, "Naughty By Nature."

- **Rap recording:** D.J. Magic Mike & M.C. Madness, "Ain't No Doubt About It"; Ice Cube, "Death Certificate"; Naughty By Nature, "Naughty By Nature"; Geto Boys, "We Can't Be Stopped."

- **Gospel recording:** Mississippi Mass Choir, "God Gets The Glory" and "Mississippi Mass Choir"; Tramaire Hawkins, "Live"; West Angeles C.O.G.I.C., "Saints In Praise Volume II."

- **Contemporary Christian re-**
(Continued on page 54)

Indie Artist Pennie On The Money With Mktg. Reveals Secrets Of Getting Coveted Shelf Space

A PENNIE FOR YOUR Thoughts: Independent children's artists often complain that what limited shelf space there is for kids' product in record retailers is dominated by the majors. Record stores are a never-neverland for many children's indies, which feel permanently elbowed out.

That is not always the case, though. Interested indies should take a cue or two from Pennie, a San Francisco-based singer and mother of two whose pair of children's albums, "Love Songs For Our Children" and "The Best Things In Life Are Free," are carried in "several hundred retail stores around the country," according to Pennie herself. That number continues to rise, she notes.

To achieve that type of penetration, a lot of legwork is required, she says, but adds it is worth it. She began courting retail with the December 1989 release of "Love



by Moira McCormick

Songs" (which contains music by Jacques Brel, Stephen Sondheim, Irving Berlin, and Cole Porter, among others), released on her own Songs and Company label. She began contacting regional retailers via phone books and through personal contacts made at her concerts: sending them her album and press kit and directing them to the independent producers who carried her product.

By last February, Pennie and a telemarketing partner were putting out 150-200 weekly calls to re-

tailers, sending out product, and following up. The work paid off: now their efforts are directed more at Pennie's growing list of independent distributors. These days, Pennie provides promotional materials, and the distributors send them out to hundreds of accounts," says Pennie. "I give strong support to my distributors," she adds, "planning in-stores around my concert appearances, giving them plenty of advance notice." Currently, she's working with Elk Grove Village, Ill.-based MS Distributing and Davie, Fla.-based Rock Bottom on developing promotional events for fall.

Pennie's learned a few things along the way, most notably that retailers prefer value-added packages where kids product is concerned (both Pennie's albums come with lyrics books). Currently available on cassette (at \$9.98), Pennie's
(Continued on page 55)

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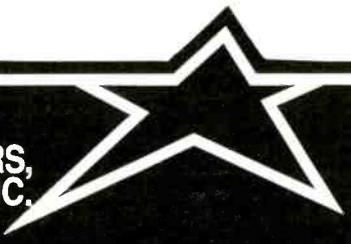
Who's Where At PGD, Uni Distribution

TOPSY TURVY: It has been quite a hectic period for the last month in music distribution circles as two of the major distributors experienced changes in senior management. In the latest development, sources say, Jim Caparro has been appointed president of PolyGram Group Distribution, replacing Gary Rockhold, who apparently is leaving the company. Caparro has held the title of ex-

ecutive VP. Also, watch for David Blaine, VP of sales administration, research, and planning, to be appointed senior VP. At about the same time the PolyGram changes were going down, Uni Distribution saw the departure of Luke Lewis, senior VP of distribution, apparently for Mercury's Nashville division. As previously reported, Eddie Gilreath, from Geffen, and Uni's Bob Schneiders

will share responsibility for music distribution, according to sources. Executives at PolyGram and Uni decline to comment.

ACCOUNT COLLECTIONS: Collectables/Gotham Distributing Corp. has reached an agreement to rack 50 McCrory stores with 7-inch singles. Melissa Greene, VP at the Ardmore, Pa.-based chain, says that while the racking will be only a test, she ultimately hopes to land the entire "five and dime" chain, which operates some 820 stores in the U.S., under such logos as H.L. Green, S.H. Kress, McLellan, G.C. Murphy, J.J. Newberry, and T.G.& Y.



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RETAIL TRACK

by Ed Christman

MAKING TRACKS: Last week's attempt to catch up on all the personnel changes that have taken place at retail and in sales and distribution over the last two months was cut short due to space considerations. So, without further ado, some more changes.

In retail, Ken Kozey, a music buyer at Troy, Mich.-based Handleman Co., is moving over to the company's Canadian operation... Sue Peterson, who has been with Minneapolis-based Target Stores for 10 years, has been appointed as the chain's senior buyer for music. Previously, Peterson was a senior buyer in men's wear... Across town, The Musicland Group has added Al McCullough, formerly VP of real estate with Hallmark, to its real estate team.

At distribution on the credit manager's front, WEA's Irwin Goldstein, senior VP of national credit, has retired. Goldstein, who helped set many of the industry's credit standards over a career that spanned from July 1950 to the present, lives in Woodland Hills, Calif., with his wife, Judy... In other moves at WEA, Al Westphal, formerly with LIVE Home Video, has joined the company as director of national credit, reporting to Greg Askey... At PolyGram Group Distribution, the company has promoted its credit managers to credit directors: Ann Sykes is the Eastern director of credit; Dorothy Thurman, Midwestern director of credit; and Dorothy Lider, Western director of credit. Also, PGD has named Karen Stavisky, previously MIS project leader for PolyGram, director of systems and information systems... Susan Kelly, formerly with Relativity, has joined Sony Music Distribution as marketing manager for the Los Angeles branch. In Texas, Jerry Wilke, formerly a buyer at Western Merchandisers, is now working as a sales rep for Sony Music Distribution's Dallas branch... Concrete Marketing's Gabby Felio has moved over from handling Concrete Network/Foundations Magazine to oversee the company's videoclip department.

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On Wednesday, November 25th, The Walt Disney Company will present a new chapter in animated musical history with the release of *Aladdin*. This classic story is brought to life with music and songs by the Grammy and Academy Award-winning composer and lyricist of *The Little Mermaid* and *Beauty and the Beast*, Alan Menken and Howard Ashman.



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Exploring Frontier's Midline Reissues; Caroline's Interim Longbox Initiative

NEW (OLD) FRONTIERS: A new slab of reissues from Los Angeles' **Frontier Records**, which inaugurate the label's midline series, have brought some mist to this old punk rocker's eyes.

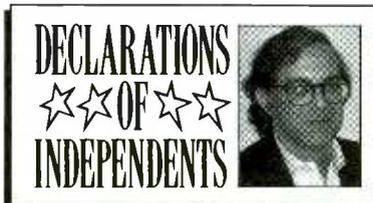
Choicest among these five glittering nuggets is "Happen Happened," a heavily augmented edition of the **Three O'Clock's** neopsychedellic debut, recorded under the name the **Salvation Army** for the **Minutemen's** San Pedro, Calif.-based indie **New Alliance Records**. (The real Salvation Army threatened to sue, and the record was withdrawn.)

Collectors of L.A. punk rarities will also want to latch onto "Give Me A Little Pain," the second Frontier compilation of classic, ultrarare late-'70s singles from the **Dangerhouse Records** label. The company's stable included such primo L.A. bands as **X**, the **Alley Cats**, **Black Randy & the Metro Squad**, and the **Bags**, as well as San Francisco's **Avengers**.

Frontier has also reissued three of its own albums in the series: **E*I*E*I*O's** "Land Of Opportunity" (fine Milwaukee band produced by Steve Berlin of Los Lobos), the

Long Ryders' "Native Sons" (founding L.A. cowpunk group), and a two-fer of "Doll Hut" and "Fiesta En La Biblioteca" from the **Pontiac Brothers** (scorching, now-reformed hard rock unit featuring **Ward Dotson** of the **Gun Club**).

Kudos to label chieftain **Lisa Fancher** for some welcome, pogo-friendly, old wine in new bottles.



by Chris Morris

SHIFTING GEARS: **Caroline Records** is preparing for the April 1993 switch to the jewel-box standard with its own ecologically minded program.

The label has initiated a generic longbox for its interim releases. To be printed on recycled paper, the box will have a window to display

CD cover art; it will bear a picture of a tree and a legend reading "On April 1st this box will be extinct . . . Instead of this tree, save the planet." The jewel boxes packaged inside the generic longbox will be shrink-wrapped; a red and yellow sticker will flag each CD released in this fashion.

Until supplies are exhausted, custom longboxes in stock will be used, with the CDs inside also shrink-wrapped.

Caroline shifts over to the generic package this week, with the release of the debut CD by **777**.

GOING NATIVE: New York-based **Koch International** will exclusively distribute **Sound Of America Records**, a new label devoted to traditional and contemporary Native American music.

The label is the brainchild of producer and songwriter **Tom Bee** (who worked with such talents as **Michael Jackson**, the **Jackson 5**, and **Smokey Robinson** at **Motown**), who is himself of Sioux Indian descent. **SOAR** has been in business since 1988; its roster includes such artists as **D.J. Nez**, **XIT**, **Guy & Allen**, **Roger Cultee**, **Davis Mitchell**, **Cathedral Lakes Singers**, **Earl Bullhead**, **Cornell Pewewardy**, **Calf Robe Singers**, **Sage Point Singers**, **Running Child Singers**, and **Spotted Eagle**.

Koch is releasing "Solo Flights," a sampler of **SOAR** artists, this month to kick off the deal.

FLAG WAVING: It isn't often that an independent-label artist has the benefit of recording and touring with a major-label act as his backup band. But that's exactly what happened with **Joe Henry**, who cut his **Mammoth Records** album "Short Man's Room" with Minneapolis' marvelous country-rock band the **Jayhawks**.

The Charlotte, N.C., native, who now resides in Los Angeles, recorded two excellent releases, "Murder Of Crows" and "Shuffletown," for **A&M**, but was dropped by the label after the release of the second album in 1990.

Henry subsequently secured a publishing deal with **Savoy Music**, a joint venture of talent agency **ICM** and publisher **Warner/Chappell** headed by former **Twin/Tone Records** exec **Dave Ayers**. Using Ayers' Twin Cities connections and his publishing demo money, Henry recorded seven tracks last June in Minneapolis with the **Jayhawks**. Originally signed to **Twin/Tone**, the **Jayhawks** will make their major-label debut in September on **Def American**.

"I really enjoyed the idea of working with some guys who were unto themselves a band," Henry says. "They're my favorite band—they were before they were pals of mine."

Henry recorded a second session of seven songs with the **Jayhawks** over one weekend last December.

Like "Shuffletown" (cut direct to two-track by **T Bone Burnett**), all

(Continued on page 55)

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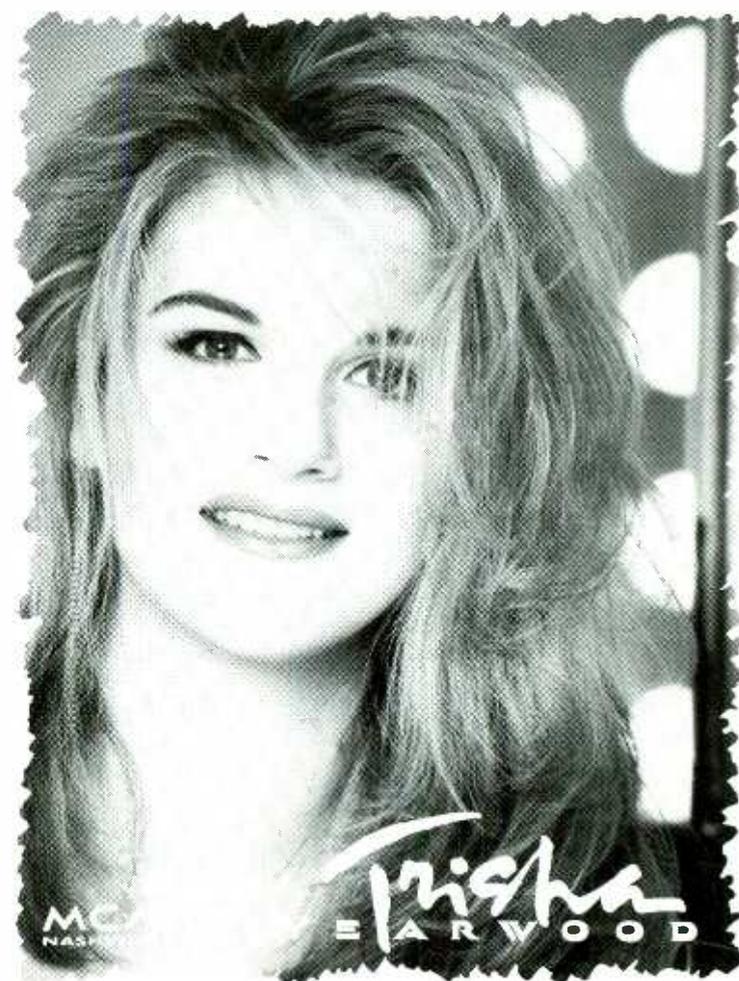
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NARM NOMINEES

(Continued from page 51)

Recording: Steve Camp, "Consider The Cost"; Steven Curtis Chapman, "For The Sake Of The Call"; Steve Green, "We Believe."

• **Jazz recording:** Ronny Jordan, "The Antidote"; Peter White, "Excusez-Moi"; Rosemary Clooney, "Girl Singer"; Doc Severinsen & "The Tonight Show" Band, "Once More With Feeling."

• **Blues recording:** Various artists, "The Alligator Records 20th Anniversary Collection"; Buddy Guy & Junior Wells, "Alone And Acoustic"; ZZ Hill, "Down Home"; Johnny Taylor, "I Just Can't Do Right"; Bobby "Blue" Bland, "Portrait Of The Blues"; Sue Foley, "Young Girl Blues."

• **New age recording:** Danny Wright, "Autumn Leaves"; Ottmar Liebert, "Borrasca" and "Nouveau Flamenco"; Tangerine Dream, "Canyon Dreams."

• **World music recording:** Juluka, "Best Of Juluka"; Burning Spear, "Jah Kingdom"; Angelique Kidjo, "Logozo"; Mickey Hart, "Planet Drum."

• **Children's recording:** Various artists, "Beauty And The Beast"; various artists, "Country For Kids"; various artists, "The Little Mermaid"; various artists, "For Our Children."

• **Recording of the year:** Ice Cube, "Death Certificate"; Naughty By Nature, "Naughty By Nature"; Ottmar Liebert, "Nouveau Flamenco"; Geto Boys, "We Can't Be Stopped."

MAINSTREAM TURNS 20

(Continued from page 51)

will stock just the top-selling CDs and cassettes, plus cutout and surplus stock.

As with other Record Riot events, two stations will participate—album rock station WLZR and WLUM, a top 40 outlet, which will both broadcast live from the sale during the 10 a.m.-midnight hours.

Mainstream operated as many as 13 outlets in the late '80s but business has been flat and Milwaukee's music pie has been divided into smaller pieces, thanks to an influx of record stores by national chains.

From inception, Mainstream has positioned itself as the dominant hometown chain, initially doing battle with 1812 Overture, which disappeared. Since then, Peterson has stood off invasions by two Camelot Music superstores, six Musiclans, and four Best Buys, the latter a particular irritant.

"They give everything away, \$8.98 on CDs," says Peterson, whose chain advertises the motto "the most music at the best price."

Yet other local competition comes from a curious direction, Rose Records in Chicago, via its purchase of two Radio Doctors outlets.

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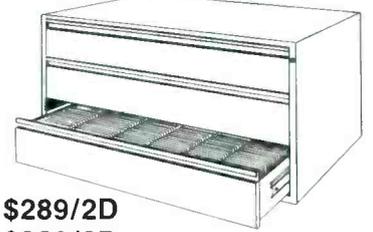
Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	1	19	SOLO PARA TI EPIC 47848* 7 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	2	37	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
3	3	17	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
4	5	11	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
5	4	43	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
6	14	3	DREAM Geffen 24477*	KITARO
7	7	9	YONNONDIO NARADA ND-62013*	PETER BUFFETT
8	6	21	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
9	8	13	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE/KOSTIA
10	9	168	WATERMARK ▲ REPRISE 26774*	ENYA
11	10	25	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
12	11	15	SEA OF GLASS HEARTS OF SPACE HSI 1030-2*	GILES REAVES
13	16	121	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
14	17	9	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
15	13	11	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
16	19	7	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
17	15	39	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
18	NEW ▶		THE GAMES GTS 4567*	JOHN TESH
19	22	5	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
20	21	5	ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
21	NEW ▶		LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
22	20	13	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
23	18	57	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
24	23	40	ENYA ● ATLANTIC 81842	ENYA
25	12	13	MOONLIGHT REFLECTIONS INNOVATIVE COMMUNICATIONS IC720-171*	DANCING FANTASY
WORLD MUSIC ALBUMS™				
★★ NO. 1 ★★				
1	3	9	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
2	5	9	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSOU N'DOUR
3	1	21	LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
4	2	11	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
5	6	13	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
6	4	13	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
7	7	5	THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
8	13	3	ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
9	11	7	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN
10	8	15	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
11	10	21	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
12	9	17	APOCRYPHA HANNIBAL HNCD 1368*/RYKODISC	MARTA SEBESTYEN
13	12	9	DANCE RAJA DANCE LUAKA BOP/SIRE 26847*/WARNER BROS.	ASIA CLASSICS 1
14	NEW ▶		THE DARK FIRE AXIOM 314-512 003*/ISLAND	TALIP OZKAN
15	14	27	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKODISC	OUTBACK

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

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CHILD'S PLAY

(Continued from page 51)

product is slated to appear on CD at a later date. "There's more interest now among retailers in developing children's sections," she notes. "They were in it before, they got out, and now they're in it again."

ALVIN? ALVIN? AL-VIN! Walt Disney Home Video and Sony Kids' Music have joined forces to cross-promote their Chipmunks video and audio product, respectively. Linda Morgenstern, director of children's programming for Sony Kids' Music, says, "We've inserted fliers in 1.2 million Chipmunks videocassettes, announcing the availability of our audio titles, 'Chipmunks In Low Places' [a country album] and 'A Chipmunk Christmas' [the '60s classic]." In turn, the audiocassettes and CDs feature panels on their J-cards and booklets promoting Disney's six Chipmunks video titles—one of which, Morgenstern notes, is a Christmas video.

Disney's custom bins and standees for the video series are being stickered by Sony as well, and the audio titles are also being pushed in Disney's sell sheet, according to Morgenstern. "Both companies have also coordinated a mailing to raido," she adds.

Disney and Sony co-promoted their products before, says Morgenstern, on last year's "Simply Mad About The Mouse" (the audio was released on Columbia). It's encouraging, she says, that "two companies the size of Sony and Disney can coordinate their efforts and see the benefits of collaboration."

CELEBRITY 'CARNIVAL': A star-studded version of Saint-Saëns' "Carnival Of The Animals" is available from Dove Audio in Beverly Hills, Calif., through its Dove Kids line. Ogden Nash's verses for "Carnival," which familiarizes children both with the animal kingdom and the instruments of the orchestra, are read by Charlton Heston, James Earl Jones, Betty White, Lynn Redgrave, William Shatner, Joan Rivers, Ted Danson, Lily Tomlin, Audrey Hepburn, Dudley Moore, Walter Matthau, Jaclyn Smith, and Deborah Farrin. Cas-

sette comes with poster to color and crayons, for \$12.95. Other new and upcoming releases from Dove—which specializes in spoken word—are three of Kipling's "Just So Stories," read by Arte Johnson and including animal-shaped carrying cases; the "Day At (The Zoo/The Library/The Aquarium, etc.)" series, read by Betty White and including bookmarks, posters to color, and markers; and a number of Christmas titles, all value-added packages.

KIDBITS: Kid Rhino saddles up and rides into town in early September with "The Cowboy Album," featuring classics like Vaughn Monroe's "(Ghost) Riders In The Sky," Fess Parker's "The Ballad of Davy Crockett," Marty Robbins' "El Paso," and, of course, Roy Rogers' "Happy Trails" . . . "Uncle Pat" Monahan offers music and stories with a message in "Tucka's Adventure" and "Can Do!," both

cassettes available from Family Fun Multimedia in Orange, Conn. . . . New children's label Goose Records of Birmingham, Mich., has taken a bow with its kids' duo Ebony & Ivory and their first album, "Together."

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.

DECLARATIONS

(Continued from page 53)

the tracks were cut live; Henry says, "I didn't recut anything—there were two songs I recorded that I decided not to use [on his album], because I didn't think we nailed 'em."

"I never met Mammoth until the record was finished," he adds. Ayers put the singer/songwriter together with label president Jay Faires, and the company decided to issue the demos intact as "Short Man's Room."

In support of the album, Henry went out on the road with the Jayhawks on a U.S. tour (with one stop in Toronto) of 23 dates. While the band's commitments for its own album could preclude further shows with Henry, the singer says, "There are some schemes out there to get us to do more shows together."

Henry plans tours in Europe and Australia this fall.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

VARIOUS ARTISTS

Honeymoon In Vegas
PRODUCERS: Various
Epic Soundtrax 52845

This soundtrack of Elvis hits performed by Billy Joel, Amy Grant, Travis Tritt, Jeff Beck, Bono, and other icons should tap right into Elvis mania, which is running at fever pitch on the 15th anniversary of the King's (supposed) death. Joel proves the most faithful impersonator on "Heartbreak Hotel" and lead single "All Shook Up." Other high points are Beck's instrumental "Hound Dog" and Dwight Yoakam's "Suspicious Minds."

FASTER PUSSYCAT

Whipped
PRODUCER: John Jansen
Elektra 61124

Hard-rock five-piece band from L.A. by way of Seattle exhibits a newfound diversity on its third outing, which includes at least one AOR-ready anthem in "Nonstop To Nowhere," an innuendo-ridden teaser in "Big Dictionary," and two strong ballads: "Friends," a touching paean to friendship, and "Mr. Lovedog," a tribute to the late Andrew Wood of Mother Love Bone. Album is poised for chart action thanks to strong material and to a loyal fan base that has waited three years since the group's last effort.

LIFE SEX & DEATH

The Silent Majority
PRODUCERS: Duane Baron & John Purdell
Reprise 26996

Oddball Chicago group transplanted in L.A. brings the hammer down on first hard-rocking album. Visual element of the band is lacking here (lead singer Stanley is addled-looking, highly fragrant, and homeless), but vocalist delivers the goods, sounding at times like Family's Roger Chapman in mid-spasm. And songs (some of which are not airworthy) crunch with the best of them. Try on rockers "Tank" and "Raise A

Little Hell," or surprising ballad "Rise Above" for a taste of this unusual group. Left-field album stations, take note.

MOTORHEAD

March Or Die
PRODUCERS: Peter Solley, Billy Sherwood
WGT/Epic 48997

Ladies and gentlemen, start your engines: Umlauted metal monsters crank into high gear once again on this earful of speed/metal/punk/thrash/blues/rock. Grendel-throated Lemmy and company fit like worn leather and shine like newly polished chrome on tracks like "Hellraiser," from the upcoming horror flick "Hellraiser III"; blues shuffle "You Better Run," with Slash on guitar; "I Ain't No Nice Guy," a duet with Ozzy Osbourne (and Slash again); and a spirited cover of Ted Nugent's "Cat Scratch Fever."

BABES IN TOYLAND

Fontanelle
PRODUCERS: Lee Ranaldo & Kat Bjelland
Reprise 26998

Distaff Twin Cities trio rages, rants, and ravishes on major-label debut, co-produced by guitarist Ranaldo of Sonic Youth. Front woman Bjelland is a harpy-like presence who shrieks and stomps her way through an album's worth of femme-punk tracks. Careful auditioning is advised, but some numbers, like "Blood," could cut an ugly swath at fearless modern rock outlets.

GIN BLOSSOMS

New Miserable Experience
PRODUCERS: John Hampton & Gin Blossoms
A&M 5403

After a five-song EP introduction last year, Tempe, Ariz.-based unit steps out with its first full-length major-label album. Group aims squarely at a modern-rock following with a folk-inflected style that inevitably recalls R.E.M. But intelligent songwriting and Robin Wilson's strong vocalizing set the band apart from the soundalike pack. Initial single "Hey Jealousy" and bayou-flavored "Cajun Song" (featuring C.J.

Chenier on squeezebox) make excellent starters.

21 GUNS

Salute
PRODUCER: Chris Lord Aige
RCA 61017

Former Thin Lizzy guitarist Scott Gorham leads hard rock quartet that treads familiar turf lyrically and musically, rarely revealing the axe-man's venerable roots. Catchy leadoff track "Knee Deep" stands out in a set that benefits from lively production by Lord Aige of Whitesnake fame. Other standouts: "These Eyes" and "Little Sister."

BARENAKED LADIES

Gordon
PRODUCER: Michael Phillip-Wojewoda
Sire/Reprise 26956

If you grew up in Canadian suburbs listening to Rush, Duran Duran, and Styx but know how to make the best of it, have strong musical skills, and don't take yourself too seriously, you might turn out an album as singularly wacky as "Gordon." Mostly acoustic group with a gamut of influences (from lounge to jazz to straight rock) excels at cheeky compositions that lampoon '70s and '80s cheese (see "Grade 9" and first single "Be My Yoko Ono"), as well as current foibles like boxed sets and New Kids On The Block. An eccentric sampling plate for college and alternative programmers.

R & B

HI-FIVE

Keep It Goin' On
PRODUCERS: Various
Jive 41474

Second album by R&B/pop quintet shows slight maturation in lyric style from the cute teen romance ditty "I Like The Way (The Kissing Game)" that made them a hit last time out, as evidenced by catchy leadoff single "She's Playing Hard To Get." Nice production (four tracks are handled by label mate R. Kelly) and strong vocals make this an ear-pleasing collection, from the ballad "Quality Time" to the mid-tempo "Fly Away" and "Whenever You Say" to the sharp "Mary Mary," which addresses young lust. A nice follow-up to the group's gold debut.

THE RUDEBOYS

Rude House
PRODUCERS: Various
Atlantic 782401

Quartet discovered by Gerald Levert works current craze for groups that "saang" with second album of sophisticated, mostly romance-themed R&B fare. Members contribute with songwriting, production, and instrumentation; together with tight, soaring harmonies and emotional solo vocal work, group's considerable charisma shines through every track. Though "My Kinda Girl" is already an up-tempo smash, album abounds with classic-styled ballads, including "Miss You So Much," "Tonight," and "This Love." Stellar production by Trevel (Levert's company) adds gloss.

DANCE

GIGGLES

He Loves Me . . . He Loves Me Not
PRODUCER: Charlie "Rock" Jimenez
Cutting 2444

Freestyle vixen is poised to further expand formidable base at crossover radio and in clubs with a lively set that carefully straddles the line dividing her Latin music roots and mainstream pop and funk. Previous hits, "What Goes Around Comes Around" and "Love Letters," are included, and are supported by such potent tunes as the single-worthy "Hugs & Kisses," "Good Things

SPOTLIGHT



DAMN YANKEES

Don't Tread
PRODUCER: Ron Nevison
Warner Bros. 54025

Combine of fret-mangler Ted Nugent and melodists Tommy Shaw and Jack Blades (with Michael Cartellone on drums) went double-platinum with '90 debut, and mix of pungent rockers and radio-friendly balladry is again heard on sophomore opus. Band has a strong curtain-raiser in flag-waving "Don't Tread On Me," while pulpy power outings like "Where You Goin' Now" should rack up album airplay with disarming ease. Another clear winner for this supergroup.

Come To Those Who Wait," and "He Said, She Said"—all of which are equipped with kickin' beats, glossy synths, and catchy hooks.

INTERACTIVE

Intercollecion
PRODUCER: not listed
ZYX 20216

European duo dishes out an appetizing set of caustic, hardcore techno jams, several of which have already gone on to become staples within the underground rave scene. Although much of the material is often too harsh and intense in tone for top 40 radio and mainstream club programs, both "Dildo" and "Who Is Elvis" are wrapped with brain-embedding hooks that could entice novices to the genre. Healthy sales overseas hint that act will likely find an audience here, regardless.

JAZZ

JACK McDUFF & FRIENDS

Color Me Blue
PRODUCERS: Carl E. Jefferson & John Burk
Concord Jazz 4516

One of the swinging bluesmasters of the Hammond B-3 organ, McDuff enlists the aid of veteran guitarists Phil Upchurch and George Benson, the latter of whom delivers some tasty blues licks on McDuff originals "Mo' Candy" and "Pump It Up." McDuff himself lays down organ lines deeply soulful and screeching bluesy on such fine originals as the up-tempo "Peddlin'" and the pounding title cut. Vocalist Denise Perrier makes a guest appearance on the delicious "Don't Let The Sun Catch You Cryin'" as well as standards "Cry Me A River" and "Almost Like Being In Love."

NEW YORK STORIES

PRODUCER: Dan Doyle
Blue Note 98959

A highly talented group of young players band together to recapture the sound of the old Blue Note blowing sessions on highly rewarding first outing. And what a band—guitarist Danny Gatton, trumpeter Roy Hargrove, altoist Bobby Watson, and tenorist Joshua Redman (reedman Dewey's son) all shine on an all-original program of blues and boppers. Exquisite material for straight-ahead jazz outlets.

MITCH WATKINS

Strings With Wings
PRODUCER: Mitch Watkins
Enja 79679

Astute contemporary jazz foray from this Texan guitarist/keyboardist/composer is clean, bright, and quite airplayable. Album highlights include such sharp, funky themes as "Zephyr" and "The Wildest Flame," as well as pretty, delicate tunes like "Suspicion," "Oh How We Danced," "One Lost Love," and the neoclassical "May Your Sorrows Pass."

WORLD MUSIC

OFRA HAZA

Kiryia
PRODUCERS: Don Was, Ofra Haza & Bezalel Aloni
Shanachie 64043

Israeli vocalist sheds her humdrum dance tracks and makes an astute venture into world music under the direction of studio ace Was and selected members of the (Not Was) crew. The traditional title track spotlights Haza's soaring, dramatic voice, and other powerful themes deal with the Holocaust (the haunting, melancholy "Trains Of No Return"), the lack of women's rights in the Middle East, with narration by Iggy Pop (the dramatic "Daw Da Hiya"), and a classic torch song ("Don't Forsake Me").

LATIN

ORQUESTA DE LA LUZ

Somos Diferentes
PRODUCER: Sergio George
RMM/Sony 80851

No longer a recording curiosity, this Japanese salsa crew turns in another seamless clutch of snappy dancefloor ditties anchored by Nora, a petite fireball whose full-bodied, mid-range voice remains impressive as ever. Standout tracks include classy stop-and-go title cut, "Te Espero," "El Agua De Belén," and "Hazme Soñar," a whisper-to-a-scream, romantic duet warmly crooned by Nora and percussionist Carlos Kanno.

ARIZTIA

PRODUCER: C. Gonzalez Montenegro
Sony Discos 80816

Likable ballad pop premiere from two-woman, one-man vocal trio from Chile, whose soaring harmonies instantly recall a pleasant cross between Mocedades and the Triplets. "No Te Olvido," "Volveré Volveré," and "Finge" are potential hits, but formulaic, upbeat entries "Quiero Darte Mi Amor" and "Un Rayo De Luz" demonstrate that the group should stick to slower-paced numbers for the time being.

CLASSICAL

KATHLEEN BATTLE AT CARNEGIE HALL

Deutsche Grammophon 435 440

Another winner from Battle, who threatens to stake out an ever larger share-of-chart with each new recording she makes. Suffice it to say she was in excellent voice in this live taping of a 1991 Carnegie Hall recital with Margo Garrett as accompanist. The contents range from Handel to Rachmaninoff, with a sprinkling of Gershwin and spirituals. Twenty-one songs in all. A quick sell, with sturdy staying power.

PAGANINI: 24 CAPRICES

Eliot Fisk, Guitar
MusicMasters 67092

These are Fisk's own transcriptions of the pieces that have tested the technical mettle of violin virtuosos over the generations. Now guitarists have an equally daunting target to aim. The performances are indeed remarkable and will defy duplication by any but the most skilled and committed. As the cover blurb by Paganini specialist Ruggiero Ricci says: "Has to be heard to be believed."

NEW & NOTEWORTHY

ELMORE JAMES: KING OF THE SLIDE GUITAR

The Fire/Fury/Enjoy Recordings
PRODUCER: Bobby Robinson
REISSUE PRODUCER: Diana Reid Haig
Capricorn 9 42006

As these 50 sulfurous tracks from Elmore James' seasoned 1959-63 New York, Chicago, and New Orleans sessions make plain, he was much more than a respected Robert Johnson inheritor and postwar Chicago blues stalwart. The roaring slide raconteur from Richland, Miss., blazed a timeless trail as singer, songwriter, and seer of the electric bottleneck bluesline. Such guitar superstars as B.B. King, Jimi Hendrix, and Duane Allman all owe a mighty debt to James' furious narrative flair and full-bore emotional heat on classics like "One Way Out," "Shake Your Moneymaker," and "The Sky Is Crying." More than great songs, these are near-hallucinatory performances that scald the imagination and wake you up with the night sweats. And the between-takes studio parleys lend marvelous insight into the private man and his muse. If ever a blues boxed set deserves to enjoy commercial success on a par with last year's "Robert Johnson: The Complete Recordings," this compelling collection is it.

STAN KENTON

Retrospective
COMPILATION PRODUCER: Ted Daryll
Capitol 97350

Mammoth four-CD box (slip-cased with a detailed illustrated booklet) charts 25 years in the history of the ambitious West Coast big-band leader. Kenton's grandiloquence isn't every jazz fan's cup of tea (although there are signs that a re-evaluation of his music is beginning), but there's no denying that the work of such Kenton arrangers as Bill Holman, Bill Russo, and Pete Rugolo blazed new rhythmic and harmonic trails for large jazz orchestras. Star-studded collection offers 72 examples of the Kenton band at its most revelatory.

DONOVAN

Troubadour/The Definitive Collection/1964-1976
COMPILATION PRODUCER: Amy Herot
Epic/Legacy 46986

Two-CD set follows Scottish singer's progress through the '60s and '70s, from his advent as a neo-folkie through his apotheosis as the slightly whimsical, hit-making psychedelic troubadour. Best this set has to offer is a big slate of chart numbers, including such still-durable tracks as "Season Of The Witch," "Hurdy Gurdy Man," and atypically punchy "Barabajagal." A trippy souvenir of the period. (Collection is initially being issued in 6-by-12-inch "collector's edition," with additional picture booklet; later releases will come in two-CD jewel box.)

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

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



HE'S B-A-A-CK: Alan Caplan, guerrilla marketer, used to lecture VSDA audiences about ways to fight Blockbuster, until he was bought out. There followed a period of silence during which time Caplan left the Fort Lauderdale, Fla., chain. Now, in addition to consulting for Sky Box International (Billboard, Aug. 1), he's returning as the self-proclaimed conscience of retail—Caplan will keynote the East Coast Video Show, scheduled for Oct. 27-29 at the Trump Taj Mahal in Atlantic City, N.J.

ECVS execs attended VSDA trying to land more studio exhibitors. Columbia TriStar and MCA/Universal have proved the hardest to convince, Paramount a little less so because it's been there before; Disney, FoxVideo, Warner (representing HBO Video), and MGM/UA have been signed. Peter Nathan, VP of show manager Expocon, says ECVS should be of no concern to VSDA since 70% of his attendees have never been to VSDA.

But he is critical of VSDA's increased fees, which help create "an association of the elite." More than 4,000 retailers and close to 200 exhibitors, paying \$14.50 a square foot, are expected to make the Atlantic City scene this year.

Attendance might have been projected a tad higher except for the scheduling conflict with the Food Marketing Institute convention in New Orleans, Oct. 25-28. FMI, playing up video for the first time, will draw off some of the same crowd. Nathan vows to keep both shows separate next year.

HEAD START: FoxVideo and MGM/UA Home Video, once among the most cautious of the studios about direct-to-sell-through releases, have already penciled in active 1993 schedules.

"Home Alone 2," says FoxVideo president Bob DeLellis, "is basically guaranteed to go." Other strong prospects later in the year are an animated feature, tentatively titled "Endangered," and "Toys," starring Robin Williams. FoxVideo will repromote "Home Alone" this fall at \$19.95 suggested list to take advantage of the late-1992 theatrical release of the sequel.

MGM/UA is counting on animator Don Bluth to stoke sales. First (Continued on page 64)

Major Vid Divisions Get (Inter)Active Increasing Multimedia Involvement Seen

BY JIM McCULLAUGH

LOS ANGELES—With the appointment of veteran home video executive Rand Bleimeister to the post of senior VP of nonfeature programming and new media for Columbia TriStar Home Video (Billboard, Aug. 8), the major studio home video divisions have begun to aggressively step up their interest in both developing and distributing product for emerging software "platforms" such as CD-I and CD-ROM.

While Bleimeister is the most visibly dedicated multimedia executive appointed thus far among the major home video supplier ranks, a spot check of other studios suggests there is increasing activity among them as well.

Bleimeister says he will be wearing two hats at Columbia TriStar. One will be to spearhead special-interest video acquisitions. The other will be "to guide the company's business planning activities" in interactive media. "If you are involved in special-interest video programming and if you are at all aware of technology, you have to be paying attention to interactive media.

"From a content point of view, a lot of what we're planning to put on videotape may be very relevant for interactive media, be it video games or CD-ROM publishing," he continues.

"We're looking at acquiring rights for interactive and electronic publishing. We're also looking to develop strategic alliances for various sorts of programming.

"Of course, we will be working very closely with our colleagues at Sony

Electronic Publishing. New media presents lots of interesting distribution opportunities."

From a distribution standpoint, Bleimeister adds, "We believe our core channels of distribution, which include video retailers, music retailers, and mass merchants, will play a major role in the distribution of CD-ROM and video-game programming."

Walt Disney Home Video is also exploring all new interactive channels, according to senior executive Richard Cohen, who confirms "there are things in development" but that it is premature to make any formal product announcements.

"It's extremely likely that some form of integration of video and computers and game technology will converge," he says. "I can envision a day when the current distinctions between interactive and noninteractive will become very gray as the hardware develops more capability and different types of software are developed."

No formal multimedia department is being eyed yet at Disney, he says. "Whatever we do within the area of retail and consumer channels that we currently service will probably remain within the video group," Cohen notes. "I don't know if we will set up a separate department. How we handle it structurally remains to be seen.

"However, the area is one of extreme interest and one that is getting the attention of all the senior people within the video group."

Distribution is an open question. Cohen says, "It's likely that some multimedia software formats will go through traditional home video soft-

ware channels because they are there and well-established. The critical thing is for all the different players—hardware and software developers—to turn this into a real business."

Says Glenn Ross, VP of marketing for Republic Pictures Home Video, "When you are a company with 5,000 titles in your library you have an obligation to that library to exploit it in every new medium that comes along. CD-I and CD-ROM offer possibilities to exploit those titles in a new medium.

"Beyond that," he continues, "when you are a production company and have the ability to produce and create stories you need to look at any new technology that allows you to utilize that talent and resources."

Ross says Republic is "looking to develop things right now. As a company we will become committed to the new technologies very shortly."

He adds that how distribution may evolve "is not a question we can answer right now. We will have to take a look at how the hardware is selling and who's buying it. We also have to (Continued on page 62)

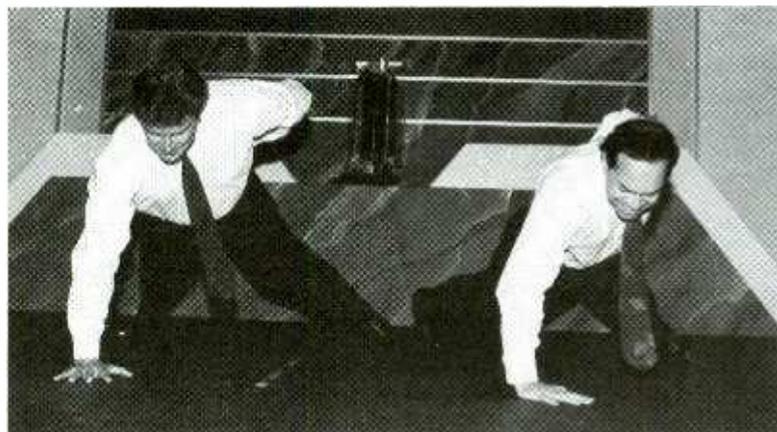
Panel Muses What's In Store For CD-ROM

BY CHRIS MCGOWAN

LAS VEGAS—If today's video retailers don't respond to the tremendous business opportunities offered by CD-ROM titles, the multimedia business may go elsewhere and create its own specialty stores, said panelists at the July 27 VSDA panel "Interactive Multimedia: The Next Generation."

The speakers compared the current CD-ROM business with the early days of other media, such as records and videotape, and suggested it is up to today's specialists to decide where they fit in. They also demonstrated a wide range of multimedia titles, from Voyager's "Baseball's Greatest Hits" and "Ludwig Van Beethoven Symphony No. 9 CD Companion" to Warner New Media's "Sports Illustrated Gold Rush" and "Fanny."

"CD-ROM will be here to stay, (Continued on page 60)



Sales Push. New Line's Michael Karaffa and Columbia TriStar's David Pierce pump it up at the VSDA's Homer Awards banquet. Their push-up drill celebrates the trophy awarded New Line Home Video's "City Slickers" for best video comedy of the year. Jack Palance showed off similarly when he won the best-supporting actor Oscar this spring.

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N.J. Chain Taps In To CD-Laserdisc Synergy

CD FANS DO VIDEO: Consumers buying compact discs often rent and buy laserdiscs, says **Jerrold Solomon**, VP at **Compact Disc World**, a six-store Plainfield, N.J., chain that handles music and video. "But it doesn't cut both ways," he adds. "The laserdisc customer may not be interested in CDs, he or she might go right past the music and head for the video."

So does it pay to handle laserdiscs in a CD-only store? Definitely yes, to the extent that **Compact Disc World** regularly sends a representative to the VSDA convention. "Our videodisc business is up 60% and I attribute that to rental, to people being able to rent something they wouldn't want to add to their collection, or something they don't know they would like," says Solomon.

Compact Disc World still believes in a membership plan, contrary to many video outlets. "We have a Preferred Customer program for \$12.99 a year. This allows a member to get a free videodisc, a \$34.99 value, for every 10 that are purchased. It also allows 10% off on any CD." Solomon is still determined to turn the video customers on to music.

"Any CD customer already has a good stereo system and may well have a laserdisc player, so you can attract them to video," he says. "But the video customer may not even be into music. We rotate merchandise, use signage, have the promotions, whatever it takes to promote both audio and video to everybody."

TOWER JOINS WAR: **Tower Video** is moving aggressively into the California rental fray, extending it beyond the state's borders. Catalog has been reduced to 99 cents for one day, nontheatrical to 49 cents. The latter includes children's and documentary titles, "opera, music video, anything not a full feature movie," says **John Thrasher**, VP of video purchasing and distribution.

New releases remain at the \$2.49 price for 60 days. Prices are good all week in all U.S. stores, "about 63 outlets," says Thrasher. The new pricing is especially competitive in L.A., where **Wherehouse** charges \$1.50 across the board and **Music Plus** has plunged to 99 cents Mondays to Thursdays for new releases.

In a move partly to protect itself from cut-rate rentals, the nine-store **Video Choice** chain, based in Torrance, Calif., offers five catalog titles for \$5 for five days, says president **Bob McConnell**.

LASERDISC NIGHT DROP: One new wrinkle in laserdisc rental that **Compact Disc World** will not investigate is the night-drop slot. "We want the customer back in the store for that second visit," says Solomon. In contrast, Los Angeles-based **Odyssey**

Video president **Steve Gabor** promises his chain soon will have a night drop. "It's been very difficult to develop because of the size and the sensitivity of the product to damage. But we want that convenience the tape rental customer has extended to our videodisc rental customers," Gabor says.



by Earl Paige

SHORTER Legs: Are major titles burning out faster than ever? That worry emerged at last month's VSDA conference—hit re-

leases rent heavily for ever shorter periods of time.

"We saw that better than a year ago," says **Alan Coccio**, a veteran retailer and convention regular. Coccio has been promoting a service he calls "cash flow management," which spreads A-title payments over a 60-day period. He claims retailers have trapped themselves into "believing that depth of copy was the answer we were all looking for. The fact is, bringing in huge quantities of a title just made it burn out sooner."

His solution: "I cut the quantity I was bringing in by half and active shelf life extended again right out to 60 days." Two distributors, VPD in Sacramento, Calif., and Star Video Entertainment in Jersey City, N.J., have signed on to represent CFM.

Coccio, who operates his **Channel 3 Connection** and has a handful of franchisees, says, "We were fooled for the longest time, because most of the few customers who have to have a title the day it's released are also our most frequent customers. They're also the most vocal. Only a small percentage of our customers will go from store to store for a movie the day it's released, or during the first week it's released."

He breaks out the costs as follows: "A \$92.95-priced film is purchased with \$18 down. Then no payment the first week. Then seven weekly payments of \$7.70 totaling \$71.90. Spread out over 60 days, the finance charge works out to 11 cents-17 cents per day."

Under the banner of **C-3 Financial Group**, Coccio is promoting a new service. Called "EasyCheque-Plus," it's aimed at helping retailers eliminate C.O.D. charges. "EasyCheque-Plus gathers and receives payment data from clients, then initiates the transactions through the Federal Reserve System," says Coccio. It works in a fashion similar to the automatic teller machines, until recently available only to banks and other financial institutions.

Coccio hopes to go after one-stops "because we can service any business that has a large percentage of C.O.D. shipments." He just hired as executive VP **Pat Labriola**, formerly senior VP/CFO at **Schwartz Brothers**, who has a department-store background.

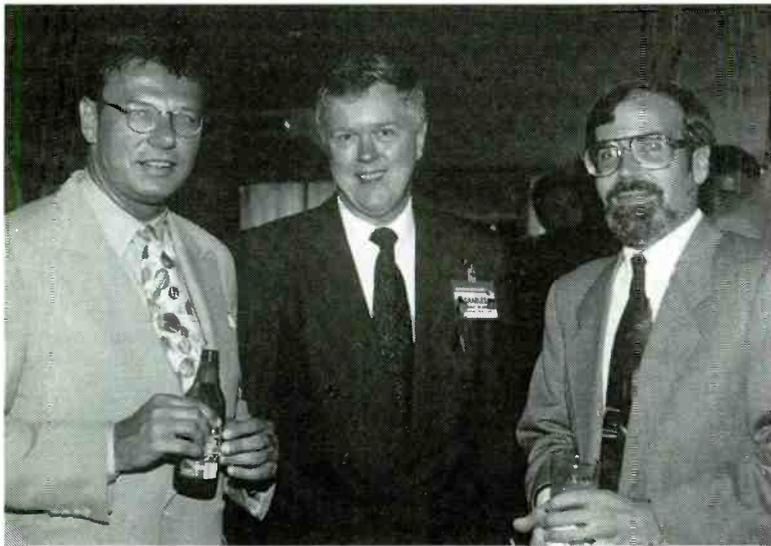
Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			*** NO. 1 ***				
1	1	5	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
2	9	3	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
3	2	9	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
4	3	5	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
5	6	6	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
6	5	7	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
7	8	10	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
8	10	3	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
9	7	5	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
10	4	5	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
11	NEW ►		RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
12	NEW ►		JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
13	11	10	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
14	13	7	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
15	14	3	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
16	12	11	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
17	NEW ►		RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
18	19	3	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
19	21	18	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
20	NEW ►		HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Paramount Home Video 83081	Sam Bottoms Eleanor Coppola	1991	R
21	17	14	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
22	15	10	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
23	16	6	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
24	18	12	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
25	20	16	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
26	26	20	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
27	23	3	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
28	22	4	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
29	32	19	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
30	24	9	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
31	NEW ►		THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
32	33	6	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
33	NEW ►		CAPTAIN AMERICA	21st Century Film Corp. Columbia TriStar Home Video	Ronny Cox Ned Beatty	1990	PG-13
34	36	21	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
35	27	15	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
36	25	8	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
37	29	3	FINAL APPROACH	Vidmark Entertainment 5524	Hector Elizondo	1991	R
38	28	3	TRUE IDENTITY	Touchstone Pictures Touchstone Home Video 1256	Larry Henry Frank Langella	1991	R
39	31	3	THE FLASH	Warner Bros. Inc. Warner Home Video 12146	John Wesley Shipp Amanda Pays	1990	NR
40	30	13	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

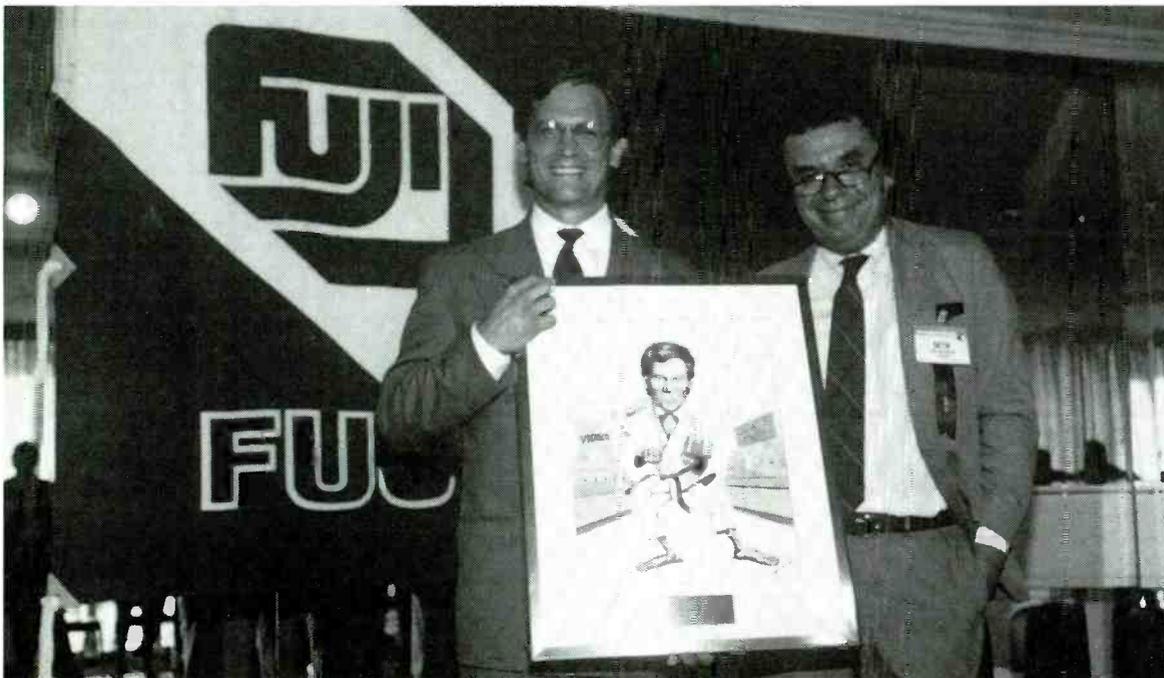
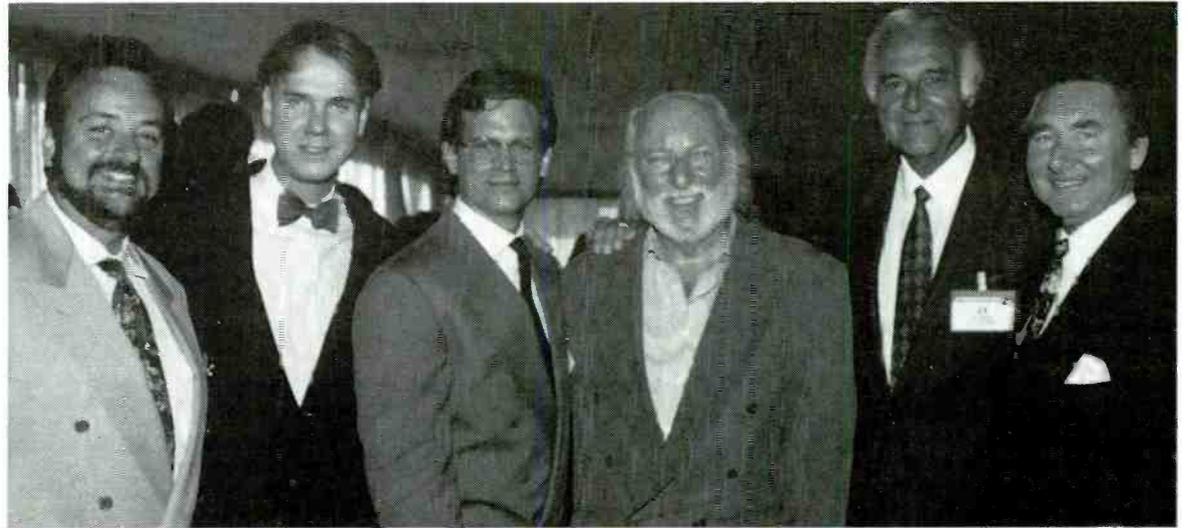
Billboard Salutes Ingram's John Taylor As Video Man Of The Year



Charles Van Horn, center, executive director of the International Tape/Disc Assn., chats with executives of Fuji Photo Film USA Inc., co-sponsor of the event. Also shown are Brad Friedrich, director of marketing for Magnetic products, Fuji Photo Film USA Inc., left, and Gene Kern, advertising manager for Magnetic Products, Fuji Photo Film USA Inc.

LAS VEGAS—Billboard presented its annual Video Man of the Year Award to John Taylor, president/CEO of Ingram/Commtron Inc., July 27 at a special reception during the Video Software Dealers Assn. convention here. In his six years with Ingram, Taylor has become known for his low-key, hands-on

style and open-door management policy. His vision in diversifying Ingram's distribution base was largely responsible for the company's acquisition of Commtron, which has created a force that may soon command one-third or more of the U.S. market.



Billboard home video editor Seth Goldstein, right, presents John Taylor with a special caricature commissioned by Billboard.

Among those congratulating John Taylor are past winners of Billboard's Video Man of the Year Award. Shown, from left, are Peter Balner, president, Palmer Video; Timothy White, editor in chief, Billboard; Taylor; Russ Solomon, president, Tower Records/MTS Inc., which includes Tower Video; Cy Leslie, CEO, The Leslie Group; and Gene Smith, associate publisher, Billboard.



Socializing at the ceremony, from left, are Ingram/Commtron national grocery sales director (East) John Fincher; Ingram/Commtron assistant VP of sales David Ingram; Pink Floyd sax player Scott Page; and guitarist Jeff "Skunk" Baxter.



Mingling at the award ceremony, from left, are Mary Herne, senior VP of international distribution and development, Playboy Entertainment Group; Jeff Jenest, senior VP/GM, Playboy Home Video; Timothy White, editor in chief, Billboard; and Jim Nagle, director of publicity, Playboy Entertainment Group.



Ingram/Commtron VP of advertising Carol Weil, left, presents John Taylor with a framed letter of appreciation for his achievements at the company.



Executives of Wood Knapp Video talk shop with Karen Marfisi, video manager of the family-run grocery chain Schnucks Markets Inc. Shown, from left, are Marfisi; Wood Knapp regional sales manager Dan Thompson; Wood Knapp chairman Betsy Wood Knapp; and Wood Knapp VP of sales Harold Weitzberg.

PANEL MUSES WHAT'S IN STORE FOR CD-ROM

(Continued from page 57)

and it's attracting investment capital from a wide range of sources," said moderator Rand Bleimeister of Columbia TriStar Home Video. "Many of you [retailers] got into the video business at a very young stage in the life of the video industry. This is the same kind of distribution opportunity.

"This is the cheapest way to store information that mankind has yet developed, and most portable. You can store music, text, [still] images, and moving images. It's quite exciting."

Tom McGrew of Compton's New Media said his company's titles are now sold in more than 2,800 retail locations. New CD-ROM releases include a Merriam-Webster dictionary, "Billboard History Of Rock And Roll," a Grammy Awards disc, and titles devoted to golf and travel. "We've been pretty aggressive going into this market," said McGrew.

"We've identified five major channels of distribution for CD-ROM titles," he added: computer stores, office and warehouse clubs, mass merchants, and video stores. "We feel video rental stores have a real opportunity to cash in on this market in the future. There is an opportunity here, but it is up to you to decide what it is."

He emphasized the "interactivity" of multimedia titles is essential because "we experience the world through three modalities: seeing, hearing, touching. What you have here is a complete feedback loop. We begin to explore the world of information the way we experience it."

McGrew then looked ahead to video stores of 1997, and envisioned rows and rows of CD-ROM titles, along with audio books and videotapes. "The fact that you decided to diversify has really paid off," he predicted.

Voyager's Jonathan Turrell noted a current problem with multimedia products is that "people really don't know what they are. We think the ability to browse will be the key, so consumers can get an idea of what it is. At \$29 to \$99, without a hands-on idea of what [a multimedia title] is, it's a very hard

sell."

Speaking to a VSDA audience, Warner New Media's Stan Cornyn said, "A bunch of us think it's a natural for your stores. But I don't know whether we'll be wrong and a new set of retailers will grow up. It's your choice."

He addressed the release sequence: "Interactive television could be an exposure medium for what we do, with software sales following that, just as albums are first exposed through radio."

Cornyn noted Warner will release 35 new CD-ROM titles before year's end. "The average price of the discs I've shown you is about \$45 retail. I think that's high. We will keep pushing the price down as far as corporate allows. It's an exciting universe that I hope some of your customers will come to you for."

Sega of America's Doug Glen revealed Sega will bow its own CD units Nov. 1 with 20 titles (half published by Sega, half by a third party), including "Batman Returns" and "Montana Football." The player will retail for \$299, hook into Sega Genesis, and be capable of playing CD-ROM games, CD audio, and CD+G titles.

He emphasized low-cost hardware is essential to building a multimedia industry. "There are 16-bit game players for under \$100, and multimedia has to compete [with that]." In an obvious reference to CD-I and CDTV, he noted there "are machines selling for \$1,000 with software that is not terribly exciting, and they have not made a tremendous impact."

Glen believes CD-ROM players must be priced under \$300 list. Otherwise, he would be "skeptical" about their chances for success. Parents will be able to justify Sega CD player purchases because it is a game unit, he predicted, and because it will function as a second compact disc unit. Glen said more than half of the multimedia titles that reach "hit or megahit level" will be game-oriented.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	3	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
2	3	3	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
3	2	18	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
4	4	11	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
5	6	7	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
6	5	7	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
7	10	4	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
8	7	13	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
9	15	5	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
10	8	6	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
11	14	13	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
12	9	41	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
13	11	5	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
14	12	6	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
15	13	7	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
16	16	9	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
17	21	13	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
18	17	9	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
19	19	12	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
20	20	7	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
21	25	25	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
22	26	15	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
23	18	21	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
24	23	40	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
25	29	67	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
26	27	27	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
27	32	7	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
28	24	15	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
29	22	4	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
30	NEW ▶		SIR MIX-A-LOT: BABY GOT BACK	Warner Reprise Video 3-38318	Sir Mix-A-Lot	1992	NR	9.98
31	RE-ENTRY		PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
32	NEW ▶		BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
33	28	51	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
34	31	13	BUNS OF STEEL	The Maier Group TMG111	Greg Smithey	1989	NR	14.95
35	38	40	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
36	34	7	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
37	33	10	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
38	35	4	PINK FLOYD: LA CARRERA PANAMERICANA	SMV Enterprises 19V-49128	Pink Floyd	1991	NR	19.98
39	30	10	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
40	36	2	IRON MAIDEN: FROM THERE TO ETERNITY	SMV Enterprises 19V-49132	Iron Maiden	1992	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Unforgiven (Warner Bros.)	15,018,007	2,071 7,252	15,018,007
2	Death Becomes Her (Universal)	7,815,250	1,454 5,375	25,660,235
3	Raising Cain (Universal)	6,203,835	1,661 3,735	6,203,835
4	3 Ninjas (Buena Vista)	5,888,920	1,912 3,080	5,888,920
5	A League of Their Own (Columbia)	4,215,185	1,988 2,120	82,825,885
6	Mo' Money (Columbia)	3,421,802	1,681 2,036	29,600,356
7	Honey, I Blew Up the Kid (Buena Vista)	3,282,324	2,124 1,545	44,513,083
8	Whispers in the Dark (Paramount)	3,177,158	1,188 2,674	3,177,158
9	Sister Act (Buena Vista)	2,819,910	1,592 1,771	116,636,782
10	Buffy the Vampire Slayer (20th Century Fox)	2,371,470	1,981 1,197	9,585,691

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

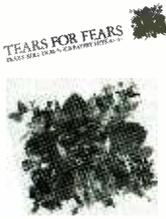
MUSIC

Lou Reed, "Magic & Loss," Warner Reprise Video, 92 minutes, \$24.98.

This concert video is essentially divided into two parts: In the first, Reed renders a track-by-track reading of his latest album, "Magic & Loss," a concept piece detailing the various stages of denial and acceptance that accompanied the sickness and death of two dear friends. The stark stage presentation together with Reed's stark vocal work to create a powerful effect. Later, Reed launches into a barrage of older treats, some from his Velvet Underground days, including inspired renditions of "Sweet Jane" and "Walk On The Wild Side." Other shining moments in this concert include Reed battling it out onstage with bassist Rob Wasserman and several appearances of jazzman Jimmy Scott as a backing singer. A sure bet for Reed's loyal legion of fans.

CATHERINE APPLEFELD

Tears For Fears, "Tears Roll Down (Greatest Hits 82-92)," PolyGram Video, approximately 60 minutes, \$19.95.



This is one video you can judge by its cover or, rather, its title: Within are 12 hits (some greater than others) and 12 videos (often clever, always visually delightful), interrupted only by title notations. The companion album made it onto the Billboard 200, and the fans who put it there likely will want to own the set.

MARILYN A. GILLEN

Yngwie Malmsteen, "The Yngwie Malmsteen Collection," PolyGram Video, 66 minutes, \$19.95. Swedish heavy metal guitarist Yngwie Malmsteen gives a virtuosic performance on this set of 13 songs, 10 of which were filmed live at Malmsteen's 1985 Tokyo concert and 1989 Leningrad show. Like many concert videos, this one isn't very interesting visually—you have your basic camera angles of the band interspersed with images of cheering fans. The best shots are the close-ups of Malmsteen's hands as he effortlessly weaves complex, neoclassical melodies, his fingers flying over the strings. Among the live tracks is Malmsteen's smoking interpretation of Jimi Hendrix's "Spanish Castle Magic." The video also contains three previously

unreleased videos—"Making Love," which shows the band performing in front of a psychedelic, swirling backdrop; the haunting ballad "Save Our Love," featuring mystic landscapes, winged horses, and Gothic mansions; and "Bedroom Eyes," which is a black-and-white clip of the band performing and greeting fans on its Tokyo tour. A must for metal fans.

TRUDI MILLER

CHILDREN'S

"Sharon, Lois & Bram Sing A To Z," A&M Video, approximately 50 minutes, \$14.98.

The ever-effervescent child performers use the letters of the alphabet as fodder for songs, dances, and skits that entertain as well as teach the spelling and definition of new words. Most, like "Love" and "Name," are useful; others, like "Iceworm," are simply fun. The majority of the footage here was culled from a performance in front of a large audience of children who follow Sharon, Lois, and Bram's frequent coaxing to join in the activities. The interaction is so contagious that kids at home likely will find themselves singing and clapping right along. Other segments take place in a vivid world of primary colors.

C.A.

"Huxley Pig: The Sea Monster," BFS Video, 50 minutes, \$14.98.

In the first of three new Huxley Pig videos, the daydreaming British pig embarks on five short and sweet adventures (each is less than 10 minutes) that take place within the parameters of his curious mind. In one segment, Huxley finds himself running his own restaurant; in another, he comes face to face with his fears of sea monsters. The segments are filled with little jokes and lessons, but the heavy accents and distinct Britishisms might be a tad difficult for children to follow. And while Huxley and friends are certainly endearing, the animation is far from lifelike. Mouths remain shut when the characters speak, and body movements are stiff. Despite these limitations, Huxley makes a great pal for kids with active imaginations.

C.A.



Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

HEALTH/FITNESS

"Yoga Practice For Strength," 75 minutes, "Yoga Practice For Flexibility," 80 minutes, "Yoga Practice For Relaxation," 70 minutes, Healing Arts Video, \$24.98 each or \$59.98 for set.



The ancient practice of yoga is becoming newfound lately for many who seek the inner calm and balance it promises. These three tapes, presented by Yoga Journal with instruction by aficionados Rodney Yee and Patricia Walden, are a fantastic way to begin an in-home Hatha yoga practice. Viewers follow along as Yee and Walden lead their own sessions on strengthening the body, unlocking its natural flexibility, and the art of relaxation. The demonstrations are straightforward and easy to follow, and positions can be attained using such household items as a chair, towel, and cushion. The videos' simple settings ensure that all attention is focused on the task at hand.

C.A.

TRAVEL

"Northwest Mineral Hot Springs, Idaho," 46 minutes, "Oregon/Washington," 52 minutes, Vision Quest (206-576-1563), \$29.95 each.

If the idea of getting away from it all and basking in a natural hot spring in the middle of the woods by the side of a stream sounds good to you, these tapes are just the ticket you need. Each tape gives precise directions, and other pertinent information, to guide you to more than 30 exotic hideaways, where you can shed your clothes and bathe in splendor. These videos are vast improvements over standard maps. They show precisely what road to take, what tree to park under, what path to follow, what rock to turn left at, and where to soak your feet. Though only three states are covered, hopefully more are to follow. The only problem is the difficulty in backpacking with your VCR. MICHAEL DARE

PERFORMANCE

"Baryshnikov At Wolf Trap," Kultur Video, 50 minutes, \$29.95. Taped in 1976, this performance marked Mikhail Baryshnikov's American

television debut. Misha is at his peak in this live program that features his solos and *pas de deux* with a variety of ballerinas, including his first American partner, Gelsey Kirkland. A segment from "Don Quixote" is especially delightful, with spectacular leaps and spins. Also included are scenes from "Le Spectre De La Rose," "Vestris," and "Coppelia." A pleasure to watch, this tape showcases one of the ballet's greatest dancers and belongs in any ballet or Baryshnikov video library. MARC GIAQUINTO

DOCUMENTARY

"Company," RCA Victor Video, 53 minutes, \$19.95. Despite his reputation as the brilliant lyricist for "West Side Story" and "Gypsy," Stephen Sondheim always thought of himself as a composer. In 1970, with the debut of "Company," Sondheim proved he was a composer/lyricist of such magnitude that he changed the course of theater in America, becoming our foremost Broadway brain. Documentary film maker D.A. Pennebaker ("Don't Look Back") shot the marathon 18½-hour recording session of the Original Cast Album in 1971, and it's been buried in a vault ever since. This tape is an absolute must for Sondheim fans, who get to see him at work with his performers in a fascinating and intensely creative atmosphere. M.D.



COMEDY

"The Unofficial Dan Quayle Video," Video Treasures, 27 minutes, \$9.99.

Making fun of political gaffe machine Dan Quayle is, at best, a shooting-fish-in-a-barrel effort, but in the spirit of election-year overkill, this "Unofficial" video compiles most of the hapless Veep's notable misstatements and non sequiturs. Hosted by satirist Will Durst, the video also documents America's growing Quaylephernalia industry, and includes Quayle evaluations from Presidents and standup comedians alike. Unfortunately, the video ridicules Quayle but seems unwilling to go after the conservative ideology that landed him on the ticket in the first place. (It seems to treat his wholly intentional criticism of Murphy Brown as a gaffe.) To the producers' presumed chagrin, the "potatoe" episode occurred too recently to be included here. DREW WHEELER

'Guilty' Pleasurable; Fine 'White Sands'; 'Jet' Lags

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

"Guilty As Charged" (1992), Columbia Tristar Home Video, available now.

In this over-the-top thriller, Rod Steiger plays a man who grabs criminals released by the system, puts them in his own private jail, then gathers their victims together to watch as he electrocutes them. Things get complicated when he catches an innocent man. What could have been a standard tale of vengeance is given just the right edge of dark and devious satire by first time director Sam Ervin, who infuses everything with an extremely stylish and wacked-out sense of humor. The politics are complex, the performances outrageous, and the direction contains



by Michael Dare

just the right cross between horror and hilarity. See it with "I Want To Live."

"White Sands" (1992), Warner Home Video, prebooks 8/27.

A man is found dead on the edge of the desert with a suitcase full of cash. An autopsy reveals a piece of paper (Continued on next page)

Billboard®

FOR WEEK ENDING AUGUST 22, 1992

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	6	3	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
2	1	17	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
3	3	21	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
4	4	7	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
5	5	67	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
6	2	39	FANTASIA Walt Disney Home Video 1132	1940	24.99
7	7	47	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
8	8	204	CHARLOTTE'S WEB Hanna-Barbera Prod., Inc./Paramount Home Video 8099	1973	14.95
9	14	17	DANCE! WORKOUT WITH BARBIE Bueno Vista Home Video 1361	1991	19.99
10	9	99	PETER PAN Walt Disney Home Video 960	1953	24.99
11	10	21	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
12	12	219	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
13	18	208	ROBIN HOOD ◊ Walt Disney Home Video 228	1973	29.95
14	11	360	DUMBO ◊ Walt Disney Home Video 24	1941	24.99
15	13	305	ALICE IN WONDERLAND ◊ Walt Disney Home Video 36	1951	24.99
16	20	149	BAMBI Walt Disney Home Video 942	1942	26.99
17	17	141	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
18	16	117	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
19	RE-ENTRY		SEBASTIAN'S PARTY GRAS Walt Disney Home Video 1312	1991	12.99
20	15	101	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
21	RE-ENTRY		DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
22	23	7	DISNEY CARTOON CLASSICS: HAPPY SUMMER DAYS Walt Disney Home Video 413	1992	12.99
23	19	49	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
24	21	7	DISNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410	1992	12.99
25	24	43	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

MAJOR VID DIVISIONS GETTING (INTER)ACTIVE

(Continued from page 57)

talk to distributors and retailers to see what their commitment is to it. It took distributors a long time to commit to laser. There were only a few companies that were committed to laser, like Pioneer and Image.

"CD-I and CD-ROM are very different, so the distribution may be different," Ross continues. "CD-ROM may go through computer-oriented stores, whereas CD-I is a TV-set-oriented program. Retailers who sell home entertainment would be remiss if they did not seriously consider carrying product when it becomes practical."

MGM/UA Home Video executive VP George Feltenstein says, "We're talking to people right now in an effort to develop some special software that involves some of the motion pictures that we have. They would have an educational orientation. I can't elaborate any further. But it's fair to say we are exploring the use of the computer and interactive technologies very seriously on a lot of different levels."

"We're trying to figure out the most sensible way of developing this type of programming. And we're open to developing things internally and joint-venturing. We're constantly looking at ways to exploit the library," he says.

Suzie Peterson, VP of production and development at MCA/Universal Home Video, concurs. "We're continually looking at how new technology is developing, as are other divisions of the company." Says Dick Sowa, president of distribution and COO of the Playboy Entertainment Group: "It's still embryonic but there is a lot of opportunity for us not only because of the home video side but our publishing side as well. It's fair to say we want to be a player in this area."

"Our whole focus in the Entertainment Group has been to develop original programming and that lends itself to multimedia. We've looked at a number of CD-I and CD-ROM ideas. We haven't foreclosed any opportunities. And we are looking at it both here and in the Far East."

LIVE Hits A Home Run At Homer Awards

LAS VEGAS—LIVE Home Video celebrated the year of the Terminator at the 1992 "Homer" Awards of the Video Software Dealers Assn. by winning two for the title, plus two for other releases.

"Terminator 2: Judgment Day" director James Cameron was on hand to accept the awards with LIVE president and CEO David Mount.

New Line Home Video and its distributor, Columbia TriStar Home Video, also won a pair for "City Slickers" and "Misery" and Disney took home Homers for "The Jungle Book" and "101 Dalmatians." FoxVideo and its sports video label, CBS/Fox, each took one award. Coliseum Video, predictably, again garnered the sports trophy for its "Wrestlemania" series.

The Homers ceremony took place on the final night of the VSDA Convention, held July 26-29 here. Comedian Dana Carvey entertained convention attendees and veteran MC Leonard Maltin once again hosted.

VSDA also honored actor Karl Mal-

den with a Lifetime Achievement Award and presented a special video tribute to late puppet genius Jim Henson, which was accepted by his widow.

The following is a list of Homer winners, categories, and suppliers:
 Family: "Home Alone," FoxVideo.
 Horror: "Misery," New Line Home Video/Columbia TriStar Home Video.
 Action/Adventure: "Terminator 2: Judgment Day," LIVE Home Video.
 Music: "The Judds—Their Final Concert," MPI Home Video.
 Performing Arts: "Howie Mandel—Hooray For Howie Would," LIVE Home Video.
 Documentary: "Madonna—Truth Or Dare," LIVE Home Video.

Children's: "Jungle Book," Walt Disney Home Video.

Foreign: "Black Robe," Vidmark Entertainment.

Classic: "101 Dalmatians," Walt Disney Home Video.

Health & Fitness: "CherFitness—A New Attitude," CBS/Fox Home Video.

Sports: "Wrestlemania VIII," Coliseum Video.

Science Fiction: "Terminator 2: Judgment Day," LIVE Home Video.

Adult: "X-Factor—The Next Generation," Hollywood Video.

How To/Instructional: "Secrets Of Making Love . . . To The Same Person Forever," Playboy Home Video/Uni Distribution.

2ND FEATURES

(Continued from preceding page)

with a phone number in his stomach; a policeman calls the number, and ends up pretending to be the deceased in an effort to simply find out who he is. The ruse escalates into a baffling and dangerous world of the FBI and CIA and arms dealers. This is a complex and satisfying thriller that mysteriously bombed at the box office, perhaps because of people avidly avoiding anything with Mickey Rourke in it. This breaks his long chain of turkeys. It's one of the best thrillers of the year.

"Jet Pilot" (1957), MCA/Universal, prebooks 8/26, available 9/17.

Even though it's produced by Howard Hughes, directed by Joseph von Sternberg, and stars John Wayne, Janet Leigh, and the United States Air Force, this film's reputation as a stinker is well earned. But it's a great and totally enjoyable stinker with a ridiculous plot and some of the worst dialog ever written. A Russian pilot (Leigh!) defects, and an American pilot (Wayne) debriefs her. It's worth the price of admission just to see the look on her face when Wayne says, "I'm afraid I'm going to have to search you." It reaches the height of absurdity as a passing plane seems to whistle when she unzips her flight jacket. Much of the movie consists of shots of two jet planes while Wayne and Leigh overdub dialog that reeks of sexual innuendo. It's hysterical. Rent it with "Hunt For Red October" or "Dr. Strangelove."

"Beverly Hills, 90210" (1990), Worldvision, available now.

The feature-length pilot for this hit TV show is slick, sexy, and well worth a look, even if the whole idea of the show drives you crazy. West Beverly High is a fantasy school, where rich kids flaunt it and style is everything. Though there are numerous plots, the primary focus is a boy (Jason Priestly) who eats peanut butter and jelly sandwiches for lunch who falls for a girl (Jennie Garth) who eats sushi. The characters may be superficial but the filmmaking isn't at all. Director Tim Hunter knows what makes teenagers tick to the depths of their shallow souls. Rent it with his first feature, "River's Edge."

"Laser Moon" (1992), Hemdale Home Video, prebooks 8/26.

A deranged killer zaps beautiful girls in the head with a laser gun. He's pursued by a cop who actually com-

plains when he finds out that his partner is Traci Lords. Meanwhile, a deranged producer makes a film starring Lords in which she's the only one who doesn't take her clothes off. For fans of frustration. See it with saltpeper.

"Ernest Scared Stupid" (1992), Touchstone Home Video, prebooks 8/24.

I've never understood the appeal of Ernest until I saw a 5-year-old watch this in ecstasy and immediately demand to see it again. Once was enough for me to see the new age Jerry Lewis do battle with trolls, but to 5-year-olds, he's obviously a genius. Rent this with anything else, set your kid in the living room, and go watch the other tape in the bedroom.

"Can It Be Love" (1992), Academy Entertainment, prebooks Thursday (20).

Wanna spend spring break in Fort Lauderdale sharing fantasy sequences with two horny teenage boys ogling girls in bikinis? Yeah, you would. The director manages to substitute testosterone for talent, while the screenwriter somehow managed to type this with his gonads instead of his fingers. It's not aimed at the people who liked "Wayne's World" but at Wayne and Garth, the two protagonists of "Wayne's World." Shwa-a-a-a-ng.

DOUBLE BILL OF THE WEEK

"The Playboys" (1992), HBO Video, prebooks Thursday (20), and "Hear My Song" (1991), Paramount Home Video, available now.

This is a perfect Irish double bill, full of laughs and tears. In "The Playboys," the circus comes to a small Irish town where sexual and religious repression is the order of the day. Albert Finney plays the town cop who is desperately in love with an unwed mother (Robin Wright), who naturally falls for the freedom offered by one of the circus performers (Aidan Quinn). It's intensely melodramatic and heartfelt, full of passion and anger. "Hear My Song" is the exact opposite, a light-hearted comedy about an Irish tenor who attempts a comeback, despite the fact that he's wanted for tax evasion. It starts out gentle, humorous, and soulful, building to a climax that's so magical and delightful, it's hard to imagine an audience that doesn't leap from their seats and cheer.

Billboard.

FOR WEEK ENDING AUGUST 22, 1992

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	7	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
2	3	41	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
3	2	41	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
4	6	13	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98
5	19	113	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
6	9	5	WWF: BATTLE OF THE WWF SUPERSTARS Coliseum Video WF104	59.95
7	20	34	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
8	RE-ENTRY		BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98
9	5	64	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
10	10	44	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
11	15	3	GREAT OLYMPIC CONFRONTATIONS HBO Video	19.98
12	RE-ENTRY		TRIUMPH ON TOBACCO ROAD FoxVideo (CBS/Fox) 5552	19.98
13	12	25	NFC 1991 VIDEO YEARBOOK PolyGram Video M102833	19.98
14	17	31	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
15	4	77	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
16	14	15	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
17	RE-ENTRY		LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98
18	RE-ENTRY		ANDRE AGASSI & NICK BOLLETTIERI: ATTACK SMV Enterprises SPV-49502	29.98
19	RE-ENTRY		AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98
20	8	11	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	2	7	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	14.98
2	4	103	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
3	5	69	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	14.95
4	8	29	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.95
5	12	17	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
6	6	293	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
7	9	17	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
8	1	33	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
9	3	39	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
10	13	45	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
11	10	23	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
12	17	145	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
13	7	21	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
14	RE-ENTRY		NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
15	11	188	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
16	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT FoxVideo (Media) FH1012	19.98
17	14	44	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
18	15	39	QUICK CALLANETICS-HIPS AND BEHIND ♦ MCA/Universal Home Video 81063	14.95
19	RE-ENTRY		KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media)	19.98
20	19	178	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98

♦ 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. © 1992 Billboard/BPI Communications.

Pro Audio

Golov Takes Signet Sound Helm New Prez Making Upgrades At L.A. Studios

■ BY SUSAN NUNZIATA

NEW YORK—Postproduction veteran Andrew Golov was named president of Signet Sound Studios by the Signature Group, the investment firm that operates the Los Angeles facility.

The Signature Group assumed ownership of the bankrupt Soundworks West and opened Signet Sound in February. The studio uses most of the same equipment that was housed in Soundworks West, including two Neve VRP-72 consoles and a vintage Neve 8078 board, and two New England Digital Synclavier systems.

Golov, who was director of postproduction on "Far And Away" and other Imagine Films Entertainment theatrical and TV productions, is adding cosmetic renovations and some additional equipment, including an NED direct-to-disc system and a new transfer room.

"What we're doing is moving in a direction where we can continue to accommodate our music clients and branch out toward TV and postproduction," says Golov.

In addition to three recording studios, the facility includes three film cutting rooms, and all of the audio rooms have lock-to-picture capabilities. In addition, the scoring stage will have the ability to do ADR.

"We're not ripping out rooms and buying new gear; 90% of what we need to do film and TV production is already here," says Golov. "Our thinking is, 'let's get the other 10% in line.' We're doing them on an as-needed basis."

In addition to expanding its postproduction operation, the facility is continuing to develop its record work. Since opening in February, Signet has hosted projects for Ray Charles, Bruce Springsteen, Wilson Phillips,

and Herbie Hancock, according to GM David Dubow. Mixes for the "Boomerang" score, as well as recording and mixes for "Sister Act" and "Mo' Money," were also done at the facility, notes Dubow.

Dubow had previously worked for Soundworks West prior to that company's filing for Chapter 11 in November 1990 (Billboard, Dec. 22, 1990). After an effort at reorganization that was spearheaded by former MCA president Bob Siner (Billboard, April 20, 1990), the facility was taken over by The Signature Group. The complex is on the site of the historic Motown-Hitsville studios.

Other projects at the facility include postproduction work for a TV movie with the working title of "Masquerade" and a film called "Cell Block 4," which, according to Golov, is a rap version of "Spinal Tap."

Golov and Dubow are both optimistic about the facility's future. "The business is starting to bounce back," says Golov. "TV production is up, Fox TV is adding more new series, all three networks have revamped prime-time schedules where they've made commitments on a longtime basis, Turner and others are adding feature films, and there's enough film work in the \$2 million-\$10 million range."

Golov adds that because the studio is essentially tape-based, he does not expect to see larger-budgeted film projects, although the facility has done music mixdowns for some big-budget films.

Signet has also been used for music videos, notes Dubow, including a live Keith Richards video.

Dubow says he expects much of the studio's success to come from its multifaceted nature. "It's because we do postproduction, and we're set up to do music for film and television as

well as records," he says. "The record industry's not doing well, but the film industry is. More and more soundtracks are just recording contracts, and we have all video lockups and can mix to 35mm mag. Most music facilities have to rent video machines and lockups and spend most of their time figuring out how it works. We don't have that problem."

Prior to joining Signet, Dubow also served as studio manager at Studio 55. The rest of the studio's professional team—which is part of the operation on a "committed free-lance" basis, according to Golov—includes sound designer Bruce Nazarian, chief engineer Bill Johnston, and mixers Gerry Lentz and Stanley Johnston.



Old Meets New. A live album for the McCauley Schenker group was recorded on location using the 20-bit Yamaha DMR-8 system and mixed at Brooklyn Recording, Los Angeles, on a fully restored vintage Neve 8078. Above, at the studio, from left, are Michael Schenker, Robin McCauley, and Spencer Sercombe.

AUDIO TRACK

NEW YORK

BLUES GUITAR LEGEND Buddy Guy was in **Battery** with producer **John Porter** working on a project for Silvertone. **Tony Platt** was at the board with second engineer **Tim Latham**.

Phil Ramone was in **Right Track** producing Laura Branigan's new album for Atlantic Records.

RPM hosted Rockapella, the Tito Puente Orchestra, Urban Blight, and Eileen Ivers. The groups were recording for the "Where In The World Is Carmen Sandiego" album on Fight Records. **David Yazbek**, **Billy Straus**, and **Sean Altzman** co-produced and Straus engineered.

Tony Bennett was recording a new album at **Clinton** with producer **Andre Fischer**. The album is a tribute to Frank Sinatra, and was engineered by **Frank Laico** and **Woody Woodruff** for Columbia Records.

LOS ANGELES

PRODUCER AND ARRANGER Guy Roche was in **Criterion** with Epic artist Stevie B working on one track. Roche also came in to arrange a cut for the Giant Records "90210" soundtrack, which will be performed by Motown artist Shanice Wilson and produced by **David Foster**.

PolyGram act De Voe came to **Paramount** to track its debut album with engineer **Voytek Kochanek** and executive producers **Ricky Bell** and **Ron De Voe**. Also in was hard-rocking act Power Trio From Hell, completing work on its new Warner Bros. release with engineer **Lou Hernandez**.

NASHVILLE

RECORDING IN **Little Javelin** was Restless Heart, with producer **Josh Leo**. Its fifth album for RCA, tentatively titled "Big Iron Horses," is slated for release in late September.

The **Money Pitt** saw Carlene

Carter stop in to mix her new album with producer **Howie Epstein** and engineer **Ed Seay** for Warner Bros. Arista had Pam Tillis in mixing her new album with co-producers **Paul Worley** and **Seay**.

Producer **John Hug** was in the **Sanctuary** recording and mixing with Working Mothers for its new Working Boy Records release. **Barry Saunders** engineered at the **Neotek** board.

Woodland Digital had producer **Emory Gordy** in Studio A overdubbing George Jones tracks for MCA. **Russ Martin** was at the board. **Bud Snyder** engineered mix sessions in Studio B for an Allman Brothers project for Sony. John Fogerty was in Studio A tracking a project for Warner Bros. **Humberto Gatica** produced, with **Bob Tassi** at the board.

Trisha Yearwood and producer **Garth Fundis** stopped by the **Sound Emporium** to mix her new album project for MCA. **Gary Laney** and **Dave Sinko** were at the board.

OTHER CITIES

THE NEW SOLO ALBUM FROM Alvin Lee had engineer **Barry Diamant** mastering at **BDA** in Riverdale, N.Y. The project features George Harrison guesting on one track.

Cameo was in **Studio Center** in Miami working with producer **Larry Blackmon** on its next Warner/Reprise release. **Chris Rutherford** engineered.

Def Jam recording act B.W.P. was in **Bayside Sound** in Bayside, N.Y., recording new material with producer **Mark Skeete** and engineer **Andre Debourg**.

Tracking and overdubbing in **McCleary Pathe** in Toronto were the Nylons, with producers **Andy Goldmark**, **Michael Williams**, and **Brad Ralph**. Engineering were **Mike Jones** and **Nick Blagona** for the Scotti Bros. release.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Court Orders Behringer To Halt Exciter Production

■ BY BRUCE BUCKLEY

NEW YORK—Behringer, an electronics firm based in Frankfurt, was found guilty in Frankfurt Provincial Court of patent infringement on all past and current versions of Aphex Aural Exciters. Aphex was awarded approximately \$350,000 in damages from sales of the infringing gear, and the court ordered Behringer to immediately halt production of its exciters.

Marvin Caesar, president of Aphex, says Behringer was found to have actually copied the circuit board of the Aphex Aural Exciter Type "B" in 1985 and released it as a Type "D" exciter. According to Caesar, Aphex had sent several warnings that they would bring an infringement suit

against Behringer, after which the German firm replaced the "D" with a modified version they called the Type "F" in 1990. The latter version was also found by the court to be in violation of Aphex's patent.

Behringer was unavailable for comment by press time.

The suit was first instituted against Behringer in 1987 by both Aphex and its Munich-based distributor, AKG. The case was delayed for several years because of discrepancies in the English to German translations, Caesar says.

SAMSON REMAINS DISTRIBUTOR

Scott Goodman, VP of Samson Technologies Corp., which distributes Behringer in the U.S.,
(Continued on next page)

VCA Sells Postproduction Facility Will Focus On Duplication, Fulfillment

NEW YORK—A weak economy coupled with a crowded marketplace here have prompted video service company VCA to exit the postproduction market, according to Jordan Jankus, VCA's corporate development manager. The company has sold its Teletronics postproduction operation to Modern Teletronics, which also took on several of the facility's 75 employees.

"It's not an encouraging market right now," says Jankus of the decision. "It's not as active because of overcapacity."

In an official statement, VCA announced it plans to concentrate its efforts on its broadcast duplication, fulfillment, and related video serv-

ices at its facilities in Leonia, N.J., Elk Grove, Ill., Houston, and Dallas.

Founded in 1960, Teletronics was one of the country's oldest postproduction companies. Among its distinctions were the development of scene color correction, transfer and editing of the first broadcast D-2 program, and the creation of the country's first videocassette duplication facility.

In light of the overcrowded market, however, VCA decided to sell its New York facilities almost a year ago in order to more actively pursue its other video services, according to Jankus.

Reflecting its recent interests in
(Continued on next page)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 15, 1992)

CATEGORY	RAP	R&B	COUNTRY	HOT 100	ALBUM ROCK
TITLE Artist/ Producer (Label)	DON'T SWEAT THE TECHNIQUE Eric B. & Rakim/ Eric B. & Rakim (MCA)	BABY-BABY- BABY TLC/ L.A.Reid,Babyface D.Simmons (Laface/Arista)	BOOT SCOOTIN' BOOGIE Brooks & Dunn/ S.Hendricks D.Cook (Arista)	END OF THE ROAD Boyz II Men/ Babyface,L.A. Reid D.Simmons (Biv 10)	EVEN BETTER THAN THE REAL THING U2/ S.Lillywhite (Island)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY (New York) Lee Anthony Mark Harder	STUDIO LACOCO (Atlanta,GA) Darin Prindle Jim"Z"Zumpano	TREE (Nashville) Mike Bradley	STUDIO 4/ DOPPLER (Philadelphia/ Atlanta) Jim"Z"Zumpano	MOBILE STUDIO (Dublin,IRELAND) Robbie Adams Paul Barrett
RECORDING CONSOLE(S)	Neve 8068	SSL 6056 E Series G Computer	MCI JH500	SSL 4056 E Series/ SSL 4040 G Series	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-820/827	Otari MTR-90	Studer A-80/ Otari MTR-90	Otari MTR-100
STUDIO MONITOR(S)	UREI 813	Augsberger Yamaha NS10	Yamaha NS10 UREI 813	Yamaha NS10/ Augsberger	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 456	3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Lee Anthony Mark Harder	STUDIO LACOCO (Atlanta,GA) Dave Way	CASTLE (Nashville) Scott Hendricks	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	MOBILE STUDIO (Dublin,IRELAND) Steve Lillywhite Robbie Adams
CONSOLE(S)	Neve 8068 With Flying Faders	SSL 4072 E Series	SSL 4000 G Series	SSL 6056	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-8068	Studer A-820	Mitsubishi X-880	Studer A-820	Otari MTR-100
STUDIO MONITOR(S)	UREI 813	Yamaha NS10 Genelec	B&W,UREI 813	Augsberger	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Herb Powers Jr.	HIT FACTORY MASTERING Herb Powers Jr.	MASTERMIX Hank Williams	FUTURE DISC Eddy Schreyer	A&M Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	MCA Manufacturing	DADC	Disc Manufacturing Inc.	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sonopress	Uni Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



HGA Goes To Tokyo. Neil Grant, right, managing director of Harris Grant Associates, met with Hideao Tanaka, president of Tokyo's Hitokuchi-Zaka Studios, at HGA headquarters in Pinewood, U.K., to discuss plans for a refurbishment of the five-studio complex's Studio 3. HGA will provide acoustic, design, and architectural consultancy for the project, which will involve gutting the existing studio to bare brickwork. The new room is slated to be up and running in early 1993.

BEHRINGER HALTS EXCITER PRODUCTION

(Continued from preceding page)

notes Samson never distributed any of the infringing exciters. The company plans to continue distributing Behringer products despite the recent court decision.

"Our relationship with Behringer is still very strong," says Goodman, "and we hope to continue to enjoy a good relationship with them in the future."

At press time, Behringer had not yet filed an appeal.

Despite the five-year wait in court, Caesar says he was relieved the decision was made before Aphex released its newest version of the exciter, called the "C²," with its newly developed bass-enhancement feature. The new version is slated to debut at the upcoming Audio Engineering Society Convention Oct. 1-4 in San Francisco.

"I would hope that other manufacturers will take an active role in protecting their proprietary rights and intellectual properties," says Caesar.

VCA SELLS

(Continued from preceding page)

the duplication business, VCA has hired a number of new executives in sales, duplication, and fulfillment, including the appointments of VP of operations Marty Rennels and director of fulfillment services Lou Cummings. Rennels was formerly with Rank and Mediatech, while Cummings was previously VP of Vesta Inc.

BRUCE BUCKLEY

PICTURE THIS

(Continued from page 57)

up will be "Thumbellina," which has "video gold written all over it," says senior VP George Feltenstein. It opens theatrically in November and on cassette next year. Videos of Bluth's "A Troll In Central Park" and "The Pebble & The Penguin" are due in '94.

TRIALS & TRIBULATIONS: Technicolor Videocassette has signed Gerber for the first application of the Delta shell, a stripped-down model designed for promotional throwaways. Gerber, according to Technicolor senior sales and marketing VP Gary Hunt, is using Delta in a test of a 30-minute diaper instructional video sent to prospective buyers.

The sample involves fewer than 100,000 units; each tape, dubbed in the SP mode, will utilize what Technicolor calls "personalized video technology," i.e., recipients are identified by name on the tape.

Rank Video Services America, meanwhile, is still trying to make a go of its limited-play rental cassette. The special shells are being stockpiled even

though only one studio, Columbia Tri-Star, continues to provide titles. Two retailers, **Adventures In Video** and **H.E.B. Video**, are the sole customers, says Rank, which counts on word of mouth to rekindle interest.

SHORT TAKES: Orion Home Video acknowledges it has "been holding discussions with McDonald's on a series of titles," but a deal isn't "on the front burner." There are rumors of a fast-food promotion offering "Dances With Wolves" for under \$10... **ITC Home Video**, a new label under the direction of veteran executive **Vallery Kountze**, should be announcing a release schedule shortly. **Nickelodeon Home Video**, the cable channel spinoff, has gone the other direction. "We're back to square A," says a source, after earlier negotiations fizzled... Home video lost a stalwart with the death of sales rep **Lenny Bloom** in a bicycle accident. Bloom, 52, who lived in Glencoe, Ill., handled **Video Treasures** and **Front Row Video**, among other lines, in a 30-year career in audio and video.

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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. 19-22, **Dance Music Community Conference**, Ramada Pennsylvania Hotel, New York. 212-969-8958.

Aug. 20, **T.J.'s Friends** (division of the T.J. Martell Foundation) Fund-Raising Party, The City, New York. 212-245-1818.

Aug. 20-23, **PopKomm Music Fair**, Cologne, Germany. 011-49-202-278310.

Aug. 24-25, **10th Annual Sponsorship Dynamics**, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

SEPTEMBER

Sept. 1, **"The New Record Industry Hero: The Controller,"** seminar covering recording budgets, artist tour support, and songwriter royalty statements, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

Sept. 5, **Chicago Music Reggae Showcase**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New

Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 12-16, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 17, **City Of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus On Video '92**, Canadian Exposition and Conference Center, Toronto. 416-763-2121.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

GOOD WORKS

OPERATION UNITY, a nonprofit group organized to promote, through education and awareness, the renewal of historic bonds between the African American and Jewish communities, met Aug. 4 at **Geffen Records** in Los Angeles to discuss plans for "An Evening Of Friendship." Among those attending were **Ray Harris Sr.**, VP of **Warner Bros. Records'** black music and jazz marketing/promotion department; **Ken Fritz** of **Ken Fritz Management**; **Lee Baily** and **Diane Blackmon-Bailey** of **Lee Bailey Communications**; and **George Grief**, consultant to **Elektra Records**. Music industry journalist **Cookie Lommel** is the group's founder. She can be reached at 818-501-8651.

REBUILDING ALBUM: N.W.A., Public Enemy, Ice-T, and Ice Cube are among the rap acts appearing on **Priority Records'** "Street Soldiers," a compilation of 10 cuts, the sales of which will help several relief charities formed in the wake of the Los Angeles riots. For more info, contact **Lillian Matulic** at 213-467-0151.

T.J.'S FRIENDS, a division of the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**, is holding its first rock'n'roll party Thursday (20) at New York showcase **The City**. Bands set to perform include the **Del Fuegos**, members of **Blues Traveler**, **Rene Lopez** of the **Authority**, **Arnie Lawrence & the Blues Co-Elation**, **Joan Osborne**, the **Dreyer Brothers**, **Milo Z**, **Brazil Nuts**, and **D'Tripp**. Tickets are \$20 for T.J.'s

Friends members and \$30 for non-members, and are available at all area **Ticketmaster** outlets, including **Tower Records and Video**, **HMV**, **J&R Music World**, and **Bloomingtondale's**. For more info, call **Susan Nowak** at 212-489-5630.

GOLDEN MIKE AWARD: The Broadcast Pioneers, at a Pentagon ceremony Aug. 10, gave its Golden Mike award to the **Armed Forces Radio and Television Service** for 50 years of "outstanding service to our American military men and women worldwide..." It's the first time the 30-year-old award has been given to a network rather than individual radio and TV stations. Among those in attendance was **Ed Cramer**, the former president of BMI who is attorney and general counsel for Broadcast Pioneers.

TROPICANA NIGHT '92 takes place Saturday (22) at the Fairbanks Ranch Country Club in Rancho Santa Fe, Calif., to aid **The McDonald Center** for alcoholism and drug addiction treatment at **Scripps Memorial Hospitals** in La Jolla, Calif. **Shadoe Stevens** will serve as MC of the event, under the tag "A Salute To The Golden Era Of Thoroughbred Racing At Del Mar." There will also be auctions of trips to various sites. **Warner Music Group** is among the major sponsors. **Atlantic** co-chair **Doug Morris** and West Coast senior VP **Paul Cooper** are members of the founders committee. For more information, contact **Gustavo Friederichsen** at 619-457-6894.

CYRUS' 'ACHY' BREAKS THROUGH IN EUROPE

(Continued from page 11)

success. Product manager Thierry Panathier says, "Sales of Garth's albums have been steady, but now we have to utilize the current interest in country to help break him here. I don't think you can compare Garth and Billy Ray musically, but the fact that country is being accepted—and featured in the tabloid press—has to be a plus for us."

EMI officials decline to reveal U.K. sales figures for Brooks' albums, although informed sources suggest they are no more than 10,000 units per title.

Earlier this year, EMI released a compilation album, "New Stars From The Heartland," designed to heighten consumer awareness of country music artists (Billboard, April 25). Ironically, PolyGram was the only major that did not participate because at the time, according to album compiler Richard Wootton, "they didn't have the right product."

"New Stars From The Heartland" is thought to have sold no more than 10,000 copies. EMI's Panathier says, "Unfortunately, the album came out just as we changed distribution [from one national EMI warehouse to another]. The teething problems there af-

fectured 'Heartland,' but since then, it has been repeating well. In fact, we're pleased enough to be working on a follow-up, which will probably appear early in 1993."

The compilation was released to coincide with the U.K. broadcast of an edited version of the 1991 Country Music Assn. awards show on Channel 4. The show was aired during prime time on May 4, a public holiday, and drew an audience of approximately 1.2 million viewers, according to a spokesman for the TV channel.

The station was said to have been "pleased" with the rating, which compares with an audience of 1 million for a version of Handel's "Messiah" broadcast around the same time of year. The CMA's Satterthwaite says, "Channel 4 is planning to repeat the exercise this year, and hopefully broadcast [the CMA show] nearer to the actual event, which is at the end of September in Nashville."

There are other country music developments on this side of the Atlantic. Warner Bros. is planning to release "La Croix de l'Amour" by Dwight Yoakam in September, a Europe-only compilation combining previously re-

leased material with four new tracks. Yoakam is due to play a concert at London's Hammersmith Odeon Sept. 27.

Country Music Television continues to probe prospects for a U.K. launch of the channel, and is thought to have met with officials at Video Performance Ltd. over payment schedules for airing videoclips.

Several U.S. labels are also exploring ways to augment their U.K. affiliates' marketing efforts. An independent firm, Serengeti Records, has been engaged by the Nashville offices of both Warner Bros. and Sony Music to service U.K. press and radio directly with U.S. albums. These are titles that were either not issued locally or that were released but merit reserving.

Serengeti's Sarah Wells says this is being coordinated with the relevant U.K. record companies. The goal, she points out, is to maintain a consistent media awareness of country music, and to tie in with other activities. Serengeti was involved in a recent London visit by Warner Bros. artist Dan Seals, doing advance work for his concert appearance at the Witney International Country Music Festival Aug. 29-30 in Witney, Oxfordshire.

LIFELINES

BIRTHS

Boy, **Jacob Michael**, to **Scott and Renee Aronson**, July 20 in Los Angeles. He is VP of business affairs and administration at Sony Music Publishing, West Coast. She is an entertainment attorney.

Twin girls, **Jennifer Michelle** and **Lauren Marie**, to **Bob and Jeanne Jammin**, July 22 in Brooklyn, N.Y. She is Billboard's circulation manager.

Girl, **Zoe Valentina**, to **Geordie and Jenny Gillespie**, July 30 in New York. He is director of alternative and dance promotion at Chaos Recordings there.

Boy, **Andrew Cole**, to **Michael and Tammy Porter**, July 31 in Nashville. He is creative director at Ten Music Group and a musician/composer.

MARRIAGES

Tim Hyde to **Therese Garlington**, July 11 in Danbury, Conn. He is director of alternative promotion at Mercury Records. She is manager of contract administration for MTV.

FOR THE RECORD

A story about the rap group **Almighty RSO** in the Aug. 15 issue should have made it clear that **David Mays**, publisher of *The Source*, a rap magazine, also is a longtime associate of **Almighty RSO** who acts on an informal basis as a representative of the group. Further, the group's label, **Tommy Boy**, while acknowledging it has stopped promoting the group's single, "One In The Chamba," adds it has not withdrawn the record from the market.

Monty Woodard to **Lisa Morton**, Aug. 8 in Northridge, Calif. He is an independent gaffer for movies and television projects. She is executive assistant at Caliber Records in Sherman Oaks, Calif.

DEATHS

Titti Sotto, 48, of AIDS, July 30 in Miami. A prominent Latino songwriter who emigrated from his native Cuba to the U.S. in 1963, Sotto penned tropical/ballad songs recorded by numerous Hispanic vocal stars, including **José José**, **Celia Cruz**, **José Luis Rodríguez**, **Willy Chirino**, **Olga Guillot**, and **Lola Flores**. Among his biggest hits were "Lo Gue Esta Pa' Ti," "La Esquina Habanera," and "Latino." He is survived by his mother, two half-brothers, two nephews, and five nieces.

Ralph Cooper, age unknown, of cancer, Aug. 4 in New York. He was believed to have been over 80 years old.

A veteran performer himself, Cooper became best known as the founder and MC of **Amateur Night** at the world-famous **Apollo Theatre** in Harlem, N.Y. An institution in show biz, the **Amateur Night Show** began in 1934 and pitted young performers against each other with the audience as the judge. Winners received a full week's engagement at the theater and in later years, a recording contract. Those who got their start at the show include **Ella Fitzgerald**, the **Jackson 5**, **Gladys Knight & the Pips**, **Luther Vandross**, and **Stephanie Mills**. As MC and entrepreneur, Cooper witnessed more than 50 years of black music history and has worked with and befriended many of the top R&B, jazz, soul, and rap performers.

A native of Harlem, Cooper began performing at an early age. He danced

with the '30s team **Rector & Cooper** (with **Eddie Rector**) that toured the country as one of the earliest black crossover acts. He later became a comedian, then a big band leader, performing at a number of well-known black venues around the country. In 1934 he defected from the stage of Harlem's then-popular **Lafayette Theatre** to join the daily stage show at the **Apollo**. When the **Apollo** failed to generate consistent box office for its shows, Cooper came up with the idea for the **Amateur Night**.

Cooper's career didn't stop there. He served variously as a radio announcer, actor, screenwriter, PR man, manager, talent scout, film producer, and musician. He wrote 10 motion picture screenplays, choreographed the **Shirley Temple** film "Poor Little Rich Girl," and has co-starred in motion pictures with **Lena Horne** and **Duke Ellington**. Cooper continued as MC at **Amateur Night** up until his death.

Cooper is survived by his wife, **Elizabeth**; a son, **Ralph Cooper II**, who has often been co-MC at **Amateur Night** shows; a daughter, **Lisa Cooper Turner**; and two grandchildren, **Wayne** and **Elise Turner**.

Jeffrey Thomas Porcaro, 38, of cardiac arrest, Aug. 5 in Hidden Hills, Calif. Porcaro was one of the industry's leading session drummers and co-founder of **Toto**. He is survived by his wife, **Susan**; sons, **Christopher**, **Miles**, and **Niko**; brothers, **Michael** and **Steve**; sister, **Joleen**; and parents, **Joe** and **Eileen Porcaro**. A memorial fund in Porcaro's name has been established to benefit the music department at his alma mater, **Grant High School**, c/o 50 West Main Street, Ventura, Calif. 93001. (See story, page 1.)

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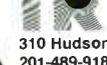
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FCC Ownership-Rule Changes Are Seen As Good News By Most, A Bad Move By Some

■ BY PHYLLIS STARK

NEW YORK—The FCC's decision to raise station ownership limits is drawing praise from most broadcasters, who say the new limits will be beneficial to the long-term health of the radio industry, but minority broadcasters still oppose the increase.

In the Aug. 5 decision, the FCC voted unanimously to increase the ownership caps to 18 AMs and 18 FMs, up from the previous limit of 12 of each (Billboard, Aug. 15). Those caps will be raised to 20 AMs and 20 FMs in two years.

John Hiatt, VP/GM of the CBS-owned KLTR Houston, says the new caps "will solve a lot of problems for a lot of people. I think it's one of the healthiest things that can happen to our business because . . . it's gotten to the point where almost nobody can make a living. This will enable us to be competitive again."

But while broadcasters praise the opportunities afforded by the new limits, they point out that only a handful of broadcast groups ever reached the 24-station limit. For that reason, broadcasters say the more important element of the new FCC regulations is the decision to allow a single broadcast group to own up to two AMs and two FMs in a market with 15 or more stations as long as the combined audience share does represent more than 25% of total listening in the market. Previous limits restricted owners to one AM and one FM per market, regardless of audience share.

Tom Gammon of Americom Media

Brokers says the new 18/18 caps are "basically not that relevant because not that many companies have the management talent or the finances to grow beyond 12." But Gammon sees the ability to own multiple stations in a market as "the real benefit radio got out of the rule changes. If you own, it increases your value by 5%-10%," he says. "And if you're operating and looking to double up, it [gives] you an opportunity to have more market power."

MERITORIOUS OR POLITICAL?

In some circumstances, minority-owned or small businesses will now be permitted to have an "attributable but not controlling interest" in six additional stations per market under the new rules. But the additional interest was not enough to satisfy minority broadcasters.

"We thought that it was mistake to increase the limit from 12, and there is no change in our position," says Lois Wright, counsel to the National Assn. of Black Owned Broadcasters and VP/corporate counsel for Inner City Broadcasting. "We can't see any net gain in there for minority ownership and we're not satisfied that the commission did the research and didn't just rush this out," she says.

Gammon says the minority clauses were "political" and calls them "window dressing to get the duopoly through."

But other broadcasters see them as a positive step. Granum Communications CEO Herb McCord calls the inclusion of additional minority benefits a "meritorious" decision. Capital Cities/ABC radio president Jim Arcara

describes it as "the best part" of the FCC rule changes.

CUT OFF AT THE KNEES

Under the new rules, audience share will be determined by use of "Arbitron, another ratings service, or other published source," according to the FCC. That is a significant step away from the original proposal to rely exclusively on Arbitron data. While some are seeing the move away from a reliance on Arbitron as a positive one by the FCC, Gammon says that move was relatively minor

(Continued on page 71)



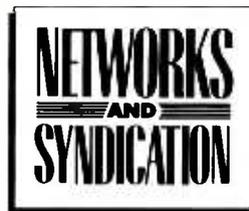
Don't Let's Smile. Members of They Might Be Giants assemble with staffers from KHOP Modesto, Calif. Pictured, from left, are the band's John Linnell, KHOP morning man Rob Sherwood, morning show producer Moon Trent, and the band's John Flansburgh.

'King Biscuit Flower Hour' Power Unabated Syndicated Concert Show Going Strong After 20 Yrs.

■ BY CARRIE BORZILLO

LOS ANGELES—The now legendary 1969 fatality at Altamont Speedway in Livermore, Calif., was the unlikely inspiration for the syndicated concert show "King Biscuit Flower Hour," which marks its 20th anniversary this year.

The show's creator, Bob Meyrowitz, founder and president of DIR Broadcasting, says the idea for the show



came to him after the free Rolling Stones and Jefferson Airplane concert Dec. 6, 1969, at Altamont at which a fan was killed in a riot. Thinking it was becoming dangerous to attend "big shows" like this one, Meyrowitz says he thought a concert on the radio was a safer, easier way to hear free shows.

Twenty years later, Meyrowitz says, "I look at this as a tradition . . . not as a business or a company. It was just an idea in my head and a great way to get music out to people."

After leaving NBC Radio as an account executive, Meyrowitz and partner Peter Kauff (who has since left the company) formed DIR in 1972. One year later, the first broadcast of the one-hour weekly "King Biscuit Flower Hour" hosted by Bill Minkin was launched on approximately 30 progressive rock stations. Minkin continues to host the show today.

That first show was the first live syndicated concert show and marked the beginning of modern syndicated music shows as we know them today. It was also the national debut of a young singer from New Jersey named Bruce Springsteen, who played a few songs before headliners Blood, Sweat & Tears and the Mahavishnu Orchestra featuring John McLaughlin.

"I saw Biff Rose at Max's Kansas City and the opening act was Bruce," explains Meyrowitz. "He blew everyone away so I wanted him on the show."

Ken Williams, who worked at DIR from 1983-89 and is now the managing director of MediaAmerica, the company that markets and clears "King Biscuit," says, "Along with presenting the biggest names in rock, 'King Biscuit' puts on up-and-coming acts. In the mid-'70s, REO Speedwagon was a regional phenomenon [in the Midwest] with marginal sales. After their appearance, their next album ['High Fidelity'] sold millions."

Aside from Springsteen and REO Speedwagon, some of the other up-and-coming acts getting a boost from "King Biscuit" in the show's early years were U2 and the Police, both of which made their national debuts on the program.

The name of the show was taken from a live music show Sonny Boy Williamson did in Tennessee called "King Biscuit Time," which was sponsored by the King Biscuit Flour Co. in the '20s.

Meyrowitz kept King Biscuit in the title of his show as a tribute to those early blues players featured on the original program. "We thought it was funny-sounding and it commemorates the earliest live music on radio," he says.

Through the years, "King Biscuit" has not only captured supergroups such as the Grateful Dead, Dire Straits, and the late Stevie Ray Vaughan, but has also recorded the last performances by the Who and Lynyrd Skynyrd, Springsteen's last show with the E Street band, and John Lennon's last interview, according to Meyrowitz.

Many of the "King Biscuit" shows have been released as live albums by artists such as the Rolling Stones, Moody Blues, Elton John, David Bowie, and a number of others.

Since the debut of "King Biscuit," several other networks have launched syndicated concerts, such as Westwood One's "In Concert" series. Meyrowitz says the reason "King Biscuit" has survived and flourished for 20 years is his "total commitment to quality."

"Anyone can listen to this show and say it is the absolute state of the art," he says. "We've gone through quadraphonic sound. We were the first to record on CDs [and] the first to record on 32 tracks. We've always been ahead of anyone. Quality comes before any-

thing else and I'm really proud of that."

Williams says "King Biscuit" hasn't been affected greatly by the rash of new syndicated concert programs. He claims "King Biscuit" is still the most widely cleared concert series in the country and the most popular with advertisers. It airs weekly on approximately 170-200 classic and album rock stations.

Meyrowitz says the biggest change in doing this show over the years has been "how restrictive radio has become. We were able to do everything from Black Sabbath to Barry Manilow before, now we're more restricted with what stations want to play."

To commemorate the 20th anniversary of the show, MediaAmerica is



presenting part two of "20 Years Of The King Biscuit Flower Hour," a four-hour special on Thanksgiving weekend. Part one of this tribute aired Memorial Day weekend.

AROUND THE INDUSTRY

Westwood One has four Labor Day specials planned. The first is Mutual's three-hour "Labor Of Love" from the International Country Music Fan Fair at the Tennessee State Fair Grounds, Sept. 1-7. Reba McEntire, Garth Brooks, Clint Black, and Travis Tritt are among the scheduled performers.

Also airing that week is "Hollywood And Vine: Where The Music Lived," a two-hour program looking back on Capitol Records' 50 years in the business and at the Hollywood music scene of the early '60s. The Beach Boys, Jan & Dean, Sonny & Cher, and the Mamas & the Papas are among the artists to be featured.

The two-hour "New Edition Family Tree" will trace the careers of New Edition members as well as feature

(Continued on page 71)

Clear Channel Profits Up Station Acquisitions Fuel Rise

■ BY DON JEFFREY

NEW YORK—Clear Channel Communications Inc., the owner of 23 radio stations, reports that acquisitions, higher advertising revenues, and better cost controls yielded significant increases in revenues and profits for the second quarter.

Operating profit rose 46% to \$5 million from \$3.4 million last year, while net profit jumped 119% to \$1.7 million from \$773,200 a year ago.

Gross broadcasting revenues in the three months that ended June 30 went up 19.6% to \$22.3 million from \$18.6 million in last year's second quarter. Mark Mays, VP/treasurer, attributes the increase to an improvement in advertising sales, a gain in market share, and acquisitions.

In the quarter, San Antonio, Texas-based Clear Channel completed the purchase of WKCI New Haven, Conn., and KQAM/KEYN Wichita, Kan. Mays says the New Haven station's results for two months were included in the company's financial report.

Cost controls limited the increase in station operating expenses to 7.6% in the quarter, up to \$11.5 million from \$10.7 million last year. As one example of cost-cutting, Mays cites a joint sales agreement between its KHYS Houston and another station in the market. Other measures involved Clear Channel's seven television stations.

In addition, interest payments on debt dropped 28.3% in the quarter to \$1 million. The company has lowered its long-term debt to \$100 million and benefited from reduced interest rates.

Mays also says Clear Channel expanded its bank credit facility to \$150 million from \$85 million.

After the second quarter ended, the company closed the acquisition of four more radio stations, WRVA/WRVQ Richmond, Va., and WRBQ-AM-FM Tampa, Fla., for \$18.5 million. Mays indicates the company will be shopping for other radio properties now that the FCC has voted to allow an increase in station ownership caps.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	9	THE ONE MCA 54423	ELTON JOHN 5 weeks at No. 1
2	3	3	9	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
3	2	2	17	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
4	4	5	8	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	MADONNA
5	5	9	11	TAKE THIS HEART CAPITOL 44782	RICHARD MARX
6	14	19	4	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	PATTY SMYTH
7	11	12	10	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
8	6	6	13	WHY ARISTA 1-2419	ANNIE LENNOX
9	7	4	14	JUST FOR TONIGHT WING 865 888/MERCURY	VANESSA WILLIAMS
10	8	7	14	I'LL BE THERE COLUMBIA 74330	MARIAH CAREY
				*** POWER PICK ***	
11	13	14	13	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
12	9	8	19	I WILL REMEMBER YOU A&M 1600	AMY GRANT
13	15	18	10	CONSTANT CRAVING SIRE 18942/WARNER BROS.	K.D. LANG
14	10	10	19	IF YOU ASKED ME TO EPIC 74277	CELINE DION
15	12	11	21	HOLD ON MY HEART ATLANTIC 87481	GENESIS
16	16	15	8	I'VE GOT MINE MCA 54429	GLENN FREY
17	20	21	8	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
18	18	20	6	HOT FUN IN THE SUMMER TIME BROTHER 5247	THE BEACH BOYS
19	21	23	4	NOTHING BROKEN BUT MY HEART EPIC 74336	CELINE DION
20	19	17	16	STEEL BARS COLUMBIA ALBUM CUT	MICHAEL BOLTON
21	24	25	5	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
22	17	13	17	DO IT TO ME MOTOWN 2160	LIONEL RICHIE
23	23	26	6	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
24	26	41	3	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	BILLY JOEL
25	30	37	4	DO I HAVE TO SAY THE WORDS? A&M 1611	BRYAN ADAMS
26	28	43	3	GIVE IT UP SBK 50398/ERG	WILSON PHILLIPS
27	29	33	4	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
28	27	31	6	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
29	36	—	2	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	SWING OUT SISTER
30	33	—	2	MY DESTINY MOTOWN 2176	LIONEL RICHIE
31	22	16	16	YOU WON'T SEE ME CRY SBK 07385/ERG	WILSON PHILLIPS
32	35	35	5	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	EN VOGUE
33	39	42	3	ALL I WANT COLUMBIA 74355	TOAD THE WET SPROCKET
34	32	27	23	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
35	25	22	11	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
				*** HOT SHOT DEBUT ***	
36	NEW ▶	1	1	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
37	44	—	2	BANG BANG ELEKTRA 64735	DAVID SANBORN
38	38	30	29	HAZARD CAPITOL 44796	RICHARD MARX
39	41	—	2	JESUS HE KNOWS ME ATLANTIC 87454	GENESIS
40	NEW ▶	1	1	DROWNING IN YOUR EYES ELEKTRA 64710	EPHRAIM LEWIS
41	31	24	10	ACHY BREAKY HEART MERCURY 866 522	BILLY RAY CYRUS
42	34	28	31	SAVE THE BEST FOR LAST WING 865 136/MERCURY	VANESSA WILLIAMS
43	NEW ▶	1	1	WOULD I LIE TO YOU? CAPITOL 44809	CHARLES & EDDIE
44	40	36	18	TAKE TIME PENDULUM 64813/ELEKTRA	CHRIS WALKER
45	37	29	16	EVERY KINDA PEOPLE ISLAND 868 632/PLG	ROBERT PALMER
46	46	46	29	MASTERPIECE REPRISE 19076	ATLANTIC STARR
47	49	40	12	HOLD ME NOW QUALITY 19107	DAN HILL WITH RIQUE FRANKS
48	NEW ▶	1	1	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
49	47	47	3	LIFE IS A HIGHWAY CAPITOL 44815	TOM COCHRANE
50	43	45	34	STARS ATCO EASTWEST 98636	SIMPLY RED

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD of the week

Adrian Lopez
KLVE Los Angeles

KLVE
107.5 FM

IT TOOK FOUR YEARS of consistent top 40 programming, says PD Adrian Lopez, but persistence paid off when Spanish KLVE skyrocketed in the spring Arbitron book 3.3-4.4 to tie N/T KABC for third place in Los Angeles.

"We have always stuck with the same format," says the PD, who was born in Argentina, "but I think maybe the difference in the ratings has been the announcers. We've had each of them for at least four years."

The 4.4 showing by KLVE, better known as "K-Love," is believed to be the highest rating achieved by a Hispanic radio station in Los Angeles. As a result of its lofty ranking in the No. 2 market, K-Love also rates as the most-listened-to Latin radio station in the U.S. KWKW ("La Mexicana"), a regional Mexican station that often runs neck and neck with K-Love, slid 4.2-3.4 in the spring book.

Leading K-Love's strong northbound ratings surge was morning-drive personality Pepe Barretto, who fared particularly well in the latest Arbitron, rising 4.2-5.7 to place second in the market in that daypart. The balance of the K-Love announcing team includes midday host Robby Ramirez, p.m. driver Marta Shalhoub, night jock Oscar Ababia, and overnigher Ricardo Ortiz.

K-Love is one of the very few top 40 stations in the U.S. Hispanic radio industry, now dominated primarily by AC. In addition, the station's prime audience is 18-34 males and females, which contrasts mightily with the 25-54 female audience that most U.S. Latino stations strive for.

Lopez is quick to observe, however, that K-Love's enviable position of being the only youth-directed radio station in L.A. may not just attract more listeners—but also a bit of competition.

"We have to try to put out the hippest music we can," he says. "I don't know how long we're going to be the only option if a listener likes contemporary music. But we're trying now to reach every audience."

Here is a recent 10 a.m. hour: Jon Secada, "Otro Dia Mas Sin Verte"; Pandora, "Rezo Una Oracion Por Ti"; Luis Miguel, "Mucho Corazon"; Julio Iglesias, "Milonga Sentimental"; Frankie Ruiz, "Mi Libertad"; Miami Band, "Ponte El Sombrero"; Los Bukis, "Quiereme"; Alejandro Lerner, "Me Dijeron"; Cristian, "No Podras"; Zona Roja, "Ni Tu, Ni Ella"; and Joaquin Sabina, "Y Nos Dieron Las Diez."

"I brought the Sabina record from Argentina about six months ago, and we started playing it," says Lopez, who has garnered a reputation in the Hispanic market in past years as somewhat of a programming maverick. The Sabina single wasn't released in the U.S. until July. Lopez has also been virtually the only Hispanic PD ro-

tating "(Todo Lo Que Hago) Lo Hago Por Ti," Bryan Adams' Spanish-language cover of his 1991 hit single "(Everything I Do) I Do It For You."

"I use my own [instinct] when I add a song," says Lopez. "I rotate it lightly to see how the listeners and the announcers like it. If they don't like it, I take it out. But if the announcers, for example, come to me when a song is getting a lot of requests, we'll start to rotate it more heavily." Lopez says the most popular songs are rotated every three or four hours.

Lopez comments that K-Love, unlike many Hispanic outlets, sticks rigidly to a set rotation of tunes, although the 65-song playlist is not computerized. The general music mix runs 50% pop, 15% tropical, and 15% oldies, with the remaining 20% "falling between dance, rock, grupos, and new adds," says Lopez.

K-Love was primarily a mainstream Spanish pop station until Lopez was named PD in 1988—four years after he was first tapped to be the station's production manager. Lopez formerly was the PD at the now-defunct KROQ-AM Los Angeles and at XPRS-AM Rosarito, Mexico.

Lopez asserts that K-Love's musical format in 1988 was not that far afield from his current music mix, "but everybody at that time played whatever they wanted. There was no rotation. Now every time you turn on the station there is a hit on the air."

Lopez, who lists an eye-popping 40 songs in his "heavy" rotation, maintains a constant music flow by putting a 10-minute-per-hour cap on commercials. K-Love offers few contests or promotional gimmicks, save the Fiesta Card, an all-purpose ducat issued by the station that can be used by the listener as a bingo card during money giveaways or as a discount card at a clothing store. Lopez says the station's bingo contest usually hands out hundreds of dollars daily.

An active concert and festival sponsor, K-Love hosted a recent Cinco De Mayo festival May 25 at the Los Angeles Coliseum that drew 60,000. "There were about 20,000 outside the Coliseum," recalls Lopez, "but the National Guard would not let them in."

Further, on July 5, K-Love sponsored a goodwill music festival with the L.A. Police Department called "Sin Fronteras" ("Without Borders"). Staged at Hansendam Park in the San Fernando Valley, the daylong affair attracted 47,000 despite rainy weather.

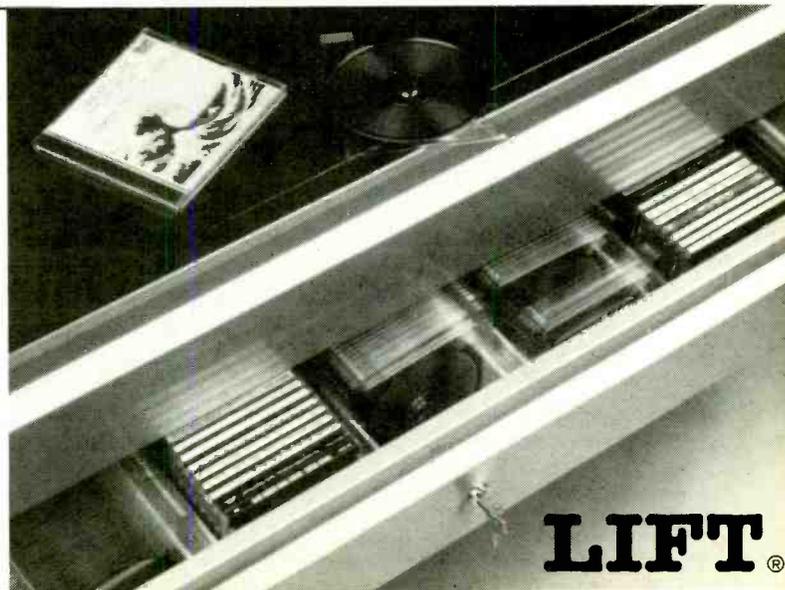
A respected PD in the Latino market, Lopez, over the past year, often has been rumored to be heading to Miami, possibly to become PD at WQBA-FM. Lopez laughs at the notion, saying, "I like Miami, but I'm happy with K-Love and being at the No. 1 [Latin] station in the country."

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Radio

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 gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	13	13	★★★ No. 1 ★★★ THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	DEF AMERICAN/REPRISE
2	2	5	9	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
3	1	1	8	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND/PLG
4	4	3	4	DON'T TREAD ON ME DON'T TREAD	DAMN YANKEES WARNER BROS.
5	9	16	5	SUMMER SONG THE EXTREMIST	JOE SATRIANI RELATIVITY
6	6	6	17	EVEN FLOW TEN	PEARL JAM EPIC
7	17	23	5	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
8	7	12	5	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
9	16	10	16	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
10	NEW ▶	1	1	★★★ FLASHMAKER ★★★ VOTE FOR ME SONGS FROM A DYING PLANET	JOE WALSH PYRAMID/EPIC
11	10	9	7	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
12	NEW ▶	1	1	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	DEF LEPPARD MERCURY
13	21	20	4	YOU DON'T HAVE TO REMIND ME RACINE	SASS JORDAN IMPACT/MCA
14	5	4	7	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
15	28	—	2	★★★ POWER TRACK ★★★ RUNAWAY TRAIN THE ONE	ELTON JOHN FEATURING ERIC CLAPTON MCA
16	12	15	8	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
17	15	17	11	SONG & EMOTION PSYCHOTIC SUPPER	TESLA Geffen
18	13	11	26	LIFE IS A HIGHWAY MAD MAD WORLD	TOM COCHRANE CAPITOL
19	18	14	18	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	DEF AMERICAN/REPRISE
20	NEW ▶	1	1	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
21	19	21	10	LITHIUM NEVERMIND	NIRVANA DGC
22	11	2	13	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	DEF AMERICAN/REPRISE
23	20	18	17	LIVING IN A DREAM ARC ANGELS	ARC ANGELS DGC
24	14	8	15	CHURCH OF LOGIC, SIN & LOVE THE MEN	THE MEN POLYDOR/PLG
25	8	7	9	LOVE IS ALIVE NIGHT CALLS	JOE COCKER CAPITOL
26	30	32	3	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
27	26	28	7	WHEREVER I MAY ROAM METALLICA	METALLICA ELEKTRA
28	24	27	6	REAL LOVE THE WILD LIFE	SLAUGHTER CHRYSALIS/ERG
29	31	35	3	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
30	25	30	9	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	DEL AMITRI A&M
31	36	—	2	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
32	34	34	4	CHANGE OF A SEASON MAD HATTER	BONHAM WTG/EPIC
33	NEW ▶	1	1	JEREMY TEN	PEARL JAM EPIC
34	23	19	8	SHAKIN' THE CAGE SHAKIN' THE CAGE	THE ZOO CAPRICORN
35	32	36	5	MIDLIFE CRISIS ANGEL DUST	FAITH NO MORE SLASH/REPRISE
36	NEW ▶	1	1	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
37	NEW ▶	1	1	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
38	37	40	3	WOULD? "SINGLES" SOUNDTRACK	ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
39	35	29	10	REACH FOR THE SKY HOLD YOUR FIRE	FIREHOUSE EPIC
40	29	22	7	ALL I WANT FEAR	TOAD THE WET SPROCKET COLUMBIA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	7	NOVEMBER RAIN USE YOUR ILLUSION I	GUNS N' ROSES Geffen				
2	—	—	1	GIRLFRIEND GIRLFRIEND	MATTHEW SWEET ZOO				
3	—	—	1	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.				
4	2	3	7	WHAT YOU GIVE PSYCHOTIC SUPPER	TESLA Geffen				
5	4	5	9	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.				
6	7	7	9	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.				
7	6	4	4	NOTHING ELSE MATTERS METALLICA	METALLICA ELEKTRA				
8	—	—	1	NOW MORE THAN EVER WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY				
9	5	6	8	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC				
10	3	2	6	COME AS YOU ARE NEVERMIND	NIRVANA DGC				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

CLASSIC ROCK ON A ROLL WITH INCREASED RATINGS, STATION ADDS

(Continued from page 1)

neer and current classic rock consultant.

A longtime power with listeners ages 25-54, spring Arbitron figures now show classic rock weighing in as a strong contender in the critical 12-plus demo as well. Stations in New York (WXRK), Los Angeles (KLSX), Philadelphia (WYSP), Boston (WZLX), Cincinnati (WOFX), Sacramento, Calif. (KSEG), and Birmingham, Ala. (WZRR) all posted their best 12-plus numbers to date in the spring book.

From June 1991 to June 1992 the format picked up 50 outlets to total 208 nationwide, according to the M Street Journal. That jump represents the third-largest format gain, behind country and N/T. Only two of the top 20 markets—San Francisco and Minneapolis—are without classic rock outlets.

"It took a while, but classic rock is finally on the wheel of formats management spins when it comes time to select a new one," says Jacobs.

Although classic rock has only been recognized by the industry as a format for about eight years, Jacobs says his research indicates that classic rock outlets, like the album rock stations they compete with, are now developing heritage in their marketplaces. Perhaps because of the music played, listeners, he says, assume classic rock stations have been broadcasting much longer than they have.

George Nadel Rivin, partner in charge of broadcasting services for the accounting firm Miller, Kaplan, Arase & Co., says classic rock's "power ratio"—which measures the sales strength of individual formats—has gone up significantly. From 1986 to 1989, the format ranked ninth among 16 formats with an average 1.08 ratio, which means in a market where each share point of the audience is worth \$1 million in revenue, a classic rock station could expect to bill \$1.08 million (or 108% of its share value). By 1991 that number shot up to 1.36 and classic rock jumped into second place, tied with full-service AC and trailing oldies. Classic rock has more stations—96% of them—with ratios above 1.00 than any other format.

The first five months of 1991 have been comparatively profitable for classic rock, with total revenues up 2%, says Rivin. That contrasts with album rock, whose revenues fell 11% over the same time period.

"We have no problem selling this demo," says Mike Hammond, GM at WZRR Birmingham. According to Miller, Kaplan data, WZRR ranks third in the market in ad revenue. That is a dramatic increase from what the station billed with its former, female-targeted, easy listening approach. By year's end, Hammond hopes for a 15% sales increase over 1991.

Musically, the format seems to be without the pitfalls other contemporary formats face. The basic rule, say classic rock PDs, is to continuously test music and pull songs when they start to "burn" with listeners.

One ongoing format debate is the amount, if any, of currents to play. With its most recent album being the Rolling Stones' 1989 "Steel Wheels," KSEG bypasses all new songs by classic artists, such as Eric Clapton and Rod Stewart. Station PD Jeff McMurray, not wanting to confuse or alienate listeners, has a simple rule: "It's gotta

be old to be a classic." Most classic rock stations, though, do rely on current releases once or twice an hour.

Although a number of contemporary acts, such as U2 and John Mellencamp have entered the format in recent years, there is no one artist or group of artists fueling the surge. In fact, the lineup is largely the same as it was when the format debuted in 1984.

Classic rock PDs say they do not envy their album rock counterparts, who must sift through new records in search of material that will help fend off assaults on two fronts as classic rock corrals older listeners and modern rock eyes younger ones. In fact, they say this squeeze play has helped classic rock to define itself—and also explains some of its rating gains.

Also boosting classic rock is Howard Stern—the format's unofficial mascot. The ratings bounce he delivers cannot be overlooked. In Los Angeles, Phila-

delphia, and New York, where his morning show is heard on classic rock stations, Stern is the one who brings listeners aboard, say local PDs.

"He's a great head start," says Mark Chernoff, PD at WXRK (K-Rock) New York, where Stern is the morning-drive leader. He seems just months away from assuming that title in L.A.

But PDs say there is more to the success of classic rock than just Stern. According to WYSP Philadelphia PD Tim Sabean, the format is viable even without Stern—although having him on board "nails everything tight."

That type of morning-show success has led others in the format to create and hype wake-up programs of their own. Aggressive promotion also is high on PDs' priority lists. Because most of the music is not current, it is important to keep the station in the minds of listeners, says Chernoff.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	5	★★★ No. 1 ★★★ TOMORROW YOUR ARSENAL	MORRISSEY SIRE/REPRISE
2	4	14	3	A LETTER TO ELISE WISH	THE CURE FICTION/ELEKTRA
3	19	—	2	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
4	6	9	6	100% DIRTY	SONIC YOUTH DGC
5	8	12	4	DYSLEXIC HEART "SINGLES" SOUNDTRACK	PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
6	5	8	8	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND
7	7	10	6	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
8	2	3	8	A GIRL LIKE YOU QUEER	WOLFGANG PRESS 4.A.D./WARNER BROS.
9	3	1	11	MIDLIFE CRISIS ANGEL DUST	FAITH NO MORE SLASH/REPRISE
10	27	—	2	JEREMY TEN	PEARL JAM EPIC
11	10	15	5	DISAPPOINTED "COOL WORLD" SOUNDTRACK	ELECTRONIC WARNER BROS.
12	9	5	10	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
13	16	20	3	ALMOST GOLD HONEY'S DEAD	THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
14	15	17	3	N.W.O. PSALM 69	MINISTRY SIRE/WARNER BROS.
15	11	13	4	REAL COOL WORLD "COOL WORLD" SOUNDTRACK	DAVID BOWIE WARNER BROS.
16	12	11	9	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	DEL AMITRI A&M
17	25	—	2	WALKING ON BROKEN GLASS DIVA	ANNIE LENNOX ARISTA
18	23	26	5	SHEELA-NA-GIG DRY	PJ HARVEY INDIGO/ISLAND
19	18	18	5	DEAR MADAM BARNUM NONSUCH	XTC Geffen
20	22	29	3	SOMETHING GOOD SOMETHING GOOD	UTAH SAINTS LONDON/PLG
21	13	7	7	FACE TO FACE "BATMAN RETURNS" SOUNDTRACK	SIOUXSIE & THE BANSHEES WARNER BROS.
22	29	27	3	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
23	RE-ENTRY	6	6	ALL I WANT FEAR	TOAD THE WET SPROCKET COLUMBIA
24	NEW ▶	1	1	TELL IT LIKE IT T-I-IS GOOD STUFF	THE B-52'S REPRISE
25	NEW ▶	1	1	STAY HORMONALLY YOURS	SHAKESPEAR'S SISTER LONDON/PLG
26	14	16	7	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
27	17	22	11	SEX ON WHEELZ EXPLOSION	MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
28	26	21	4	ASLEEP AT THE WHEEL THE ART OF REBELLION	SUICIDAL TENDENCIES EPIC
29	NEW ▶	1	1	SMILING THE DEATH OF COOL	KITCHENS OF DISTINCTION A&M
30	30	—	2	IT'S A FINE DAY MIND FRUIT	OPUS III ATCO

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Ownership Changes Expected To Spark NAB Meet

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC's modified ownership limits (Billboard, Aug. 15) are expected to have an effect on the overall vibe of the National Assn. of Broadcasters convention Sept. 9-14 in New Orleans, according to NAB brass. "More upbeat, a feeling we have some means to move out of the recession," is the way one staffer described the mood at the NAB.

Some of the convention's 60 sessions will address the new ownership rules. FCC mass media chief Roy Stewart, along with a panel of successful station owners, will be on hand for a 4:30 p.m. Sept. 9 session to discuss how to best plan for the new opportunities for growth.

Updates in digital audio broad-

casting will get full coverage Sept. 12, both in a daylong seminar that will include presentations from system proponents, as well as in four sessions exploring topics such as how to integrate DAB technology into current station usage.

How to avoid FCC fines in an era when the commission wants its rules followed to the letter will be the topic of a panel called "Rule Enforcement: Complaints And Compliance" at 10:30 a.m. Sept. 11.

Musical political satirists at the Capitol Steps will poke fun at everybody in the election year sweepstakes when they entertain following the 3 p.m. Sept. 9 keynote speech by noted trend forecaster Faith Popcorn, who will offer attendees a look at how recent and current consumer trends might affect

WASHINGTON ROUNDUP

radio.

HA, HA, SAYS FCC, PAY UP

After KHTK St. Louis got hit by a storm in the spring of 1991 and its tower was damaged, the station staff developed a "joke" announcement that ran four times a day asking listeners to send in \$1 to rebuild the tower—supposedly also fictitiously damaged by other disasters—and to save the jocks' jobs.

In reality, the repairs for the tower came from insurance and the station planned to send any monies that came in from gullible listeners

to local charities, which it did to the tune of \$98. Station management didn't bother to explain further what it described to the FCC as the "lighthearted way of poking fun at the disasters that befell the station."

After a complaint was lodged against the station, however, the FCC didn't find the joke funny. "We do not accept your argument that the announcement was a joke and find that you have apparently violated Section 1343 of Title 18 of the U.S. Code," said the commission as it fined the station \$2,500 for fraud. The FCC added it could have levied a \$12,500 fine under new rules, but gave the station a break because the "violation was minor."

3 FINED FOR LOTTERY VIOLATIONS

The FCC also continued to fine stations for lottery violations. The latest are Las Vegas stations KMZQ, KTNV, and KVBC. All three cases involved giveaways connected with sponsors and not station-organized lotteries. In each case, the stations maintain the events were not lotteries. However, the FCC levied fine notices of \$12,500 apiece, finding it could not conclude there was not an element of consideration in each case.

The stations have 30 days to convince the FCC that the fine should not be imposed.

MISTRIAL IN SHARP CASE

Former FCC general counsel Stephen Sharp, who also sat as an unconfirmed Ronald Reagan appointee commissioner from October 1982 to June 1983, walked away from a district court trial and charges of sodomy when the judge dismissed the case after the jury could not come to a verdict. In November, Sharp still faces prosecution in two cases of alleged sexual misconduct with teenage boys while he was a youth soccer coach in the Washington area during his FCC years.

FCC OWNERSHIP-RULE CHANGES

(Continued from page 68)

compared with keeping the 25% audience cap, which some had favored eliminating altogether.

"Broadcasters were using [the] Arbitron [complaint] as a reason to get rid of the 25% caps," says Gammon. "I think it was used as a red herring to try to cut the [25%] caps off at the knees."

Granum's McCord calls the 25% cap "unnecessary, but it's certainly not worth fighting over. How many businesses do you think that will really affect?" he says.

Other broadcasters are confused about just what criteria the commission will now accept to determine audience shares. ABC's Arcara says, "It's not clear to me what they're using. I think they've made it unnecessarily complicated."

CIRCLING THE MARKETS

Most broadcasters agree the new rules will result in a dramatic increase in station trading activity. Since the new ownership limits were first proposed in March, Gammon says "all the corporate owners have generally been listening to their FCC counsel, and circling their markets and deals like an airplane, and now they'll start to consider taking steps . . . You'll see a whole bunch of entrepreneurial signings."

Granum will likely be among those groups engaging in entrepreneurial signings. McCord says he and his partners were "frankly waiting to see what the rules looked like. We didn't want to waste a lot of legal time doing deals that might get unwound. [Now] we'll be looking at second stations in all of our markets."

But the jury is still out on the long-term impact on the practice of local marketing agreements. On that issue, the FCC concluded at the Aug. 5 meeting that "the few petitioners calling for more stringent requirements on stations engaging in time brokerage agreements raised no new arguments to support reconsideration of the time-brokerage restrictions."

As a result, Gammon says LMAs will primarily be used now as "short-term financing measures" until a group can raise the cash to buy a station outright. "There will be quite a few [deals structured as] LMAs to closing," he says.

McCord predicts that "over time LMAs will fade away. They were a very temporary solution to the extreme problem the industry had, and not a very good solution."

NETWORKS & SYNDICATION

(Continued from page 68)

music by the group Sept. 5-7. Also that weekend, WW1 offers "One Hit Wonders," a 12-hour look at more than 200 artists of the '50s, '60s, and '70s with only one hit song.

Unistar Radio Networks is set to broadcast the 90-minute "Stevie Won-

der, Vol. 14 Of The Sixties Legends Series" Aug. 21-23; and "The Beatles, Vol. 15 Of The Sixties Legends Series" Aug. 28-30.

American Urban Radio Networks began its broadcast of "The White House Report" to 213 affiliates on its

Urban Public Affairs Network, and "Straight Up With Bev Smith" July 6.

Quarterdeck Office Systems is now the national underwriter of the syndicated countdown show "Classical Countdown," which is based on Billboard's classical albums charts. It is now called "Quarterdeck Classical Countdown" . . . Interview Network International has been named by Sound & Stations as the exclusive distributor for "The European Hit Survey."

Children's Broadcasting Corp. will launch the Children's Satellite Network Oct. 1. Its flagship station, WWTC Minneapolis, is the only 24-hour radio station for children. The target audience is 2-12-year olds and their parents. Bill Barnett has been appointed president of the network and will be based in Los Angeles. Barnett was formerly president of Barnett-Robbins Enterprises, a division of MCA.

Former KRLV Las Vegas VP/GM Ken Sutherland joins Unistar as Western regional manager . . . Brian Cady has been upped from manager, administration, to director, administration, at CBS Radio Networks.

Movie Reviews Take Urban Twist

New Programs Offer Fresh Perspective

LOS ANGELES—Two new syndicated movie-review programs emphasizing the African-American perspective of films have surfaced recently. American Urban Radio Networks' "Coming Soon" debuted July 13 on that network's 215 affiliates. And "Marquita's Movies," a spinoff of American Creative Entertainment's black radio drama "Grand Boulevard," is being shopped to urban stations for a fall debut. "Grand Boulevard" is on six stations, including WJPC Chicago.

"Marquita's Movies" and "Grand Boulevard" creator/producer Tony Green says the idea for a movie-re-

view show like this stems from his dissatisfaction with movies aimed at a black audience that have few or no blacks in them.

"Coming Soon" host Lorraine Turner says she, too, feels the lack of an African-American presence in many movies. That, along with black stereotypes, needs to be brought up via shows like these, she says.

Turner will review current films in the 2½-minute daily "Coming Soon." Marquita, a character played by Cynthia Maddox on "Grand Boulevard," will review current and classic films in the five-minute weekly program.



Peebles Ponders. Nia Peebles awaits the big question from morning man Jay Kelley of KDON Monterey, Calif. It all took place backstage at the station's "Summerblast '92."

Hits! in Tokio

Week of August 2, 1992

- ① I'll Be There Mariah Carey
- ② This Used To Be My Playground Madonna
- ③ Good Stuff The B-52's
- ④ Blue Days The Jazzmasters
- ⑤ Runaway Deee Lite
- ⑥ The Best Things In Life Are Free Luther Vandross & Janet Jackson
- ⑦ Don't You Worry 'Bout A Thing Incognito
- ⑧ Too Funky George Michael
- ⑨ Come Into My Garden Hanne Boel
- ⑩ The Doo-Bop Song Miles Davis
- ⑪ Damn I Wish I Was Your Lover Sophie B. Hawkins
- ⑫ Am I The Same Girl Swing Out Sister
- ⑬ Do It To Me Lionel Richie
- ⑭ You Won't See Me Cry Wilson Phillips
- ⑮ What You Do To Me Al Jarreau
- ⑯ Wishing On A Star The Cover Girls
- ⑰ Giving Him Something He Can Feel En Vogue
- ⑱ Love Is Holy Kim Wilde
- ⑲ Set Your Loving Free Lisa Stansfield
- ⑳ Lady Killer Nicky Holland
- ㉑ Restless Heart Peter Cetera
- ㉒ The One Elton John
- ㉓ A St Tropez Clementine
- ㉔ The Rhythm Mari Wilson
- ㉕ It's Probably Me Sung & Eric Clapton
- ㉖ Jump Kris Kross
- ㉗ Move Me No Mountain Soul II Soul
- ㉘ Blue Angel Al Jarreau
- ㉙ Paradiso Fabian
- ㉚ Make It On My Own Alison Limerick
- ㉛ Late Clementine
- ㉜ Don't Talk Just Kiss Right Said Fred
- ㉝ Just Another Day Jon Secada
- ㉞ Secret Story Pat Methery
- ㉟ Show Me The Night Workshy
- ㊱ Uh Huh Oh Yeh Paul Weller
- ㊲ Not Gonna Change Swing Out Sister
- ㊳ Everytime We Touch Maggie Reilly
- ㊴ Serenade Entre Nous Fabian
- ㊵ Mambo Azucar Moreno
- ㊶ Rock You Gently Jennifer Warnes
- ㊷ Just For Tonight Vanessa Williams
- ㊸ Woman In Love 10cc
- ㊹ Strawberry Letter 23 Tavin Campbell
- ㊺ The Hunter Jennifer Warnes
- ㊻ Helluva Brotherhood Creed
- ㊼ Still In Love With You Meli'sa Morgan
- ㊽ Jam Michael Jackson
- ㊾ Grace In Gravity The Story
- ㊿ Brazilian Wedding Song The Isley Brothers

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WPOC 93.1 Baltimore	Bob Moody	FM 100 KILT Houston	Rick Candea	95.5 WPGC Washington, D.C.	Jay Stevens	KPLX 99.5 Dallas	Bobby Kraig
WZO 94.5 FM Boston		104 KRBE Houston	Steve Wyrostok	EAGLE 106 Philadelphia	Brian Philips	COUNTRY 92.5 Hartford	Johnny Michaels
all hit 97.1 KROL Dallas	Joel Folger	Power 106 FM Los Angeles	Rick Cummings	MIX 107.3 Washington, D.C.	Lorri Palagi	FOX Detroit	Chuck Beck
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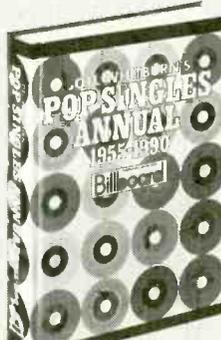
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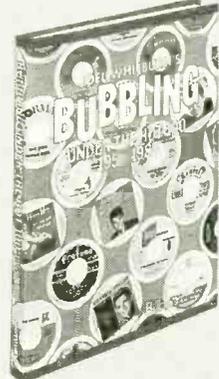
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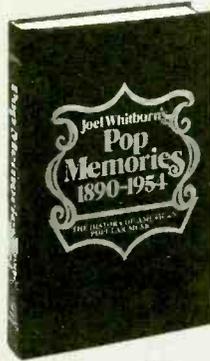
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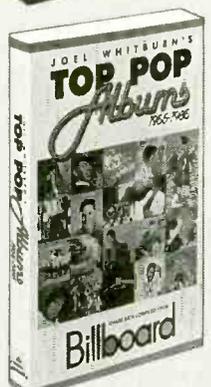
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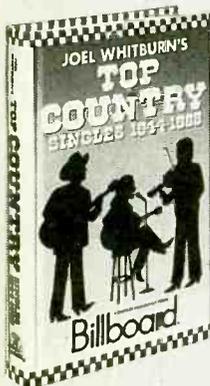
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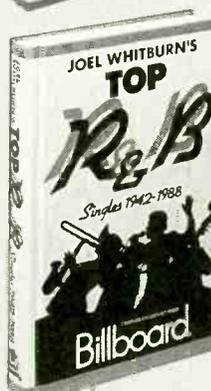
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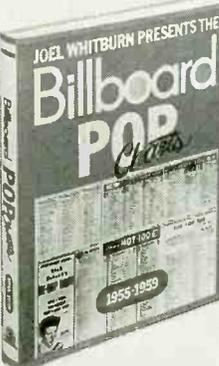
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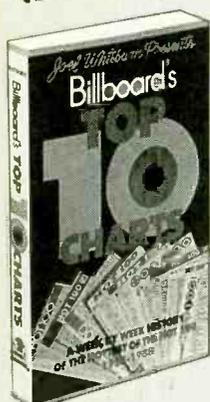
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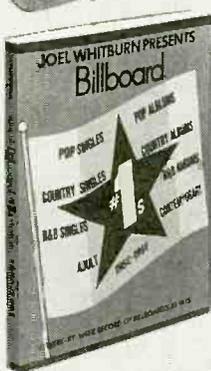
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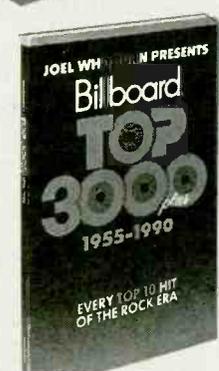
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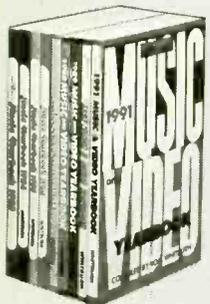
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Single Reviews

EDITED BY LARRY FLICK

POP

► RHYTHM SYNDICATE I Wanna Make Love To You (3:59)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: C. Sturken, E. Rogers
PUBLISHER: not listed
REMIXER: Bobby Konders
Impact 2315 (c/o Uni) (cassette single)

Band that stirred up top 40 action last year with "P.A.S.S.I.O.N." is back with a bottom-heavy jam that infuses dancehall nuances with a funk-fortified beat and a fluffy, contagious pop melody. Surprisingly original and refreshing cut deserves to glide onto playlists at several formats out of the box. Those with more than a fleeting interest in reggae will dig Bobby Konders' lively remix.

► JUDE COLE Start The Car (no timing listed)

PRODUCERS: Jude Cole, James Newton Howard
WRITER: J. Cole
PUBLISHERS: EMI-Blackwood/Colesian, BMI
Reprise 18793 (c/o Warner Bros.) (cassette single)

With his fine 1990 set, "View From 3rd Street," Cole quietly churned out one delicious pop/rock single after another. The title cut from his new album holds promise of catapulting him beyond his previous top 40 success and straight into the top 10. Chugging, horn-framed rocker is fueled with an instantly catchy chorus, and strong guitar/rhythm interplay.

FIREHOUSE When I Look Into Your Eyes (4:00)

PRODUCER: David Prater
WRITERS: C.J. Snare, B. Laverly
PUBLISHERS: Sony Tunes/Wocka-Wocka; ASCAP
Epic 74440 (c/o Sony) (cassette single)

Pop/metal band unleashes its romantic firepower with a big play for power-ballad fans. Fittingly, the song features a big synth sound and some big emotional guitar solos. Though a bit purple in the prose department, healthy Hot 100 debut last week hints that this cut might tug the heartstrings of top 40 listeners.

★ GIGGLES He Said, She Said (3:52)

PRODUCER: Charlie "Rock" Jimenez
WRITER: C. Jimenez
PUBLISHERS: Charlie Rock/It's The Time, BMI
Cutting 264 (cassette single)

New York-based freestyle siren follows "What Goes Around Comes Around" with an equally appealing Latin-dance ditty. Her frail-but-charming voice pops over a kickin' groove coated with a slick pop sheen that will keep crossover and top 40 radio interest budding. Remixes empower track with notable club potential. Look for Giggles' debut album, "He Loves Me . . . He Loves Me Not." Contact: 212-567-4900.

COREY HART Always (4:26)

PRODUCER: Richard Perry
WRITER: C. Hart
PUBLISHERS: Corey Hart/Liesse, ASCAP
Sire 18778 (c/o Warner Bros.) (cassette single)

It's a shame more people haven't chosen to investigate Hart's tasty "Attitude & Virtue" album. With luck, this rhythmic pop ballad will change that. His distinctive phrasing adds dimension to romantic lyrics, and holds firm against the track's shuffling beat. A cut above typical power ballads, this would fit nicely within both top 40 and AC formats.

★ CLUBLAND FEATURING ZEMIA HAMILTON Hypnotized (4:13)

PRODUCERS: Eric Kupper, Clubland
WRITERS: Z. Hamilton, V. Ingrosso
PUBLISHER: Madhouse, BMI
REMIXER: Peter "Ski" Schwartz
Great Jones 537617 (c/o Island) (cassette single)

Fab Euro-dance act continues to issue exemplary pop/housers, deftly embellishing hard beats with cool and radio-friendly melodies. Of course, the shining light of any Clubland cut is Zemia Hamilton's formidable vocal capability; she soars and softens at whiplash speed. Skip the incongruous techno mix, and stick with the virtually flawless album edits.

AUTO & CHEROKEE Taste (4:47)

PRODUCERS: Keith Cohen, Auto & Cherokee
WRITERS: Auto & Cherokee
PUBLISHER: not listed
REMIXER: Steve Peck
Morgan Creek 26002 (cassette single)

Charismatic husband/wife team shimmies its way through a familiar-yet-sexy pop/funk jam. Breathily, Prince-like vocals and syncopated beats are tailor-made for top 40 and urban playlists. Programmers are advised to pass on the bland and generic dance remixes, and go directly to the album version.

TRY'N'B Tell Me Where It Hurts (4:05)

PRODUCER: Frank Farian
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
RCA 62342 (c/o BMG) (cassette single)

Producer Frank Farian, aka the man behind Milli Vanilli, unveils his latest project: a chirpy act that tweets its way through a sugary pop tune. Male/female vocal tradeoff lacks the personality to push it over the top, though Farian has created an appealing rhythm base that might spark minor top 40 play.

JOHN PAGANO Let's Get To It (4:15)

PRODUCER: Nick Mundy
WRITERS: A. Armato, N. Mundy
PUBLISHER: not listed
MCA 2004 (c/o Uni) (cassette single)

Thanks to Pagano's considerable vocal ability, this otherwise bland and formulaic pop/jack affair rises above the competition with radio possibilities. Track could use a more imaginative remix to push it over the top, though some crossover programmers are likely to extend a welcoming hand, regardless.

BALLS (I'm A) Boy Watcher (3:17)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: Drive-In
Now 1292 (cassette single)

Genre-bending take on the '60s-era nugget "(I'm A) Girl Watcher" will jolt some with its swaggering gay male rapping. Go beyond its initial shock value and you'll find a kickin' hip-hopper, fueled by clever rhymes and thick harmonies. A portion of the profits from this single will be donated to AIDS Project Los Angeles. Contact: 213-851-2254.

R & B

► AL B. SURE! Right Now (4:20)

PRODUCERS: Al B. Sure!, Kyle West
WRITERS: Al B. Sure!, K. West
PUBLISHERS: Al B. Sure! Industries, Willane, ASCAP
Warner Bros. 18845 (cassette single)

On this first peek into Al's third outing, "Sexy Versus," he displays a somewhat more mature vocal style. Overall, though, the song doesn't stray from the formula that has made him one of the R&B community's leading Romeos: a slow and grinding groove, covered with richly

NEW & NOTEWORTHY

CHARLES & EDDIE Would I Lie To You? (3:40)

PRODUCER: Josh Deutsch
WRITERS: M. Leeson, P. Vale
PUBLISHER: Virgin Songs, BMI
REMIXERS: Dave Way, Smash Hunter, Joe "The Butcher" Nicolo, Ben Wolf & Andy Dean
Capitol 15879 (c/o CEMA) (cassette single)

Male duo is quickly picking up pop radio adds with this delightful twirl into retro-R&B territory. Rich lead vocals are supported by Motown-styled harmonies, rumbling Hammond organ fills, and an insinuating, live drum beat. A variety of remixes take the song through a number of twists and turns, which should help in getting airplay at AC and urban radio. Be aware of their forthcoming debut album, "Duophonic."

layered backing vocals, and oh-so-seductive bedtime lyrics. An urban smash upon impact, posters would be wise to take note of this track, too.

► TYLER COLLINS It Doesn't Matter (4:09)

PRODUCERS: Andres Levin, Camus Celli
WRITERS: S. Garrett, C. Celli, A. Levin
PUBLISHERS: Virgin Songs/Boneless, BMI; Virgin/Cool
Banana/Black Chick/WB, ASCAP
RCA 62325 (c/o BMG) (cassette single)

At long last, the campaign in support of Collins' highly touted second album, "Tyler," is about to kick in. She is a sparkling presence within a languid R&B/funk setting, ably produced by Andres Levin and Camus Celli. An unshakable chorus wafts over a pronounced beat that is spare enough to focus on Collins' pretty alto. A pure delight.

► EUGENE WILDE Special Feelings (4:13)

PRODUCER: George Duke
WRITER: E. Wilde
PUBLISHER: not listed
MCA 2340 (c/o Uni) (cassette single)

You can always count on Wilde to deliver the goods, and this first single from his new "How About Tonight" set is no exception. He adds depth to an otherwise standard-issue R&B love song. Producer George Duke smartly keeps the track from falling into a vat of overwrought clichés. Cool for urban-ites and AC pundits as well.

★ MILIRA Three's A Crowd (4:10)

PRODUCER: Lemel Humes
WRITER: N. Calhoun Jr.
PUBLISHER: not listed
Apollo/Motown 631068 (c/o PGD) (cassette single)

With each successive release, Milira proves herself as a diva with a vocal force and emotional range that few can match. And yet, she is still without the high level of consumer and critical appreciation she deserves. On this "other woman" slow R&B jam, she bypasses the trap of playing the victim, opting instead to give the lyrics a strong, almost defiant attitude. One of the jewels that comprises the current "Milira Back Again" set.

M&M Get Ta Know Ya Betta (4:11)

PRODUCERS: Down Low Productions
WRITERS: D. Guppy, M. McClurkin
PUBLISHERS: Down Low/Marsha Mack's, BMI
Atlantic 4691 (cassette single)

Female duo cuts loose with street-hip panache inside a sunny R&B environment. Festive, shoulder-shaking jam evokes memories of '70s-era disco/funk à la Stephanie Mills, et al. Radio programmers will be lured initially by the finger-waving chat/rap break in the middle, as well as the track's chunky beats.

WENDY MOTEN Step By Step (3:24)

PRODUCERS: Troy Taylor, Charles Farrar
WRITERS: T. Taylor, C. Farrar
PUBLISHERS: Kharatroy/B. Black/Chrysalis, ASCAP
REMIXER: Ben Grosse
EM/ERG 50394 (c/o CEMA) (cassette single)

If it weren't for Moten's sassy and comfortable style, this color-by-numbers pop/jack jumper would simply fade into the background. A more imaginative remix to match her fun performance would increase track's chances of success. As it stands, it will likely be a tough, uphill battle. Still, Moten is a talent to keep an eye on.

COUNTRY

DON WILLIAMS Catfish Bates (2:28)

PRODUCER: Allen Reynolds
WRITER: A. Harvey
PUBLISHERS: EMI U Catalog/Big Ax, ASCAP
RCA 62317 (c/o BMG) (7-inch single)

Williams paints a droll and affectionate portrait of the aptly named title character.

DARRYL & DON ELLIS No Sir (3:51)

PRODUCER: James Stroud
WRITERS: S. Dean, B. Montana, D. Ellis
PUBLISHERS: Tom Collins/Music Corp. of America. Brand

New Town, BMI/Midnight Crow, ASCAP
Epic 74454 (c/o Sony) (cassette single)

A young man reveals his feelings for and commitment to a young woman during a chat with her father. Such a realistic picture is painted that this listener got butterflies during the boy's dialog. Sweet, sensitive, and innocent.

DANCE

► RYUICHI SAKAMOTO Heartbeat (6:05)

PRODUCER: Ryuichi Sakamoto
WRITERS: R. Sakamoto, J. Cohen, S. Tomeii
PUBLISHERS: Kab/Virgin/Penzafire, ASCAP
REMIXERS: Satoshi Tomeii, Patrick Dillet, Ryuichi Sakamoto
Virgin 12697 (c/o CEMA) (12-inch single)

Composer/producer/musician previews his third album of the same name with a luscious, New York-fashioned deep-houser. Lead vocals by Dee Dee Brave shimmer and glisten over a groove that is textured with jazz-spiced piano lines, sweeping rhythms, and percolating percussion breaks. Flip the record over and check out Sakamoto's collaboration with David Sylvian on "Heartbeat: Returning To The Womb," a sullen, ambient tune. A massive club hit is in the offing.

★ BAHAMEN Back To The Island (7:00)

PRODUCER: Kendall Stubbs
WRITERS: R. Butler, E. Rolle
PUBLISHERS: Baha Men Entertainment/Kallman, BMI
REMIXER: Tommy D
Big Beat/Atlantic 4679 (12-inch single)

World-beat band courts club DJs with bright and cheery dance track. Lighthearted incantations are gleefully chanted, while Caribbean horns and understated guitars swirl about. A left-of-center treat that will work best with DJs who aren't afraid to stray from the same old house or techno sound.

DSK I'll Keep Holdin' On (6:32)

PRODUCERS: DSK
WRITERS: L. Julian Davis, J. Stone, P. Klein
PUBLISHER: not listed
REMIXERS: Eric Kupper, Mohamed Moretta
Active 8620 (c/o Elektra) (12-inch single)

Producer-driven act switches labels for this disco-framed houser. Nothing earth-shattering here, just a peppy jam with a sing-along chorus and an attitudinal lead vocal that apes Sarah Vaughan and Eartha Kitt. Not every track has to change the world, it just has to make you wanna dance—and this one certainly does.

★ BAS NOIR Shoo-B-Doo (6:05)

PRODUCERS: Kern Chandler, Dee Dee Brave
WRITERS: K. Chandler, M. Bivins, M. Ridley
PUBLISHERS: Mamma's Boy/Black Stockings, ASCAP
REMIXERS: Kern Chandler, Dee Dee Brave, Tony Humphries, Ben Mays
Atlantic 1871 (12-inch single)

It's a shame more people have not been enlightened to this femme duo's delicious debut album, "Ah . . . Bas Noir!" A slew of New Jersey-fashioned deep-house remixes of this body-invading twirler could possibly change that. Powerful lead vocals are supported by a wriggling bass line, and saloon-style piano playing. Break a sweat.

D.O.P. Groovy Beat (5:22)

PRODUCERS: Hurry, Swain
WRITERS: Hurry, Swain
PUBLISHER: not listed
Guerrilla/Tribal America 13865 (c/o CEMA) (12-inch single)

Trance-like hard-houser has been a hit among club DJs here and abroad on U.K. import for a while now. One new mix by the act will keep those folks in line a little longer, while others will revel in all four versions of a track that balances a staccato electro beat with hypnotic vocal patches, and pulsating synth passages.

AC

LINDA RONSTADT Frenesi (3:30)

PRODUCERS: Peter Asher, George Massenburg
WRITER: A. Dominguez

PUBLISHER: Peer International, BMI
Elektra 8626 (cassette single)

La Ronstadt previews an upcoming collection of mambo-style tunes with a squeaky-clean ditty that will open the genre up to middle America—though purists may chuckle at the homogeneity of this outing. We can't help but wonder what's next on her increasingly cultured musical agenda. Aye poppi!

ROCK TRACKS

► WARRANT Machine Gun (3:43)

PRODUCER: Michael Wagener
WRITER: J. Lane
PUBLISHER: Virgin Songs, Dick Dragon, BMI
Columbia 4685 (c/o Sony) (CD promo)

Headbangers return with their most aggressive single in some time. Producer Michael Wagener tightly weaves together intricate guitar leads, rumbling rhythm chords, and a well-shaded vocal by Jani Lane. May be too hard for fans at top 40, though album rockers will herald what is clearly the band's strongest entry to date. Look for group's new album, "Dog Eat Dog."

► SUZANNE VEGA Blood Makes Noise (2:28)

PRODUCER: Mitchell Room
WRITER: S. Vega
PUBLISHERS: WB/Wafersongs, ASCAP
A&M 8018 (c/o PGD) (cassette single)

DNA's 1990 dance remix of "Tom's Diner" has apparently had a profound effect on Vega, who momentarily eschews the folk vibe of previous recordings to create this rhythmic rocker. Instrumentation is joltingly industrial, while Vega's icy delivery of intriguing, cryptic lyrics is fed through a voice-altering filter. An excellent entry for alternative formats, while sophisticated posters are advised to take heed, too.

THE MIGHTY LEMON DROPS Into The Sun (2:55)

PRODUCERS: Nick Robbins, The Mighty Lemon Drops
WRITER: D. Newton
PUBLISHER: Unlisted
Sire/Reprise 5574 (CD Promo)

Although not as intense as its title might suggest, this tune is still worthy of alternative radio programmers' attention. Band stacks some nice harmonies atop weighty guitars, and throws in some noise to keep things slightly off-balance.

MARY'S DANISH Leave It Alone b/w Underwater (4:02/3:33)

PRODUCER: Peter Asher
WRITERS: Mary's Danish
PUBLISHERS: Deep Blue Funk/Dibertdad/Drummer Boy/Maudi/McFuzz/Spinning Avenue/Music Corporation of America, BMI
Morgan Creek 0028 (CD single)

Double-A-sided single finds alternative band exploring its heavier side and achieving favorable results. Oddly, the songs here seem of slightly different genres. Punky metal riffs and heavy harmonies will land "Leave It Alone" squarely at modern-rock outlets. "Underwater," meanwhile, veers toward album-rock territory, staking out ground somewhere between X and Heart. Production lends a particular clarity to percussion and guitars.

RAP

LORDS OF THE UNDERGROUND Psycho (3:59)

PRODUCER: Marley Marl
WRITERS: A. Wardrick, D. Kelly, M. Williams
PUBLISHER: Marley Marl; ASCAP
Pendulum 66383 (c/o Elektra) (cassette single)

Droning chants and laid-back beats are the backbone for raps that name-check Bam-Bam ("the kid from Bedrock"), Obi Wan Kenobi, and Cypress Hill. The slightly scary, whispered chorus of "Psycho, psycho" is catchy but overshadowed by wordy verses.

New York Stations Cling To Spring Positions; Leichtman Deals WLW A Blow; Cruise News

IN THE FIRST post-spring-book Arbitrends, the top-five stations in New York remained in position. WRKS was up 5.6-5.8 from the book, WLTV was flat at 5.2, WCBS-FM dipped 5.0-4.8, WXRK (K-Rock) rose 4.5-4.6, and urban WBLS was up 4.3-4.5.

The race between top 40 rivals WHTZ (Z100) and WPLJ got even closer as Z100 dipped 4.0-3.7 and WPLJ inched forward 3.1-3.3. WQHT (Hot 97) was off 3.6-3.4. AC WMXV continued its slide, dipping 3.8-3.7. WNEW-FM was up a bit 3.1-3.2, WYNY was flat at 2.8, and WQCD was up 2.2-2.3.

In Los Angeles, KOST remained on top with a 5.0-5.6 rise. Also up were KABC (4.4-4.7), KPWR (4.2-4.3), KRTH (4.1-4.3), and KKBK (3.8-4.1). KIIS dipped 4.5-4.1 from the book, tumbling from second to sixth place in the market. Also off was Spanish KLVE (4.4-4.0). KLSX was flat at 3.3, and morning man Howard Stern held at 5.3.

In Chicago, market leader WGN dipped into second place moving 7.6-6.8. WGCI-FM took the lead in the trend, but was off 7.3-7.2. Rounding out the top five were WBBM-FM (5.7-6.1), WUSN (5.5-4.9), and WVAZ (4.4-4.6).

BITS: SECOND-HAND SMOKE

Anti-smoking crusader **Ahron Leichtman** has filed a civil suit against WLW Cincinnati, parent **Jacor Communications**, and WLW talk hosts **Andy Furman** and **Bill Cunningham** following an incident in which Furman allegedly blew cigar smoke in Leichtman's face during an on-air interview with Cunningham, according to the [Cincinnati] Post. The suit claims Leichtman was "assaulted" by second-hand smoke. Cunningham is quoted in the paper as saying "the whole purpose of that alleged act was to theatrically demonstrate in a dramatic way the evils of smoking."

In other smoking news, when a fire in a nearby building forced the evacuation of WZLX Boston, crosstown WMJX made its AM studio available for the station to broadcast from for the remainder of the day.

From "The Towering Inferno" to "The Poseidon Adventure" ... WYNY New York MD **Del De Montreux** and many of the station's listeners were among the 1,200 passengers on the Queen Elizabeth II ocean liner when it ran aground Aug. 7 off Newport, R.I. De Montreux was hosting the station-sponsored "country cruise on the QE2." Two grand-prize winners were traveling on the station's bill. Other listeners had booked their own passage. Also on board was country star **Kris Kristofferson**, who had been hired to entertain on the cruise. Despite the mishap, the station is planning another country cruise in September. There were no injuries in the Aug. 7 incident.

Rush Limbaugh and syndicator **EFM Media Management** are launching "The Limbaugh Letter," a monthly newsletter that will include commentary from Limbaugh, highlights from his show, his most quotable quotes, photos, and cartoons. It premieres next month. **Diana Schneider**, previously senior staff writer at Reader's Digest,

will edit the newsletter.

PROGRAMMING: DREAM TEAM

Veteran programmers **Randy Kabrich** and **Bob McNeill** join **Alan Burns & Associates** as consultants to complete what Burns is calling his "dream team." McNeill will handle soft AC and country clients. Kabrich will do hot AC and top 40, and both will consult oldies stations. McNeill was last VP/programming for **Viacom Broadcast Group**.

WKSZ (Kiss 100) Philadelphia PD **John Jenkins** is out and APD **Eric Johnson** has been upped to PD. Also,



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

the station has retained consultant **George Burns** of Burns Media ... **KLTR** Houston PD **Ed Scarborough** (713-579-1586) exits. No replacement has been named.

Bill Fink, last at **KWMX** Seattle, joins **KJJO-FM** Minneapolis as PD, replacing acting PD **Mike Stapleton**. Fink is looking for an entire air staff for the station's new country format. The AM, which is currently Business Radio Network, will simulcast the country format.

Jim Robinson, last PD at **WHPT** Tampa, Fla., joins **KTCZ** Minneapolis in that capacity, last filled by **Lin Brehmer**. **KTCZ** MD/acting PD **Jane Fredricksan** is upped to APD/MD. **WHPT** MD/morning man **Bob Cummings** becomes interim PD.

KYGO-FM Denver PD **John St. John** has been upped to operations director of the AM and FM. **Chuck St. John**, afternoon personality and former crosstown **KRZN** PD, becomes PD of the FM. **Mark Etchason** joins **KYGO-AM-FM** as creative services director, replacing **Susan Cohig**, who exits radio. He was last marketing director at country **KKCS** Colorado Springs.

WPST Trenton, N.J., PD **Dave Hoeffel** exits for the tipsheet **FMQB**, replacing **Tom Cunningham**, who becomes the Philadelphia local promotion rep for Reprise. **WPST** MD **Michelle Stevens** is upped to PD ... **KRAK** Sacramento, Calif., OM **Don Langford** exits. Former **KNAX** Fresno, Calif., PD/morning man **Brad Chambers** joins **KRAK** as PD.

Kelly McCann has been named PD at **KONO-AM-FM** San Antonio, Texas, replacing **Dave Anthony**, who stays on for afternoons. McCann was last PD at crosstown **KSMG** (Magic 105) ... **WAVZ** New Haven, Conn., flips from adult standards to Satellite Music Network's "Z-Rock."

Former **WYHY** Nashville PD **Louis Kaplan** joins **WGTZ** Dayton, Ohio, in

that capacity, replacing **Kevin Kenney**, who exits for law school. Also, **WEBN** Cincinnati PD **Tom Owens** is now consulting **WGTZ** ... **WAZU** Dayton, Ohio, APD **Brad Hardin** is upped to the long-vacant PD position.

Spanish **KSKQ-FM** L.A. is now **KLAX** and is programming regional Mexican music. Sister **KSKQ** (AM) is now **KXED** ("La Grande") programming pop/contemporary Mexican ... Spanish **KZQQ** Salt Lake City is now country **KRGO** (Cargo), but still programs Spanish from 6 p.m. until 2 a.m.

Following a local marketing agreement with American Media, owner of crosstown country **WUBE**, **WZRZ** (Z-Rock) Cincinnati is now the market's second country station as "The River." It picks up Satellite Music Network's "Country Coast To Coast."

WNEU/WMAG Greensboro, N.C., PD **Paul Johnson** joins crosstown **WTQR** as director of research and product development ... **Sid Mills** joins **WDCK** Richmond, Va., as PD, replacing **Jim Kirkland**. He ran the consultancy **Mills Media Services**.

CHUM Group, owner of **CKWW/CIMX** Windsor, Ontario, which filed several months ago to acquire **CKLW-AM-FM** Windsor, has now filed to swap N/T **CKWW**'s format, calls, and 580 frequency with adult standards **CKLW**'s format, calls, and 800 frequency. The matter will be decided next month.

WERE Cleveland has gone from N/T to all-news augmented by Mutual Broadcasting System and CNN Headline News ... **Tom Liotta** has been named sports director at **KFRC** (Magic 61) San Francisco. He was last with the Associated Press.

Easy **WQWQ-FM** Muskegon, Mich., is now album **WMRR** under its local marketing agreement with crosstown **WSNX**. No PD has been named, but former **WVBF** Boston weekender **Chris Duffy** joins the airstaff.

Dick Bruso becomes station manager at new **Pueblo**, Colo., religious outlet **KGFT**. He was last station manager at **KNUS** Denver. **Jason Hickman** joins as OM/mornings. He was last president of **Prodigal Productions** and P/T at **KRKS** Denver. **John Jennings** joins for afternoons from his post as president of the radio research firm **Sound Decisions**. Former **WSNJ** Vineland, N.J., MD/afternoons **Tommy John Fletcher** joins for nights. Ex-**KLTT** Denver afternoon jock **Jim Young** will do overnights. **Ron Crider**, CEO of **Lodestar** [Radio] Towers, replaces **Bruso** at **KNUS**.

Mike Thomas has been upped from P/T to PD at **WBXQ** Johnstown, Pa., replacing **Tom Stevens**, who exits ... College outlet **WHOV** Norfolk, Va., has upped its power from 1,000 to 10,000 watts.

PEOPLE: KIIS THEM GOODBYE

On the heels of a downward Arbitrend, **KIIS** MD **Michael Martin** exits. Former **KIIS** MD **Brian Bridgeman**, who was last PD at **KHTK** St. Louis, replaces him. Also, night jock **Hollywood Hamilton** exits and has not been replaced.

Howard Stern has finally inked a multiyear agreement to simulcast his morning show on **WNCX** Cleveland be-

newslines...

JIM SEEMILLER, president of **Adams Radio Corp.**, has resigned. Commenting on his tenure at the over-leveraged company, Seemiller said, "I was under water so long I felt like I was scuba diving. I decided I needed some air." His position will not be filled.

MARY CASHMAN, GM at **WBOS** Boston, has resigned. She has not been replaced.

MARTIN RAAB has been upped from VP of marketing for the **Satellite Music Network** to that position at parent **ABC Radio Networks**. He will continue to be based in Dallas. Also at **ABC**, **Darryl Brown** has been upped from group VP of affiliate marketing to senior VP of that department. **Frank Woodbeck**, who was **SMNs** VP of sales, assumes **Brown's** previous duties for the Western region. **Karen Freeman**, formerly director of the **ABC Information Network**, assumes **Brown's** Eastern region duties.

STATION SALES: **KZVE/KXTN** San Antonio, Texas, from **TK Communications** to **Spectrum Broadcasting** for \$12.65 million; **WFTW/WKSM** Fort Walton Beach, Fla., from **Specter Broadcast Corp.** to **New South Communications** for \$1 million; **WLVE** Miami from **Gilmore Broadcasting** to **Paxon Broadcasting** for an undisclosed sum; also on the block, **Paxon's** **WHVE-FM** Orlando, Fla., for \$7 million.

ginning Aug. 31. Current morning man **Skip Herman** exits.

KEGL Dallas APD/MD/afternoon jock **Jimmy Steal** (214-650-0530) exits and is looking for a new opportunity ... Former **WXLC** suburban Chicago MD/afternoon host **Jym Geraci**

joins **WBSB** Baltimore as production director/swing. **Greg Ryan** (aka **Joe Friday**), last morning man at **WAVA** Washington, D.C., joins **WBSB** for nights replacing **Ric Sanders**, who exits.

"YEARWOOD IS SMOKING RIGHT OUT OF THE CHUTE... A NEW AND WELCOMED FRESHNESS."

The Blade, Toledo, Ohio



MUSIC SCENE REAWAKENS IN TROUBLED NORTHERN IRELAND

(Continued from page 1)

achievements of such internationally prominent northern acts as Van Morrison, Them, Gary Moore, the Undertones, Fergal Sharkey, Paul Brady, James Galway, the Irish Rovers, ex-Wings member Henry McCulloch, Stiff Little Fingers, and That Petrol Emotion. Other well-known northerners include Barry Douglas, Phil Coulter, Josef Locke, David McWilliams, Shaun Davey, Mama's Boys, Eurovision winners Dana (1970) and Linda Martin (1992), and members of Moving Hearts, Altan, the Chieftains, Horslips, Thin Lizzy, and the Commitments.

LEADING THE WAY

It's anybody's guess who will be next to break through on a large scale, but the choice is wide. Leading the way are Therapy?, which recently signed a worldwide deal with A&M; Ghost Of An American Airman, which is signed to Hollywood Records in the U.S.; the Devlins, which has a U.S. deal with Capitol; and the 4 Of Us, which is signed to Sony worldwide.

Other contenders include Four Men And A Dog, Energy Orchard (formerly signed worldwide to MCA), Rob Strong (whose career has been boosted following the role of his son, Andrew, in "The Commitments"), the Saviours, Brian Kennedy, Andy White, Four Idle Hands, Chimera, Awaiting Analysis, Flying Saucer Cult, Alumni Feedback, Not Freudian, the Catchers, James Maddock, Non-Stop Yellow, Sweet Mary Jane, and Where The Heart Is. Three Northern Ireland bands—the 4 Of Us, Four Idle Hands, and Tiberius Minnows—were represented on this year's 19-track Irish industry CD, which was circulated at the New Music Seminar in June.

Songwriters from Northern Ireland also have gained notice outside their homeland. The most successful in recent years is Roma Ryan, Enya's co-writer and co-manager (with husband, Nicky Ryan). She now lives in Dublin.

Another Dublin resident from the north, Paul Brady, who has earned praise from Bob Dylan among others, was voted Irish songwriter of the year a few months ago. Apart from recordings by Tina Turner, Santana, and Dave Edmunds, Brady contributed two songs, including the title track, to Bonnie Raitt's Grammy-winning "Luck Of The Draw."

Also, Marc Almond's revival of writer David McWilliam's best-known composition, "Days Of Pearly Spencer," was a major U.K. hit this year.

All of these artists and writers have their roots in a vibrant scene energized today by the kind of grit, determination, and contagious enthusiasm that fired the early garage bands and punk rockers.

Dave Sinton runs the annual 20-band festival, Belfast Rocks Again, and promotes showcase nights at Belfast's 500-capacity Limelight. He also manages Ghost Of An American Airman and Four Idle Hands.

Sinton, who works from a van in his back garden ("I had to move out of the house because the bands rehearse there and make demos in a 16-track studio"), thinks the Northern Irish troubles have bred



As A&R scouts from the major labels turn their attention once again to the music scene in Northern Ireland, audiences in other markets have been introduced to such bands as Ghost Of An American Airman, above, whose U.S. debut was released earlier this year by Hollywood Records; the 4 Of Us, top left, which is signed to Columbia Records for the U.S.; and Energy Orchard, bottom left, which until recently was on MCA Records in the U.S.

"a huge diversity of music. We haven't had a band of the stature of U2, so there's nobody young bands have to emulate and become U2 soundalikes.

"They've been left alone to do what they felt like doing, and I think we're a little bit ahead of the south, musically.

"While the troubles go on, most people try to get by and do the ordinary things—getting a job, finding a house, buying a car. The troubles are not the priority people throughout the rest of the world think they are."

Of the hundreds of Northern Ireland bands, perhaps 70 are working regularly. Sinton finds that "everybody is enthusiastic about their music. Nobody is just going through the motions. For most bands, it's outside their wildest fantasy that a record company would ever talk to them."

GHOST'S STORY

Ghost Of An American Airman returned home on July 26, having "tried to show a brighter side to Belfast" via 81 gigs around the U.S. in four-and-a-half months. They say they've had "massive support" from Hollywood Records since the U.S. release on March 17 of their album "Life Under Giants" (a reference to two cranes at the Belfast docks).



Sinton is disappointed that some record company personnel are reluctant to visit Northern Ireland but admits there has been a marked change since the first Belfast Rocks festival in 1990, when John Walsh (Phonogram U.K.), Olan McGowan (Sony Ireland), and Tony Smith (Chrysalis U.K.) attended.

"We had about 16 A&R and publishing people at last year's Belfast Rocks Again," he says. "We go out of our way to pick them up from the airport and make them feel welcome. If anybody was in any way intimidated by Northern Ireland, we put them at their ease."

The co-founder of Belfast Rocks is Terri Hooley, dubbed "the guru of Northern Ireland rock'n'roll." He is a child of the '60s who discovered the Undertones and started Belfast's best-known record shop and indie label, Good Vibrations.

Discussing the lack of rock stars from Northern Ireland, he tells you, "It's not that we don't have the talent. I think it's because of the troubles. There used to be 40 of us in the '60s called the Tribe. We used to do our own magazines and run gigs. I'm the only one of them left in Belfast."

"Because of the troubles there's been a major displacement of population from Belfast, more than



The new generation of acts from Northern Ireland aspires to the acclaim achieved by such northerners as Paul Brady, left, and Van Morrison.

from any other European city since the Second World War. They've gone all over the world."

Hooley hears dozens of demo tapes a week and thinks he detects the emergence of a more authentic mode of expression from Belfast.

"There's the start of a new wave of bands. The standard of demos is a lot better now. Many more people are prepared to write about the troubles. Before now, they were

'There's the start of a new wave of bands'

afraid or just wanted to ignore them, and wrote about boy-meets-girl relationships."

MORE THAN MILES APART

Although Dublin and Belfast are only 103 miles apart, there isn't much contact between the northern and southern music industries. But the TV series "Opening Nights," which is jointly produced by one company in the north and one in the south, gives some welcome exposure in the whole of Ireland to bands from both sides of the border.

Many northerners have settled in the south in search of greater opportunities. Among them is Thomas Black, who runs Lime Records for EMI Ireland.

"The main reason I left Northern Ireland is because the center of whatever goes on in Ireland is in Dublin. Bands from the north find it a lot harder to break through, so they have to be very good and very determined."

Black signed the 4 Of Us to Sony and managed them for three years. Now he's working with the Devlins, whose debut will be released here on EMI's Lime imprint. A promo EP on Lime will be out in Ireland and the U.K. this fall, followed by a U.S. album on Capitol next spring.

NEED GREATER CONTACT

Jackie Hayden, director of the

Hot Press seminar, whose speakers have included Terri Hooley and Dave Sinton, would like greater contact between the music industry in the north and south of Ireland.

"We tend to ignore each other. Unfortunately, the north tends to fall between two stools, even the way record companies operate. In some cases, it's serviced from Dublin as part of an all-Ireland distribution; in others, from London, as part of the U.K."

"Northern artists have made less international impact because their opportunities are far less. In Dublin, you have more media activity, more venues, more locally based record companies. Up in the north, Good Vibrations stands out like a beacon. The access to all the things bands need seems to be better in Dublin—or at least there's more of it."

GOVERNMENT FUNDING

There is a considerable difference between the amount of government funding available for pop-music acts in the north and south. For example, the southern Arts Council and the Ireland Fund are financing MusicBase, to be launched in Dublin on Sept. 3. It will be run by musician Keith Donald (Moving Hearts and other acts), who describes it as "an advice and information center modeled on Canada's Foundation to Assist Canadian Talent on Record (FACTOR)."

In contrast, the Northern Ireland Arts Council employs jazz, traditional, and classical music officers, but has no one to look after pop/rock interests.

"There's a certain limit to the budgeting, and the rock and pop industry seems to do extremely well everywhere," says Philip Hammond, director of music and opera for the council.

"If a sponsor came in with 10,000 pounds [\$17,900], it would be tremendous because it's the sort of thing that doesn't get direct funding from the government. Even down south, Keith Donald was originally put into the Arts Council through business sponsorship. Our whole problem with all the arts is we haven't a large enough audience to justify huge expenditure."

Derry O'Brien of the Irish Trade Board (ITB) has worked with Northern Ireland's Local Enterprise Development Unit (LEDU), whose main concern is the development of small industries.

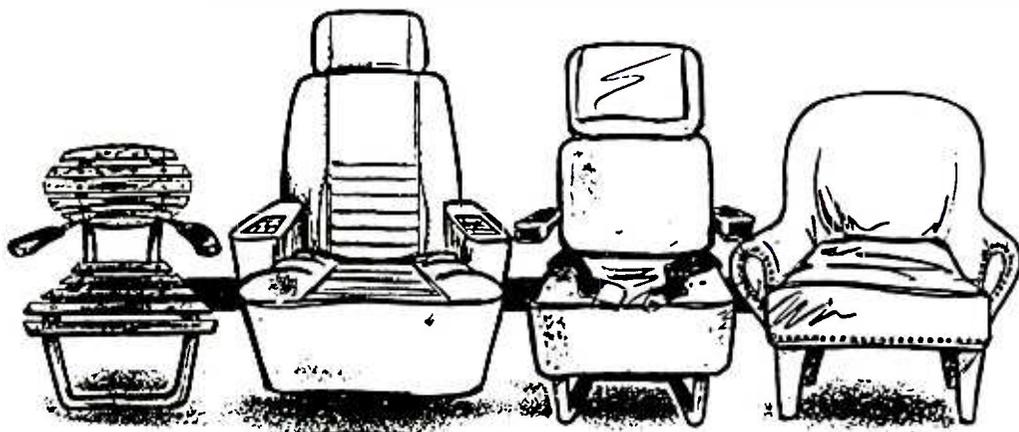
"LEDU supports recording studios in the north, but that's about the extent of their music industry involvement," says O'Brien.

"We would like to work with them on music ventures. We get calls from Northern Ireland distributors and indie labels, asking for assistance. We always try and ensure that the Irish music directory we commission from Hot Press magazine carries as much information as we can get about northern bands and facilities."

"The ITB is considering areas in which we could work with LEDU. So we're actively seeking partnerships in product sectors and other areas to see this business development between the north and south and present a united front for Ireland."

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SACEM Confirms Sony Talks On Central Licensing Pact

PARIS—SACEM president Jean-Loup Tournier has confirmed that the society has been in negotiations with Sony Music Entertainment to conclude a central licensing agreement.

Currently, Sony has a continental European central licensing pact with the Dutch mechanical rights society, STEMRA, initiated a decade ago. This agreement covers international repertoire only; but the SACEM proposal would cover national and international repertoire and would be the first central licensing agreement to do so.

SACEM, the French authors' society, would be able to do this, according to Tournier, because of its association with most European societies in a prototype BEL (European Licensing Bureau) system for which there is a general consensus.

Says Tournier, "Because of the size of the income involved—about \$80 million—the cost of administration can be substantially reduced to a point where SACEM and its affiliated societies can make very important savings. The BEL philosophy is to share these savings with the record producer so that each party gets a

fair proportion of the profits made from the joint venture.

"In the proposal we have made to Sony, the share of the savings would be 2.5% of the total income and the reduced overhead of the SDRM, the mechanical rights division of SACEM, would be 1.1%. This would mean a total commission for SACEM of 3.6%, which compares with STEMRA's 4.25% and GEMA's 5%. I don't see why publishers should object to such a reduced collecting overhead."

Tournier says that because of the BEL concept consensus among most of SACEM's European sister societies, he has their agreement in the matter of including national repertoire in the proposed Sony deal. "We are able to deal with both national and international copyrights because of our sophisticated operation, using just one line of computers," he says. "For every 100 francs due from Sony in mechanical fees, 96.4 francs would go to rights owners."

The SACEM president said he was announcing the terms of the proposal in advance of any agreement being made "to confound malicious allegations that SACEM is offering Sony a 5% discount." **MIKE HENNESSEY**

EUROPEAN CENTRAL LICENSING DEALS

(Continued from page 8)

the handing back of money to record companies which rightfully belongs to the composers and publishers."

De Wit confirms that the deal with EMI, by which MCPS would have licensed the repertoire of British publishers and STEMRA would have been responsible for collection and distribution, had broken down and that no further discussions are scheduled.

Ger Willemsen, managing director of STEMRA, says the society makes no rebate payments to record companies. "I agree with Mr. Tournier that central licensing agreements should be public knowledge—and, to this end, we sent copies of our agreements with PolyGram and Sony to our sister societies. STEMRA is ready at any time to have its figures audited. There are no secret payments to record companies."

However, Willemsen acknowledges that STEMRA bears the expense of computer processing for record companies. "But I would be surprised if the cost of this represented more than three-quarters of a percent of our central licensing income," he says.

STEMRA was the first authors' society to conclude a European central licensing deal—with Sony (then CBS) in 1982. Six years later, it signed a central licensing agreement with PolyGram.

Willemsen says all mechanical royalties collected through its central licensing deals are distributed to rights owners after deduction of 4.25% commission.

GEMA also rejects allegations that it makes kickbacks to the record companies—Warner and BMG—with which it has central licensing deals. "GEMA's fundamental principle where sound-carrier royalties are concerned," says public relations director Gabriel Steinschulte, "is to ensure that

rights owners receive no less than 90% of royalties paid by the record companies.

"GEMA deducts a commission of 10% from royalty income resulting from domestic record sales. But when GEMA-protected repertoire is licensed by a sister society, then that society takes its commission and GEMA forwards the royalties without deducting further commission. In this way, rights owners are assured of 90% of the total mechanical income, whether their repertoire is sold in Germany or abroad.

"Where central licensing is concerned, the commission is also limited to 10%. GEMA takes 5% of mechanical income flowing from abroad under its central licensing agreements and its sister societies also deduct 5% commission before distributing the royalties to member rights-owners."

However, GEMA does make payments to the record companies with which it has central licensing agreements in respect of the data processing that they do on GEMA's behalf. "These expenses are calculated," says Steinschulte, "on the basis of what GEMA would have to pay if the work were done by an independent data-processing company."

Another concern expressed by publishers is that record companies could be receiving disguised kickbacks: for example, by being required to pay mechanicals on only 90 of every 100 records they manufacture, by getting discounted rates for releases with high-cost packaging, or for TV-merchandised albums.

Tournier says it is within the power of BIEM, the European mechanical rights bureau, to demand a general audit of the accounts of authors' societies. "They are our clients, collecting money on our behalf—so we have the right to see the figures," he says.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 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)
			★ ★ NO. 1 ★ ★	
1	2	8	END OF THE ROAD	1 week at No. 1 BOYZ II MEN (BIV 10/MOTOWN)
2	1	15	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
3	3	8	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
4	4	18	JUST ANOTHER DAY	JON SECADÁ (SBK/ERG)
5	5	14	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
6	7	12	MOVE THIS	TECHNOTRONIC (SBK/ERG)
7	6	3	HUMPIN' AROUND	BOBBY BROWN (MCA)
8	9	13	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
9	11	14	KEEP ON WALKIN'	CECE PENISTON (A&M)
10	10	18	IF YOU ASKED ME TO	CELINE DION (EPIC)
11	14	20	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
12	15	14	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
13	12	18	COME & TALK TO ME	JODECI (UPTOWN/MCA)
14	17	11	TAKE THIS HEART	RICHARD MARX (CAPITOL)
15	8	13	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
16	19	8	THE ONE	ELTON JOHN (MCA)
17	20	8	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
18	13	12	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
19	21	9	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
20	23	9	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
21	18	11	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
22	27	4	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
23	25	6	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
24	29	8	I WANNA LOVE YOU	JADE (GIANT)
25	16	14	WISHING ON A STAR	THE COVER GIRLS (EPIC)
26	30	4	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
27	22	19	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
28	28	10	EVERYBODY'S FREE	ROZALLA (EPIC)
29	33	4	JESUS HE KNOWS ME	GENESIS (ATLANTIC)
30	24	19	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
31	26	17	HOLD ON MY HEART	GENESIS (ATLANTIC)
32	37	3	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
33	36	18	I WILL REMEMBER YOU	AMY GRANT (A&M)
34	31	13	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
35	35	15	STEEL BARS	MICHAEL BOLTON (COLUMBIA)
36	41	4	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)
37	32	7	JAM	MICHAEL JACKSON (EPIC)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	2	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)
2	2	6	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
3	4	17	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	3	4	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
5	5	21	FINALLY	CECE PENISTON (A&M)
6	6	21	ALL 4 LOVE	COLOR ME BADD (GIANT)
7	7	4	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
8	9	12	GOOD FOR ME	AMY GRANT (A&M)
9	11	8	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
10	8	52	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
11	10	7	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
12	13	12	TO BE WITH YOU	MR. BIG (ATLANTIC)
13	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
14	20	7	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
15	14	40	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
16	16	52	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
17	15	12	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
18	18	4	ONE	U2 (ISLAND/PLG)
19	12	3	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
20	17	37	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
21	25	66	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
22	—	1	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
23	21	9	I CAN'T DANCE	GENESIS (ATLANTIC)
24	22	54	BABY BABY	AMY GRANT (A&M)
25	24	21	EMOTIONS	MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

BLOCKBUSTER RACES TO STOCK OLYMPICS VIDEOS

(Continued from page 6)

With nine months' experience in a sell-through market dominated by the mass merchants, Baczko adds: "We're much more intelligent in fourth-quarter buying than last year. We can sit down with the studios and know what we've done in the year to date. We execute a lot better." He claims the "big, big difference" will be having merchandising in place by mid-October. "Last year it was Thanksgiving."

Blockbuster plans to run three freestanding inserts, one more than in 1991, of eight to 12 pages in newspapers reaching 40 million households, as well as local advertising. Sell-through has responded all year long to Blockbuster's promotional touch, Baczko says: "There is not a

single category that's not growing at solid double-digit rates."

The Olympics get tossed into the mix next month. Acting on its exclusive deal with NBC, which had the broadcast rights, Blockbuster last week finished editing "Barcelona '92: Greatest Moments" and "Barcelona '92: Olympic Basketball" in the host city for dubbing by West Coast Video Duplicating in California and delivery to about 2,000 company-owned and franchise stores within three weeks. Games anchorman Bob Costas provided fresh commentary.

"I think it will be a quick hit," says senior VP/general merchandising manager Carol Feinberg, who also hopes for "pretty strong selling through Christmas." She suggests

gymnastics and swimming as candidates for the next releases.

Meanwhile, a third cassette, also on the basketball competition, is being made available to nonvideo channels of distribution, including mass merchants and home-shopping networks. "A lot of it" should appear under the Blockbuster name, Baczko says, representing the widest distribution yet for one of the chain's few private-label releases.

The chain has its name on baseball and Blockbuster Bowl cassettes and two months ago began stocking Blockbuster blank tape, made by Sony. "We're always open" to programming deals, he says, but "there is nothing we have in the cooker."

SETH GOLDSTEIN

DISCOUNTING HEATS UP AS SELL-THRU KICKS IN

(Continued from page 6)

Entertainment, and the purchase of Video Trend by Major Video Concepts.

At the same time, Schwartz Brothers, long a distribution power in its Chesapeake Bay area, collapsed. Other distributors, in an effort to fill the vacuum, are vying for accounts with lowball offers.

As an example, St. Louis-based Sight & Sight Distributors has alerted dealers that effective with the upcoming releases of "Beethoven" and "Beauty And The Beast," and continuing through Dec. 31, the company will offer all major sell-through titles at base wholesale cost plus 10 cents.

That policy will find "Beethoven,"

which has a \$24.95 suggested list, priced at \$13.84 for retailers, and "Beauty And The Beast," which has a \$24.99 suggested list, at \$15.09.

At the same time, Sacramento, Calif.-based wholesaler VPD sent shock waves throughout the industry with a widely circulated leaflet promoting "Wayne's World" to accounts at \$13.99.

Acknowledging that VPD used "Wayne's World" as a "door opener," Robert Wittenberg, senior VP of sales and marketing at the wholesaler, says the price "was a way for us to announce that we were becoming a national distributor," with a new branch in Toledo, Ohio.

Although Wittenberg acknowledged that Paramount Home Video "and several of our competitors" are upset, the move was not "a situation of it being title specific." It just happened that "Wayne's World" worked out in conjunction with VPD's expansion, Wittenberg insists.

Both dealers and distributors are looking for "Wayne's World" to be footballed "all over the place," in the words of Herb Wiener, co-owner of Home Video Plus Music/Discount Entertainment, Austin, Texas.

Wiener says H.E.B. Distribution, the giant Texas grocery and specialty store chain, was pricing "Wayne's World" at \$12.95.

22 ENTERTAINMENT FIRMS SHOW STRONG PROFITS

(Continued from page 6)

lawsuit by CBS Inc.

The biggest percentage gainer was Gaylord Entertainment, whose net profit rose 451.1% to \$11.8 million. The company had stronger profits because it used proceeds from an initial public stock offering to pay down debt and thus lower its interest expense. Gaylord operates country music cable TV networks TNN and CMT, the Grand Ole Opry, and a music publishing unit.

New Line Cinema, a movie and home video supplier, had the only decline in net profit—58.9% to \$1.51 million from \$3.67 million last year. Earnings were down because of writedowns on the feature film

"Aces: Iron Eagles III."

Of the 22 sampled companies, 16 reported net profits and six reported losses; last year 11 had profits, 11 losses. Seventeen of the companies marked improvements over last year, while five turned in a worse performance.

Other companies in the survey, followed by their net profit (or loss in parentheses) this year and then last year, are Blockbuster Entertainment, \$29.9 million, \$21.4 million; Clear Channel Communications, \$1.69 million, \$773,200; Recoton, \$674,000, \$312,000; Acclaim Entertainment, \$2.52 million, (\$6.82 million); Westwood One, (\$4.81 million), (\$4.07

million); CBS, \$70.1 million, \$50.6 million; Ackerley Communications, \$3.9 million, (\$3.2 million); Rentrak, \$226,156, (\$279,565); Heritage Media, (\$6.97 million), (\$6.17 million)

Also, Capital Cities/ABC, \$147.5 million, \$127.7 million; Multimedia, \$15.8 million, \$14.4 million; Time Warner, \$9 million, (\$32 million); Musicland Stores, (\$1.62 million), (\$4.64 million); Park Communications, \$4.93 million, \$4.47 million; Infinity Broadcasting, \$1.18 million, (\$4.61 million); Great American Communications, (\$14.6 million), (\$18.3 million); Turner Broadcasting System, \$34.7 million, \$31.2 million; Video Jukebox Network, (\$1.25 million), (\$458,000).

HIP-HOP PUTS FRESH SPIN ON JAZZ

(Continued from page 24)

Porters who are coming along are actually bridging the gap so that people who don't like jazz are hooked on it," says Monica Logan-Thomas, PD for new AC station KOAI Dallas. Adding that the new jazz stylings have fared well with her broad audience, Logan-Thomas adds: "The average person would say this can't be jazz ... There are always going to be people who are purists in their attitude, but hopefully those who are more open-minded can get into the new breed of artists."

Initial reaction to "Doo Bop," the Miles Davis project, is encouraging. The album is No. 3 on the Top Contemporary Jazz chart and has reached No. 49 on the R&B albums chart. The combination of Davis' trumpet genius with hip-hop beats

and raps has attracted a whole new buying audience, says Hank Spann, Warner Bros. VP of promotion, black music. "This record has already met our expectations at this level. It's already the 11th best-selling record in our entire catalog and is somewhere close to 200,000 albums [shipped]. The response has been from the jazz area, from retail, from urban radio."

JAZZ CHART ACTION

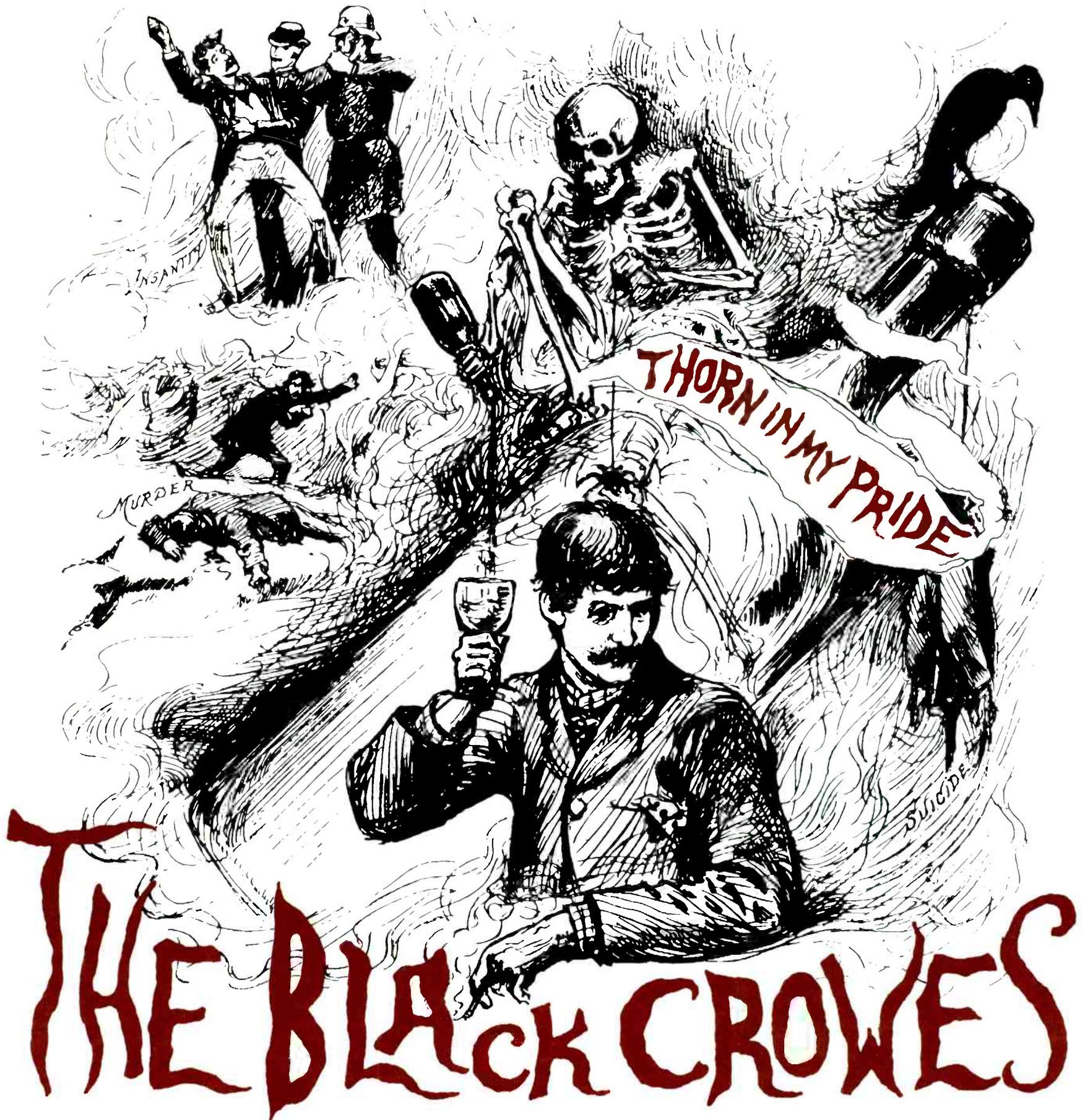
Porter and Jordan also have reached the Contemporary Jazz chart, bulleted at No. 11 and No. 13, respectively. Jordan's 4th & B'way debut includes "Get To Grips," a straight-up hip-hop tune featuring rapper IG, which is getting play on urban radio and mix-show formats. But the album also has more conven-

tional contemporary fare, such as his covers of Davis' "So What" and "After Hours," which have been embraced by quiet storm and new AC programmers.

According to Island's Stringer, the mid-May release had to be "spoon-fed" to programmers at each format. Part of that was done via a three-track EP simply called "Cool" that was serviced to stations in advance of the album's release. The reception has been so strong that Jordan, a London native, is coming to the U.S. for his first club tour and a round of promotional activities. Giant Steps will be sponsoring the tour.

Next week: A look at the creative process behind new jazz swing and the forecast for its future.

They shot up the charts with "Hard To Handle."
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And did it again with "Remedy."



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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 22, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** NO. 1 ***		
1	1	1	12	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98) 11 weeks at No. 1	SOME GAVE ALL	1
2	3	5	34	PEARL JAM ▲ ² EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	2
3	2	2	19	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
4	5	4	6	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
5	4	3	10	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
6	7	6	4	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
7	6	12	7	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
8	8	9	48	GARTH BROOKS ▲ ² LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
9	9	11	46	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
10	12	13	52	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
11	15	19	9	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	11
12	17	16	47	GUNS N' ROSES ▲ ³ GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
13	13	7	4	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
				*** TOP 20 SALES MOVER ***		
14	25	—	2	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
15	16	14	101	GARTH BROOKS ▲ ² LIBERTY 93866* (9.98/13.98)	NO FENCES	3
				*** TOP DEBUT ***		
16	NEW	—	1	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
17	19	15	20	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
18	11	10	3	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
19	18	17	24	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	15
20	20	18	7	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	18
21	10	8	4	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8
22	22	26	37	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	22
23	14	—	2	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
24	23	24	39	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
25	31	29	19	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		25
26	28	21	27	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
27	27	25	13	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
28	24	20	19	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
29	45	47	6	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	29
30	30	27	10	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
				*** POWER PICK ***		
31	59	—	2	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	31
32	29	23	13	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
33	40	43	50	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
34	33	28	10	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
35	32	55	4	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
36	46	38	12	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	36
37	35	34	46	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
38	41	41	47	GUNS N' ROSES ▲ ³ GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
39	37	36	68	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
40	43	39	38	U2 ▲ ³ ISLAND 51034*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
41	21	—	2	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
42	39	37	59	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
43	38	31	19	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
44	48	42	18	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
45	34	22	3	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
46	36	30	8	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
47	42	40	22	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
48	47	33	16	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
49	61	49	19	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
50	55	56	16	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	50
51	44	32	6	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
52	49	51	38	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
53	56	48	17	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
54	54	50	120	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	57	52	13	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	RISES OF PASSAGE	21
56	58	53	47	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
57	51	46	16	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
58	52	45	4	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
59	53	35	6	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
60	50	44	7	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
61	62	58	37	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
62	60	54	9	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
63	63	57	14	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
64	68	64	66	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
65	67	62	75	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
66	66	61	65	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
67	71	65	28	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
68	65	59	8	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
69	69	60	55	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
70	64	66	46	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
71	82	101	8	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	71
72	84	—	2	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	72
73	76	86	21	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
74	81	99	7	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	74
75	74	71	65	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
76	83	102	6	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	76
77	26	73	19	BODY COUNT ● SIRE 26878*/WARNER BROS. (9.98/13.98)	BODY COUNT	26
78	72	72	45	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
79	77	76	40	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
80	78	75	61	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
81	70	67	51	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
82	73	69	17	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
83	110	—	2	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	83
84	79	77	5	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
85	75	68	5	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
86	85	80	44	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
87	86	78	4	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
88	119	119	7	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	88
89	87	84	63	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
90	NEW	—	1	FASTER PUSSYCAT ELEKTRA 61124* (10.98/15.98)	WHIPPED	90
91	100	97	34	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
92	97	96	129	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
93	96	87	17	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
94	93	94	19	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
95	80	74	19	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
96	99	95	48	TESLA ● GEFLEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
97	88	70	7	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
98	92	85	38	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
99	89	81	41	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
100	95	92	91	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
101	91	79	49	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
102	122	—	2	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	102
103	101	89	6	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
104	104	105	26	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
105	109	91	15	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
106	103	100	28	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
107	90	82	9	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
108	111	108	127	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
109	124	113	9	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	109

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



INXS



WELCOME TO WHEREVER YOU ARE



THE NEW STUDIO ALBUM

(82394)

Produced by Mark Opitz and INXS

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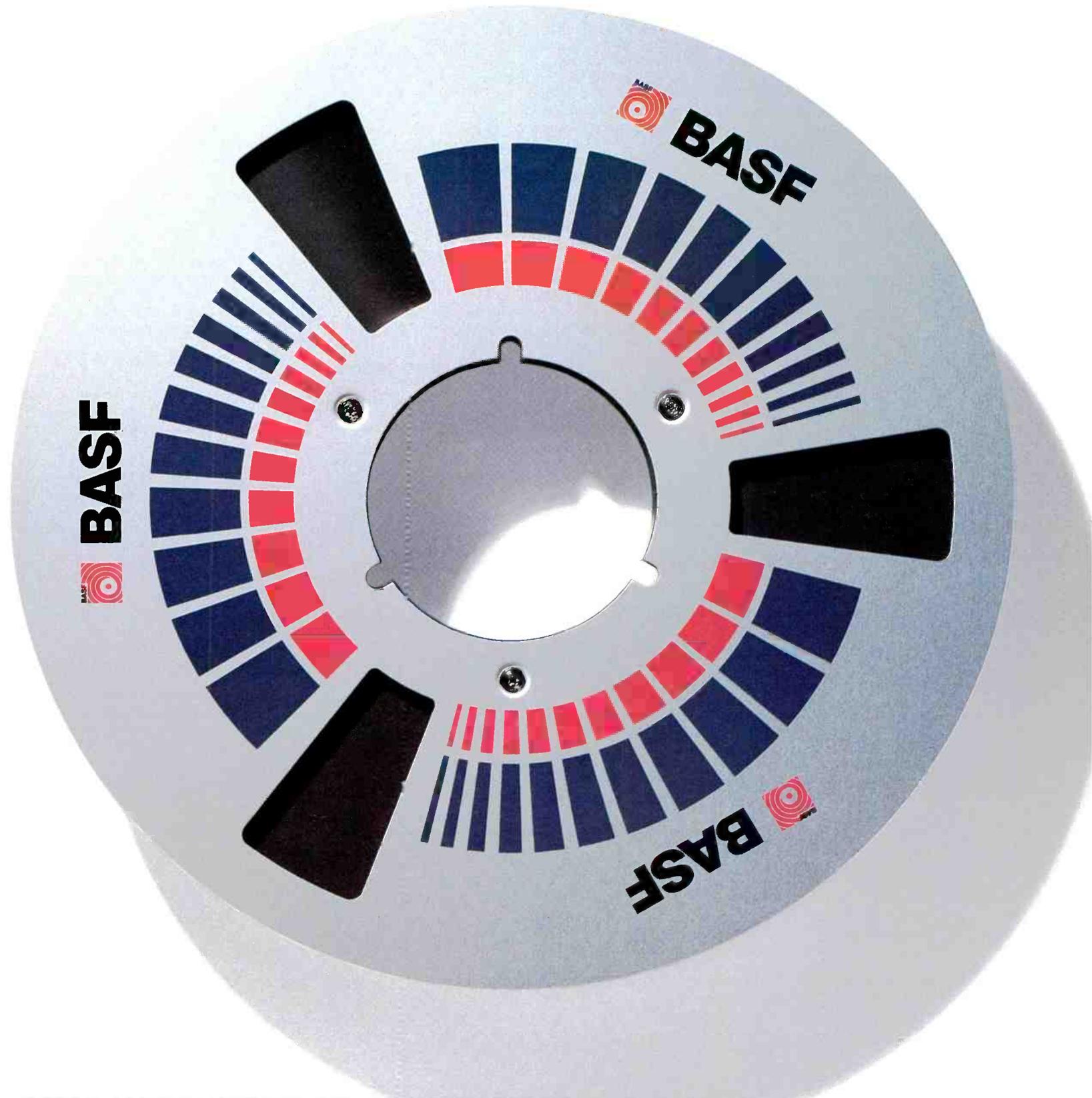
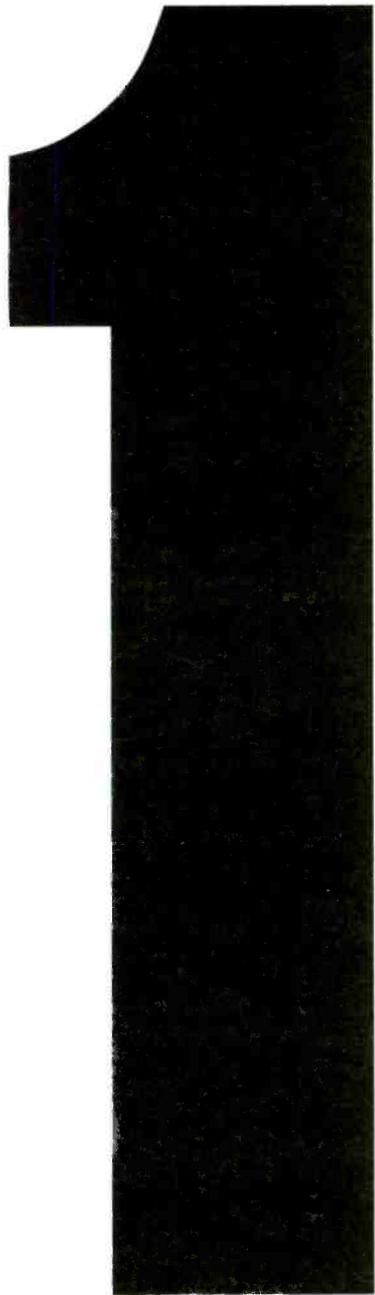


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	107	93	30	HAL KETCHUM ●	CURB 77450* (9.98/13.98) PAST THE POINT OF RESCUE	45
111	106	98	21	TORI AMOS	ATLANTIC 82358* (10.98/15.98) LITTLE EARTHQUAKES	54
112	108	109	31	SAMMY KERSHAW	MERCURY 510161* (9.98 EQ/13.98) DON'T GO NEAR THE WATER	97
113	102	88	16	SLAUGHTER	CHRYSALIS 21911/ERG (10.98/15.98) WILD LIFE	8
114	114	114	63	DIAMOND RIO ●	ARISTA 8673* (9.98/13.98) DIAMOND RIO	83
115	94	63	4	DANZIG	DEF AMERICAN 26914*/REPRISE (9.98/15.98) DANZIG III HOW THE GODS KILL	24
116	113	104	12	KISS ●	MERCURY 848037* (10.98 EQ/15.98) REVENGE	6
117	115	112	117	VAN MORRISON ▲	MERCURY 841970 (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
118	118	110	4	PAT METHENY	GEFFEN 24468* (9.98/13.98) SECRET STORY	110
119	105	123	19	LYLE LOVETT	CURB 10475*/MCA (9.98/15.98) JOSHUA JUDGES RUTH	57
120	121	116	58	TRISHA YEARWOOD ▲	MCA 10297* (9.98/13.98) TRISHA YEARWOOD	31
121	98	103	19	BRUCE SPRINGSTEEN ▲	COLUMBIA 53001* (10.98 EQ/15.98) LUCKY TOWN	3
122	120	122	22	AARON TIPPIN ●	RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	50
123	117	106	22	YANNI	PRIVATE MUSIC 82096* (10.98/15.98) DARE TO DREAM	32
124	116	107	25	SOUNDTRACK ▲	REPRISE 26805* (10.98/15.98) WAYNE'S WORLD	1
125	125	125	101	QUEENSRYCHE ▲ ²	EMI 92806/ERG (9.98/15.98) EMPIRE	7
126	132	137	8	BILLY DEAN	SBK 96728*/ERG (9.98/13.98) BILLY DEAN	123
127	127	130	30	SUZY BOGGUSS	LIBERTY 95847* (9.98/13.98) ACES	95
128	112	83	3	SONIC YOUTH	DGC 24485/GEFFEN (12.98/15.98) DIRTY	83
129	134	134	58	TANYA TUCKER ●	LIBERTY 95562* (9.98/13.98) WHAT DO I DO WITH ME	48
130	130	138	162	MICHAEL BOLTON ▲ ⁴	COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
131	133	121	6	NAJEE	EMI 99400*/ERG (10.98/15.98) JUST AN ILLUSION	107
132	131	118	47	MARIAH CAREY ▲ ³	COLUMBIA 47980 (10.98 EQ/15.98) EMOTIONS	4
133	129	124	35	MR. BIG ▲	ATLANTIC 82209* (9.98/13.98) LEAN INTO IT	15
134	128	111	4	JOE COCKER	CAPITOL 97801* (10.98/15.98) NIGHT CALLS	111
135	139	141	16	GEORGE STRAIT ●	MCA 10532* (10.98/15.98) HOLDING MY OWN	33
136	140	117	10	TROOP	ATLANTIC 82393* (10.98/15.98) DEEPA	78
137	136	133	68	DWIGHT YOAKAM ●	REPRISE 26344* (9.98/13.98) IF THERE WAS A WAY	96
138	138	127	21	MELISSA ETHERIDGE ●	ISLAND 512120*/PLG (10.98 EQ/15.98) NEVER ENOUGH	21
139	146	129	6	SUICIDAL TENDENCIES	EPIC 48864* (10.98 EQ/15.98) ART OF REBELLION	52
140	144	154	74	R.E.M. ▲ ⁴	WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
141	142	147	48	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98) LEAP OF FAITH	71
142	126	115	6	BLACK SABBATH	REPRISE 26965 (10.98/15.98) DEHUMANIZER	44
143	141	136	49	NAUGHTY BY NATURE ▲	TOMMY BOY 1044* (9.98/14.98) NAUGHTY BY NATURE	16
144	123	90	4	VARIOUS ARTISTS	WARNER BROS. 45009* (10.98/15.98) SONGS FROM "COOL WORLD"	89
145	162	168	38	TEVIN CAMPBELL ●	QWEST 26291*/WARNER BROS. (9.98/15.98) T.E.V.I.N.	38
146	163	143	37	BLACK SHEEP ●	MERCURY 848368 (9.98 EQ/13.98) A WOLF IN SHEEP'S CLOTHING	30
147	151	152	75	VINCE GILL ▲	MCA 10140* (9.98/13.98) POCKET FULL OF GOLD	37
148	168	159	88	NINE INCH NAILS ●	TVT 2610 (9.98 EQ/13.98) PRETTY HATE MACHINE	75
149	150	153	169	BONNIE RAITT ▲ ³	CAPITOL 91268 (9.98/15.98) NICK OF TIME	1
150	152	149	5	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9412* (7.98/9.98) TWENTY DEGREES BELOW ZERO	149
151	135	128	8	LINDSEY BUCKINGHAM	REPRISE 26182* (10.98/15.98) OUT OF THE CRADLE	128
152	155	150	60	VAN HALEN ▲ ²	WARNER BROS. 26594* (10.98/15.98) FOR UNLAWFUL CARNAL KNOWLEDGE	1
153	145	132	10	QUEEN	HOLLYWOOD 61104*/ELEKTRA (14.98/22.98) LIVE AT WEMBLEY	53
154	165	169	24	PANTERA	ATCO EASTWEST 91758* (10.98/15.98) VULGAR DISPLAY OF POWER	44
155	157	140	46	A TRIBE CALLED QUEST ●	JIVE 1418* (9.98/13.98) LOW END THEORY	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	137	126	8	AL JARREAU	REPRISE 26849* (10.98/15.98) HEAVEN AND EARTH	105
157	149	151	29	TRACY LAWRENCE ●	ATLANTIC 82326* (9.98/13.98) STICKS & STONES	71
158	143	146	29	UGLY KID JOE ▲	STARDOG 68823*/MERCURY (6.98 EQ/10.98) AS UGLY AS THEY WANNA BE	4
159	154	148	40	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	EPIC 47390 (9.98 EQ/13.98) SKY IS CRYING	10
160	153	131	26	MATTHEW SWEET	ZOO 11015* (9.98/13.98) GIRLFRIEND	100
161	167	172	65	PAULA ABDUL ▲ ³	CAPTIVE 86210*/VIRGIN (10.98/15.98) SPELLBOUND	1
162	158	155	119	WILSON PHILLIPS ▲ ⁵	SBK 93745/ERG (9.98/13.98) WILSON PHILLIPS	2
163	159	145	78	ENIGMA ▲	CHARISMA 86224* (9.98/13.98) MCMXC A.D.	6
164	171	161	46	HARRY CONNICK, JR. ▲	COLUMBIA 48685* (10.98 EQ/15.98) BLUE LIGHT, RED LIGHT	17
165	148	135	7	DEEE-LITE	ELEKTRA 61313 (10.98/15.98) INFINITY WITHIN	67
166	164	157	14	RICKY VAN SHELTON	COLUMBIA 46854* (5.98 EQ/9.98) DON'T OVERLOOK SALVATION	122
167	166	163	43	JAMES TAYLOR ●	COLUMBIA 46038* (10.98 EQ/15.98) NEW MOON SHINE	37
168	161	164	15	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98) UPFRONT	117
169	172	176	39	DOUG STONE ●	EPIC 45303* (5.98 EQ/9.98) DOUG STONE	97
170	RE-ENTRY		23	SOUNDTRACK ●	SOUL 10462*/MCA (10.98/15.98) JUICE	17
171	176	192	3	L7 SLASH	26784*/WARNER BROS. (9.98/13.98) BRICKS ARE HEAVY	171
172	NEW ►		1	THE BRAND NEW HEAVIES	DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98) HEAVY RHYME EXPERIENCE	172
173	169	158	20	OTTMAR LIEBERT + LUNA NEGRA	EPIC 47848* (10.98 EQ/15.98) SOLO PARA TI	94
174	178	171	12	BASS BOY	NEWTOWN 2209* (9.98/14.98) I GOT THE BASS	160
175	160	144	11	MICHELLE WRIGHT	ARISTA 18685* (9.98/13.98) NOW & THEN	126
176	181	162	5	SOUNDTRACK	COLUMBIA 52919* (10.98 EQ/15.98) A LEAGUE OF THEIR OWN	159
177	192	191	26	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/14.98) BASS COMPUTER	132
178	191	198	3	PETER CETERA	WARNER BROS. 26894* (10.98/15.98) WORLD FALLING DOWN	178
179	186	185	226	ORIGINAL LONDON CAST ▲ ²	POLYDOR 831273/PLG (17.98 EQ/31.98) PHANTOM OF THE OPERA	33
180	177	177	85	C+C MUSIC FACTORY ▲ ³	COLUMBIA 47093 (9.98 EQ/15.98) GONNA MAKE YOU SWEAT	2
181	180	165	15	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98) ARC ANGELS	127
182	193	186	12	NEIL DIAMOND	COLUMBIA 52703* (17.98 EQ/31.98) GREATEST HITS 1966-1992	100
183	185	187	92	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/19.98) SERIOUS HITS...LIVE!	11
184	175	175	113	MARIAH CAREY ▲ ⁶	COLUMBIA 45202 (9.98 EQ/15.98) MARIAH CAREY	1
185	199	184	12	JIMMY BUFFETT	MARGARITAVILLE 10613*/MCA (39.98/58.98) BOATS BEACHES BARS & BALLADS	68
186	195	—	63	MARC COHN ●	ATLANTIC 82178* (9.98/13.98) MARC COHN	38
187	188	195	39	COLLIN RAYE ●	EPIC 47468* (9.98 EQ/13.98) ALL I CAN BE	54
188	194	—	29	SOUNDTRACK ●	REPRISE 26794* (10.98/15.98) RUSH	24
189	147	139	13	IRON MAIDEN	EPIC 48993* (10.98 EQ/15.98) FEAR OF THE DARK	12
190	173	156	13	DELBERT MCCLINTON	CURB 77521* (9.98/13.98) NEVER BEEN ROCKED ENOUGH	118
191	183	170	44	JOHN MELLENCAMP ▲	MERCURY 510151* (10.98 EQ/15.98) WHENEVER WE WANTED	17
192	RE-ENTRY		50	ALICE IN CHAINS ●	COLUMBIA 46075* (9.98 EQ/13.98) FACELIFT	42
193	179	167	51	DOUG STONE ●	EPIC 47357* (9.98 EQ/13.98) I THOUGHT IT WAS YOU	74
194	189	181	45	PRINCE AND THE N.P.G. ▲ ²	PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98) DIAMONDS & PEARLS	3
195	RE-ENTRY		2	RODNEY CROWELL	COLUMBIA 47985* (9.98 EQ/13.98) LIFE IS MESSY	170
196	170	142	12	XCLAN	POLYDOR 513225/PLG (9.98 EQ/13.98) XODUS	31
197	190	188	39	LISA STANSFIELD ●	ARISTA 18679* (10.98/15.98) REAL LOVE	43
198	174	166	30	SAWYER BROWN	CURB 95624* (9.98/13.98) DIRT ROAD	68
199	156	120	4	NEW BROADWAY CAST	RCA VICTOR 61317*/RCA (10.98/15.98) GUYS & DOLLS	109
200	NEW ►		1	HELMET	INTERSCOPE 92162*/ATLANTIC (9.98/13.98) MEANTIME	200

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| Jimmy Buffett 185 | Celine Dion 49 | | Chris LeDoux 72 | | | Tanya Tucker 129 | |
| Tevin Campbell 145 | D.J. Magic Mike & M.C. | | Chris LeDoux 72 | | | | |



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MUSIC BIZ GRIEVES LOSS OF DRUMMER JEFF PORCARO

(Continued from page 1)

grees" (for which he wrote "Low-down" and "Lido Shuffle"), Dire Straits' "On Every Street," Michael Jackson's "Thriller," Elton John's "Jump Up," Don Henley's "End Of The Innocence," Warren Zevon's "Excitable Boy," Rickie Lee Jones' debut, and, most recently, Bruce Springsteen's "Human Touch."

"He was the single most beloved musician that I can think of," says producer Danny Kortchmar, who worked on projects with Porcaro for 20 years. "The music scene will never be the same. He had so much character and personality. If you had him on drums for a session, it was like an event."

A partial list of other artists he played with includes Bonnie Raitt, the Bee Gees, Jackson Browne, Michael McDonald, Lowell George, Hall & Oates, Etta James, Joe Cocker, Nils Lofgren, Manhattan Transfer, Greg Lake, George Benson, Larry Carlton, Peter Frampton, Airplay, Peter Allen, America, and Stanley Clarke.

More than 1,500 people attended a memorial service for Porcaro, held Aug. 10 at the Forest Lawn Memorial Park in Los Angeles. Porcaro died of cardiac arrest after developing an allergic reaction to a pesticide he was spraying in his garden (Billboard, Aug. 15).

Sony Music president Tommy Motola recalls working with Porcaro when he was managing Hall & Oates. "He was playing on 'Don't Change' on the 'Beauty On The Back Street' album. I remember standing with Daryl and John and thinking, 'My God, he's like a monster.' He was a brilliant, brilliant musician and a great guy, whose talent was unending. I rank him as one of the best in the world."

Porcaro was born into a musical

family. His father, Joe, a top percussionist who played with Severin Browne and Johnny Cash, among others, exposed all of his children to music early. "Jeff's mom used to burp him by patting his back to the rhythm of the cymbal beat," said Porcaro's godfather, Emil Richards, during the funeral service.

"Jeff was Joe's baby. He was the first born and a lot of Joe went into Jeff and then Jeff just took the ball and slam-dunked it," says John Robinson, a top L.A. session drummer, and Porcaro's friend for almost 15 years.

Porcaro began playing professionally while attending Grant High School in California's San Fernando Valley. He was still in his teens when he became the drummer for "The Sonny & Cher Show."

His work on that show led to a long-term affiliation with Steely Dan's Walter Becker and Donald Fagen. Steely Dan's producer Gary Katz read a letter from Becker and Fagen at the memorial service that recounted their first meeting with Porcaro: At the suggestion of guitarist Denny Dias, they hired him to play on a Schlitz commercial.

"So in the hopes that we could wrangle an invite to a barbecue at Sonny & Cher's deluxe beachhouse, we hired him... The Schlitz people took a 'Pasadena' on the ad, but Jeff was a keeper, not only as a musician, but as a friend..." the pair wrote in the letter.

TOTO'S TRIUMPH

Porcaro built a reputation as a premier drummer and in 1977 formed Toto with his brother Steve, David Paich, Steve Lukather, Bobby Kimball, and David Hungate. A success from the start with its first single



JEFF PORCARO

"Hold The Line," the group hit its peak in 1982 with "Toto IV." The album won seven Grammy Awards that year, including album of the year and record of the year.

Toto recently completed a new album that will be released in Europe, Japan, and Australia—markets where the band remains a huge seller—in September. According to band management, there were also plans to start rehearsals for a world tour later this month. The remaining members of the band decided after Porcaro's death to proceed with plans to do a tour in Porcaro's memory.

Influenced by his father, Porcaro's playing often came from a jazz background, which many felt was part of what made him so special. "A lot of jazz musicians can't play rock and don't understand it or play it condescendingly; the same is true with a lot of studio musicians," says Kortch-

mar. "You really have to play from the soul; it's not just technique. And that was the amazing thing about Jeff; he was the only drummer I knew with jazz training who could play rock'n'roll and not betray his jazz roots."

Kortchmar recalls one session he had with Porcaro that highlighted his special touch. Porcaro was working on "New York Minute," a track from Henley's "End Of The Innocence." "He had to change from sticks to one stick and one brush and back to sticks about three or four times," Kortchmar says. "And he played it right through all on one take. How many guys can do that? If he wasn't available for that track, I would have just waited until he was."

'THE EPITOME OF STYLE'

Drummer Robinson notes Porcaro's sense for the entire musical piece, not just the rhythm. "Jeff had excellent song sense. He understood not just rhythm, but melody and harmony and song form, and had a real quick retention. When you heard him play on a record, you knew it was Jeff. He was the epitome of style."

Drummer Jim Keltner was one of Porcaro's biggest influences, but at the memorial service, Keltner said he learned much from Porcaro as well.

"Jeffrey has never stopped inspiring me since the day I met him," eulogized Keltner. "He possessed all of the qualities a drummer should have; and I don't know how he got all of them in such a rare combination, but he did: imagination, articulateness, the deep, deep wonderful pocket that they call the groove, and the feeling. Most of all, he had that *time* that was just straight from heaven. Nobody did it better than Jeff."

"In the past, when I would hear the

songs that Jeff played on the radio, I would stop, turn it up, and listen. I would study, check, and be so inspired," Keltner continued. "Now of course, I'll also be crying my eyes out because it's going to be so much more special."

THE 'GAUCHO' SESSIONS

More than anything, Porcaro's friends remember just how much he loved to play and that, take after take, he gave his all. At the service, Katz recalled a grueling recording session for the title track of Steely Dan's "Gaucho."

He said Fagen and Becker were frustrated and ready to throw out the tune. They left the studio, but Katz and Porcaro remained, trying to find some way to make it work.

At six in the morning, Katz, Porcaro, and the engineer had 75 takes, charted out bar by bar. They edited 42 different takes into one in the hopes that Becker and Fagen would like the end result.

"When Becker and Fagen heard it they said, 'Well, there's another track,' and that was a smile that Jeff and I both shared together, and it's a smile we continued to share together from time to time over the years," Katz said.

Springsteen eulogized Porcaro from the stage during a concert Aug. 6, before launching into "Human Touch." At the funeral service, a letter from Springsteen to Porcaro's wife, Susan, was read. It said: "When I met Jeff, I felt like I'd found a kindred soul 3,000 miles from home. He had a tremendous beauty to his playing that went beyond craft and precision into the realm of the spirit. It was with that spirit that he graced and blessed my music. He was a soul man."

Though Porcaro's musical contributions will be sorely missed, it is his humor and quick laugh that many of his friends say they mourn the most. "What I'll miss about Jeffrey is that he was the greatest audience," Keltner said. "I could make him laugh hysterically, and that's one thing I'm really proud of. I'll never forget his laugh, his great smile."

As Porcaro's friends and family carry on, Kortchmar tries to put on a brave face. "When Jeff died, he knew how people felt about him because everybody told him they loved him all the time. That's the only good spin I can put on it; he knew how loved and just how special he was."

Porcaro is survived by his wife, Susan; sons Christopher, Miles, and Niko; parents Joe and Eileen; brothers Michael and Steve; and sister Jo-leen. The family has established a memorial fund in Porcaro's name to benefit Grant High School's music department.

SONY STEPS CLOSER TO MD LAUNCH

(Continued from page 8)

said was slated for introduction in Japan "later this year." He also showed a mockup of the internal circuitry of portable/recordable and playback-only MD units, but working production models of these units were not demonstrated. A larger, "professional" unit, similar to that shown at CES in May, was used for some demonstrations.

Tooling for MD hardware manufacturing has been finalized, according to Katsuaki Tsurushima, director and senior GM of Sony's Audio Development Group.

Although power consumption is a challenge in developing the record/playback portable unit, a company spokesman said that, contrary to a previous report in Billboard, there are no technical difficulties affecting the format's progress. The company has determined that the unit will use standard batteries that are readily available, along with a specialized powerpack like that required for portable DAT.

For the Japan Audio Fair in early October, Sony is working "to construct a joint effort with its MD licensees," said Suzuki. "We're now talking about this kind of open alliance, like the CD Group, among Japan, U.S., and Europe."

On the software side, Sony's CD plant in Shizuoka, as well as Toshiba/EMI, JVC, and Denon/Nippon Columbia facilities in Japan, are in the final stages of preparation for MD manufacturing. In addition,

Sony's CD facilities in Terre Haute, Ind., and Salzburg, Austria, are slated to be up and running with MD production in September or October, according to Suzuki.

Sony's Digital Audio Disc Corp. in Terre Haute now has available for its customers an official MD specifications booklet that offers all of the information necessary for both mastering and preparation of MD software. The booklet covers a number of areas, including master tape specifications, artwork and film requirements, and packaging requirements, says a

Sony spokesman.

The format converters and address generators necessary for MD mastering and production have been shipping since May, said Suzuki. Additionally, ODME, a Dutch supplier of optical disc manufacturing equipment, signed an agreement with Sony in July to begin distributing format converters and address generators to their clients shortly, according to David Kawakami, MD promotions coordinator. The units are being delivered to ODME by Sony Broadcast and Communications, London.

BMG, THURSDAY NIGHT CONCERTS FORM PPV FIRM

(Continued from page 8)

counsel at BMG.

"We are looking to create an entity with strategic and financial power to make pay-per-view what it is capable of being," says Meyrowitz. "With Bertelsmann we can help achieve all sorts of goals. There are lots of possibilities—comedy, sports, music."

The first event lined up is the Martina Navratilova vs. Jimmy Connors tennis match at Caesars Palace in Las Vegas, which is set for Sept. 25. Bertelsmann's European electronic media division, UFA, will pick up the rights to the match internationally and in the future will do the same on an event-by-event basis.

The first music broadcast from Semaphore is "Return Of The No Hats Live!," a Travis Tritt and Marty Stuart

concert set for Oct. 9 in Knoxville, Tenn.

"Both Bob and I feel that more and more consumers want the total music experience now, which includes both video and audio. [PPV] is a very exciting distribution channel," says McPartland.

Meyrowitz adds, "More and more record companies and managers are looking to pay-per-view to promote their bands."

Ideally, they say, Semaphore is shooting for a monthly program format with eight to 10 new music PPV programs per year. While that will be the core business, Semaphore will also provide production services to third parties as well as produce special-event programming.

Meyrowitz is also working on a TV special about the history of rock'n'roll for Fox.

"[The PPV industry] clearly has been a business that has had its ups and downs," says McPartland, "but we believe it is still in its infancy and will become more a part of consumers' mix of entertainment."

TNC was the first company to air PPV music programming on a weekly basis. Meyrowitz has produced PPVs featuring Ozzy Osbourne, Genesis, and Dwight Yoakam. He has also produced one of the most successful PPV events: "New Kids On The Block: Live In Your House." He has also produced specials for HBO featuring Bruce Springsteen, Whoopi Goldberg, and Bette Midler.

BMG REBATE

(Continued from page 10)

it compensates for that by its 12-month time period.

Retailers, however, are already putting pressure on distributors on that point, saying that the duration of the offers does not matter because they all assume the rebate will become a permanent price reduction at the end of the distributors' programs.

Jones will not even discuss that issue. "I don't want to speculate about price changes. I believe that's called signaling," which he says might be frowned upon by the Federal Trade Commission.

CEMA LISTS NEW GARTH BROOKS CD AT \$16.98

(Continued from page 6)

Roundup Music Distributors, which services the 98-store Fred Myer web, was more receptive to the plan: "The \$10.70 [wholesale price] by itself is not too exciting, but if you look at the overall scheme, I like it. We need multiple price points and it should have been done a long time ago. People are reluctant to spend \$15.98 on a CD when they are only familiar with one track."

However, Jensen questions introducing the \$10.70 wholesale-priced CD with a country album that contains only 10 tracks. (Natalie Cole's hit Elektra CD "Unforgettable" has a \$16.98 list equivalent, but that title has 22 tracks.) Still, Jensen says he "doesn't see any problem with the salability" of the new Brooks album at the \$16.98 list equivalent price.

Additionally, he says the lower prices on new artists will "help us gain new customers. By cutting out cassette singles early, the labels were sending a message to the kids—if you don't have \$10, beat it. But those lower prices will help bring those kids back."

Doug Harvey, president of the So-

lon, Ohio-based Arrow Distributing, is not happy with the increase. In fact, he says the price of hit titles should be lowered. "I applaud the positioning on developing artists, but we're still not doing anything to convince the consumers that CDs are a good value. The perception is still out there that CDs are a \$15 item and that perception is going to continue until we see under-\$10 retail pricing on major artist releases," he says.

"We know the costs to manufacture and distribute CD are roughly equivalent to cassette, and having a split list price no longer makes much sense given the mix of business," says Harvey, who believes a \$12.98 list on both CD and cassette would "better serve the industry."

Tower Records senior VP of retail operations Stan Goman, who had heard rumors of the price increase, was also not pleased about the \$10.70 wholesale price of the new Brooks album, but applauded the lower prices for new artists.

"The only thing that bothers me is what [Bach] left out of the article. Nontraditional retailers will probably

sell the [Brooks album] for \$10.99, and that's the problem," Goman says.

Goman also expressed concern over CEMA's still unannounced rebate program to help retailers make the transition away from the long-box. "I would like to see what CEMA is going to do when we have to refixure," he says. "Is [Bach] going to charge us \$10.70 and then rebate us back to \$10.30?"

MERCURY'S PRICE SHIFT

In another shift in pricing strategy, Mercury Records will release the debut album by Animal Bag at lower than front-line pricing.

The full-length album, which will be released Oct. 6, will cost accounts \$4.72 on a boxlot basis, translating into a \$7.98 list price equivalent, for the cassette, and \$7, or a list price equivalent of \$10.98, for the CD. At PGD, front-line product on cassette usually begins at \$8.98 and \$13.98 for CD.

"We are listening and reacting to the marketplace," says Jeff Brody, senior VP of sales at Mercury. "Accounts have been telling us that pricing

is an issue with developing artists so we are trying this tactic with a developing band."

Larry Stessel, GM/senior VP of marketing, says Mercury and other labels have recently had success with lower-priced product. Stessel points to his own label's success with the Ugly Kid Joe EP, which he attributes partly to pricing. As an EP, that title sold at \$6.98 and \$9.98 equivalents. He also points to Mariah Carey's "Unplugged" EP, currently at No. 5 on The Billboard 200. That release is priced at an equivalent list of \$7.98 for cassette and \$9.98 for CD.

Brody calls the Mercury move a test. Since Mercury is responding to accounts on the pricing issue, "we need the commitment from accounts to make it visible and get some in-store play." On the other hand, he is not looking to load accounts up with the album. "I don't want to oversell the album and possibly have a return problem on the backend."

Assistance in preparing this story was provided by Earl Paige.

TOWER'S TEST

(Continued from page 10)

going to be garbage."

When informed that jewel-box-only packaging will become the industry standard in April 1993, Singleton responded, "That's crazy. I hope they change their minds."

Journalist Richard Natale initially thought that the CDs without long-boxes were sale-priced. When informed about the test, Natale said, "I think it's great. [Longboxes] are an enormous waste and a bitch to open."

Included in the test were titles by Nat King Cole, Joe Cocker, the Church, Olivia Newton John, TLC, the Boys, ZZ Top, Black Sheep, the Black Crowes, Kiss, Tracy Chapman, Bryan Adams, and the Sugarcubes.

Tower Sunset manager Allison Shifke reports that some of the titles in the jewel-box-only display are selling, "but they are not moving any faster than if they were in a long-box," she says. A sign informing customers about the test and the environmentally sound packaging was posted near the display.

According to Shifke, it took Tower employees a half-day to tear open the longboxes and seal the jewel boxes in a self-sealing plastic bag that includes a security tag.

POLYGRAM CLAIMS 14% SHARE OF U.S. MUSIC MARKET

(Continued from page 6)

Assn. of America and international labels organization IFPI with a view to the objective collation of worldwide sales figures (Billboard, March 14). However, Levy comments, "Nobody wants to report the same thing. The idea is progressing very slowly."

Levy puts PolyGram's global market share at "around 18.5%" but declines to make any claims about the company's worldwide ranking.

PolyGram singles out as highlights of its first six months the Motown license, which "exceeded expectations" partly through Lionel Richie's

"Back To Front" album, which sold more than 1 million copies outside the U.S. In addition, Def Leppard weighed in with total worldwide sales of more than 4.5 million copies of "Adrenalize," Billy Ray Cyrus' "Some Gave All" sold 2.5 million units, and Elton John's "The One" achieved more than 1 million.

Highlighted releases for the second half include albums from Bon Jovi, Extreme, INXS, Zucchero, Suzanne Vega, Cathy Dennis, Ugly Kid Joe, Sir Georg Solti, Claudio Abbado, and an audio and video "Richard

Wagner Edition."

PolyGram's best-selling video in the first half was the "Three Tenors," first released in 1990. Other video successes included the Wonderstuff's "Welcome To The Cheap Seats" and Def Leppard's "Historia."

Of the postponed launch of digital compact cassette, Levy says the delay "relieves the pressure of whether we would have enough product available." The associated marketing campaign has, though, been affected "only in terms of timing, not in terms of magnitude."

The establishment of PolyGram Filmed Entertainment is proceeding "according to plan." Levy hints, however, that the recent purchase of a 51% stake in Hollywood movie-maker Interscope may be the last acquisition for the time being (see story, page 6).

PolyGram now has whole or part ownership of Propaganda Films, Working Title Films, and A&M Films and Levy comments, "I feel that between [these companies] we are now covering most areas of the market."

PolyGram reports in Dutch guilders. The figures used here are those supplied by the company at an exchange rate of 58.1 cents to the guilder.

CANADA NIXES TRADE PACT'S CULTURAL PROVISIONS

(Continued from page 8)

cordings), wanted a Canadian "piggy-back" arrangement. They would have asked the Canadians—under national treatment reciprocity—to send along Canadian royalties collected for U.S. recordings. Since 50% or more of music played on Canadian radio is from U.S. releases, the Canadians were not eager to do so.

Also discussed at the negotiations were the ramifications of the new performer royalty section in the U.S. Audio Home Recording Act, still pending in Congress but expected to

pass by fall.

Under that act, Canadian beneficiaries in the U.S.—record companies, producers, performers, publishers, and composers—would be paid royalties the same as U.S. beneficiaries.

However, because of the national treatment concept, under a similar pending Canadian law, Canada would have been expected to collect and then cough up royalties to U.S. performers, labels, and the other copyright interests.

Because the U.S. sells many more

albums in Canada than Canada does in the U.S., Canadian negotiators argued they would lose much more than they gained in the exchange, and opposed the provision.

Mexico has agreed to honor the treaty's national treatment intellectual property provisions, although the U.S. did capitulate to what observers say is a "smaller carve-out," giving up a request for a U.S. performer's share of the upcoming public performance [airplay] royalty in the updated Mexican copyright law.

AVANT-GARDE PIONEER JOHN CAGE DIES

(Continued from page 10)

exotic, pitched percussion sounds with rubber washers, bolts, wood, paper, etc. placed in the strings.

The son of what he called an "eccentric inventor" and a church organist mother, Cage was born in Los Angeles in 1912. He attended Pomona College and studied with Arnold Schoenberg, who called his pupil "not a composer, but an inventor of genius." In fact, he was both.

The Schwann/Opus catalog lists numerous recordings of Cage's work on the New World, Mode, Hungaroton, Wergo, and Finnadar labels. Just out on Mode (distributed by Koch) is "Cartridge Music" and coming in September is the electronic-sounds tribute to James

Joyce's novel "Finnegan's Wake" called "Roaratorio." The two-CD set, performed by Cage with Irish musicians and 62-track tape, includes a 76-page book of notes, photos, and articles, as well as a 44-page book with the complete spoken texts. Also for Mode, the Arditti Quartet has embarked on recording Cage's complete works for string quartet. Volumes 1 and 2 are recently out.

Mode will also reissue "Atlas Eclipticalis" (for "86 instruments and up") in October, a three-CD set originally recorded under the composer's supervision in 1983. DG has recorded that piece with the Chicago Symphony and James Levine; re-

lease date is currently set for spring '93. Newport Classic (distributed by Allegro) has "Piece For 17 Instruments" and "Piece For 18 Instruments" recorded by the San Francisco Contemporary Chamber Players due in April '93.

Just out on Koch International Classics is Anthony de Mare's recording of various Cage piano works. Vergo has seven Cage CDs available; an eight-CD set of him reading his diaries is due in October. A recent issue from Numa Records is Stephen Drury playing Book I of his "Etudes Of Australes." Paul Zukofsky has recorded solo violin works on the CP2 label. There are also several recordings available on New Albion.

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INTO YOUR WORLD OF FRIENDS

WHERE I HAVE BEEN WELCOME EVER SINCE.

YOU WERE MY SON JOE'S HERO TOO.

WE BOTH ARE GOING TO MISS YOU.

ARIF

JEFF PORCARO
1954 - 1992

POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Ticking Timebomb. For weeks, A.L.T. has been getting request action with his "Tequila" clip on pay-for-play music video channel The Box. In his album's first week on the streets, the rapper, who collaborated on some of Kid Frost's biggest hits, ranks as the No. 8 Heatseeker in the Pacific region and stands at No. 11 in Mountain stores.



In The Pocket. Saxophonist Art Porter has played with mainstream jazz luminaries Jack McDuff and Pharoah Sanders, but his "Pocket City" album is a fusion romp. The title song is being worked at R&B radio and dance clubs. That activity has stirred album sales in the past two weeks, and Verve is hopeful the song will cross to top 40.



Snap, Cracker, Pop. Cracker has sold steadily through the summer, as evidenced by its 17-week run on Heatseekers. Its "Happy Birthday To Me" track is being worked at album rock radio. In September, borrowing a trick from Soundgarden, its album will be packaged with a special EP that will contain two previously unreleased cuts.

N2HIGH: Score another coup for the independents, as Profile's **N2Deep**, last week's No. 1 Heatseeker, graduates from Heatseekers this week. A 36% increase in sales over the previous week moves the rap act upward a whopping 31 notches, to No. 88, on The Billboard 200.

Acts graduate from Heatseekers when any career album moves into the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format charts.

HEAVY: L7 moves into the top Heatseekers slot, barely edging out **Bass Boy**. On The Billboard 200, L7's "Bricks Are Heavy" moves up 176-171.

The band is touring with the **Beastie Boys** through Friday (21) and will play with **Nirvana** at the famed Reading Festival in the U.K. on Aug. 30. Slash (the label, not the guitar player) attributes the sales surge to MTV play on the "Pretend We're Dead" clip... Talk about close. **Sass Jordan**, No. 6 with a bullet on Heatseekers, just misses The Billboard 200 by 10 units. Should she continue her momentum, she'll likely debut on the big chart in next week's issue... Meanwhile, we'll note that in its seventh week on Heatseekers, the much ballyhooed **Helmet** debuts on The Billboard 200.

MAGAZINE RACK: **Robin Holcomb's** second Elektra Musician album, "Rockabye," isn't due until Sept. 1, but it has already received glowing mentions from Vanity Fair and downbeat... To date, **Lemonheads'** video exposure has been largely confined to MTV's "120 Minutes," but it appears the band is getting a lot of mileage out of the admirable collection of press clippings it has compiled. To date, the band has received coverage in Rolling Stone, Musician, Spin, Cream, Request, The New York Times, and the Village Voice, and in teen rags Sassy, 17, and Young Miss. An Atlantic publicist notes the act scored ink in the teenzines on the photogenic strength of Lemonheads

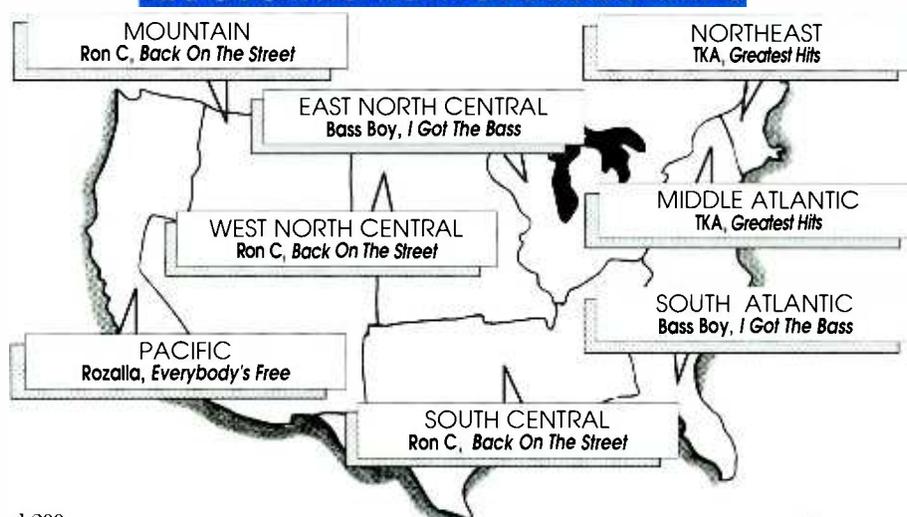
main man **Evan Dando**.

SPEAKING OF WHICH, Mammoth's **Juliana Hatfield** played bass and sang background vocals on Lemonheads' "It's A Shame About Ray." And, she's touring with them, too. Hat-

field's latest, "Hey Babe," has been plugged into sales and/or ad programs at the Trans World Music Corp., Camelot Music, Tower Records, Music Plus, Disc Jockey, Streetside Records, Michigan Warehouse, and Title Wave chains.

ROAD WORK: How many developing bands can say they got a shot on "L.A. Law"? Well, **Big Daddy** received a mention late in the '91-'92 season, a detail chronicled in the sales-pitch video Rhino did for "Big Daddy's Sgt. Pepper's," the retro band's send-up of the **Beatles'** "Sgt. Pepper's Lonely Hearts Club Band." Big Daddy recently played a pair of nights at L.A.-area clubs before heading off to Europe... Polydor's **E** is in the warmup slot for **Tori Amos'** tour, which runs through Sept. 5... The **Samples** are scheduled to headline Sept. 12 at Red Rocks Amphitheatre in the Denver market. Its label, W.A.R.?, says it has moved 30,000 units of the band's "No Room"... A&M's **Gin Blossoms** are showcasing tunes from "New Miserable Experience" on the current **Toad The Wet Sprocket** tour. The Blossoms will then head out on the road with **del Amitri** in late September.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Ron C, Back On The Street	1. TKA, Greatest Hits
2. McBride & The Ride, Sacred Ground	2. Unlimited, Get Ready
3. Techmaster P.E.B., Bass Computer	3. Super Cat, Don Dada
4. Helmet, Meantime	4. Alex De Grassi, Turning: Turning Back
5. Bass Boy, I Got The Bass	5. L7, Bricks Are Heavy
6. L7, Bricks Are Heavy	6. Helmet, Meantime
7. Arc Angels, Arc Angels	7. Marcia Griffiths, Carousel
8. Bass Patrol, The Kings Of Bass	8. Phish, Picture Of Nectar
9. Confederate Railroad, Confederate Railroad	9. Blues Traveler, Blues Traveler
10. Me Phi Me, One	10. Arc Angels, Arc Angels

STATE FAIR CIRCUIT: Reunion/Geffen songstress **Kathy Troccoli** warmed up Jay Leno's recent weekend stand at Caesars Palace in Las Vegas and opens five August dates for **Michael Bolton**, but, otherwise, state fairs keep her busy. She plays one in Kentucky, Aug. 24, and one in Minnesota, Sept. 5. She also warms up five state fairs for **Color Me Badd:** Iowa, Aug. 25; Missouri, Aug. 28; New York, Sept. 1; Nebraska, Sept. 12; and Kansas, Sept. 13. Also, on Aug. 14, she opened for **Kris Kross** at the Ohio State Fair.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	16	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
2	3	16	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
3	5	34	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
4	4	17	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
5	6	7	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME
6	7	9	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
7	8	7	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
8	9	6	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
9	11	15	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
10	10	26	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
11	16	4	ME PHI ME RCA 61036* (9.98/13.98)	ONE
12	14	44	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
13	15	17	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
14	12	19	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
15	18	6	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT
16	19	10	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
17	17	17	CRACKER VIRGIN 86264* (9.98/13.98)	CRACKER
18	28	2	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO
19	13	8	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA
20	21	15	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	25	17	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
22	34	2	ART PORTER VERVE FORECAST 511877*/NERVE (9.98 EQ/13.98)	POCKET CITY
23	29	4	ROZALLA EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
24	26	16	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
25	24	10	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
26	20	44	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
27	22	5	THE MEN POLYDOR 511987*/PLG (9.98/13.98)	THE MEN
28	31	44	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
29	—	1	A.L.T. & LOST CIVILIZATION ATCO EASTWEST 92182* (10.98/15.98)	ANOTHER LATIN TIMEBOMB
30	37	2	LEMONHEADS ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
31	23	13	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
32	33	26	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
33	—	16	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
34	30	24	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
35	27	11	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
36	—	1	DJ FURY ON TOP 9011* (8.98/14.98)	FURIOUS BASS
37	—	1	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035
38	40	2	MOTHER LOVE BONE POLYDOR 843191/PLG (7.98 EQ/11.98)	APPLE
39	32	4	PHISH ELEKTRA 61274* (9.98/15.98)	PICTURE OF NECTAR
40	39	14	MC BREED WRAP 8109*/JICIBAN (9.98/15.98)	20 BELOW

Prince's New Album Getting 'Dirty'/'Clean' Treatment

LOS ANGELES—Following a strategy established by some controversial rap artists, Prince's upcoming Paisley Park/Warner Bros. album will be released in "dirty" and "clean" versions.

The untitled album—its cover graphic is a merger of the traditional symbols for "male" and "female"—is set for release Sept. 15. According to a label source, the unpurgated album, bearing a Recording Industry Assn. of America parental advisory sticker, and the alternative version bear different catalog numbers on the current release schedule.

Another source indicates the decision to issue two versions of the album is "really just a matter of 'Sexy MF,'" the lyrically explicit track that is currently available as a sell-through video.

The original version of the song uses the words "sexy mother-fucker" repeatedly in its refrain. On the edited version of the album, Prince vocalizes wordlessly where "fucker" originally appeared.

"The label is going to release [the cleaned-up version] without a parental advisory, so it can get it into the Wal-Marts," the source says, referring to the mass merchandiser that refuses to stock stickered albums.

The source indicates that the remainder of the album is comparatively tame: "I don't think there are any other things that the label would have [stickered] for."

The new album will also be issued in a third edition, a slip-cased limited DigiPak with unique art, priced at \$29.98.

CHRIS MORRIS

BETWEEN THE BULLETS



by Geoff Mayfield

THE SLOWS: Retailers and industry sales types agree that this has been a sleepy summer in the music industry, and confirmation of that can be found this week on The Billboard 200. There is only one debut in the top 50, only two in the top 100, and none between No. 90 and No. 172. Volume reflected by titles on this chart has declined again, down 4% when compared to last week's chart. Against this weak field, **Billy Ray Cyrus** has no problem chalking up his 11th week at No. 1. Even with a sales drop of more than 7%, Cyrus' "Some Gave All" still leads the No. 2 position by a commanding 80% margin.

WHO WILL CHALLENGE Cyrus? It just about seems certain the country rookie won't be toppled by any of the albums currently listed on The Billboard 200. One possible contender is **Bobby Brown**, whose new MCA album, "Bobby," hits the streets Tuesday (18) and the charts in two weeks.

PEARLS: **Pearl Jam's** rise to No. 2 is certainly one of the year's happier surprises. Starting with its 13-week run on Heatseekers in the Nov. 2 issue, and throughout most of its 34-week run on The Billboard 200, Jam's "Ten" has been a steady seller, slowly but surely working its way up the list. As was mentioned here last week, Lollapalooza '92 has certainly played a hand in the Seattle band's recent sales growth.

MEANWHILE, ANOTHER Seattle product, the 2-year-old, one-time-only "Temple Of The Dog" set, surges to No. 11, missing the top 10 by fewer than 20 units. Need more proof of the Seattle scene's significance? Check out the "Singles" soundtrack, which gets an MTV-aided 45-29 jump, or the re-entry of **Alice In Chains'** "Facelift," a resurgence that seems tied to its "Would?" video. That song is on "Singles," but does not appear on "Facelift."

FAST-ACTING: A couple of newcomers win the week's sales awards. **House Of Pain**, which had the second-highest debut last week, wins the Top 20 Sales Mover as it sprints 25-14 on a 25% sales gain. And **Mary J. Blige** gets the Power Pick at No. 31, riding a 29% gain that moves her 59-31.

GLIMPSES: Have you noticed how **k.d. lang's** "Ingenué" has kicked in since her "Constant Craving" single hit radio? This week, the song jumps 15-13 on Hot Adult Contemporary and 81-75 on Hot 100 Singles. Over the past three weeks, her album has jumped 102-86, 86-76, and 76-73... Better late than never. In May, **Spin Doctors'** "Pocket Full Of Kryptonite" had moved about 30,000 pieces since its August 1991 release. This week, as it jumps 82-71, its shipments-to-date exceed 216,000... The July 31 video release of "Juice" helps the soundtrack re-enter The Billboard 200 at No. 170. MCA, anticipating the album's comeback, placed ads at retail.

CATALOG NOTES: A couple of entries on last week's Top Pop Catalog chart bear explanation. The **Righteous Brothers'** "Unchained Melody" on PolyGram Special Products is *not* to be confused with the album of the same name that is sold through PolyGram Group Distribution. This budget-priced album is sold through Essex. And, thanks to a revival that was sparked by the use of "Move This" in a Revlon commercial, the **Techno-tronic** album that entered the catalog chart will be moved next week to The Billboard 200.

GILL, TRITT LEAD CMA AWARDS NOMINEES

(Continued from page 10)

Cotton; "I Feel Lucky," Mary-Chapin Carpenter, Columbia, John Jennings, Carpenter; "Look At Us," Gill, MCA, Tony Brown; "Love, Me," Collin Raye, Epic, Jerry Fuller, John Hobbs; "Maybe It Was Memphis," Tillis, Arista, Paul Worley, Ed Shea.

Album: "Brand New Man," by Brooks & Dunn, on Arista Records, produced by Scott Hendricks, Don Cook; "For My Broken Heart," McEntire, MCA, Tony Brown, McEntire; "Ropin' The Wind," Brooks, Liberty, Allen Reynolds; "What Do I Do With Me," Tucker, Liberty, Jerry Crutchfield; "Wynonna," Wynonna Judd, MCA, Tony Brown.

Song: "Achy Breaky Heart," written by Don Von Tress; "Don't Rock The Jukebox," Jackson, Roger Murrah, Keith Stegall; "Down At The Twist & Shout," Carpenter; "Here's A Quarter (Call Someone Who Cares)," Tritt; "Look At Us," Gill, Max D. Barnes; "Love, Me," Skip Ewing, Max T. Barnes.

Music video: "Achy Breaky Heart," Cyrus, directed by Mark Ball; "Anymore," Tritt, Jack Cole; "Is There Life Out There," McEntire, Cole; "Look At Us," Gill, John Lloyd Miller; "Midnight In Montgomery," Jackson, Jim Shea.

Vocal event: Buzzin' Cousins (John

Mellencamp, Dwight Yoakam, John Prine, Joe Ely, James McMurtry; Roy Rogers and Clint Black; Travis Tritt and Marty Stuart; Keith Whitley and Earl Thomas Conley; Tammy Wynette and Randy Travis.

Musician: Eddie Bayers, Larrie Londin, Mark O'Connor, Matt Rollings, Brent Rowan.

Presenters and performers at the show will wear green ribbons, provided by Earth Communications Office and Arista Records, to symbolize their support of environmental awareness. Gill and McEntire will co-host the program.

WARNER MUSIC

(Continued from page 8)

has become a full partner in an entertainment marketing firm.

Dessau is a nine-year veteran of the record business, including stints at Arista and CBS. With his earlier company, Track Marketing Associates, he created College Sound-track: The College Radio Music Network (Billboard, March 21), which includes two alternative-oriented and one acoustic show airing on some 190 outlets nationwide. Sponsors include General Foods Coffees, Soho Natural Soda, and AT&T. Dessau also has been involved in music marketing programs with the Jim Beam Brands Co. and Seagram & Sons.

Morgado, pointing to the Warner Music Group's recent cross-promotion during the Olympics involving Coca-Cola and NBC (Billboard, July 4), says, "We must be as creative in our marketing approach as our artists are with their music. We are confident Steve's entrepreneurial strengths, combined with the vast resources of the Warner Music Group, will propel the Track Marketing Co. to even greater success."

Track Marketing is based in New York and will soon open a Chicago office. Dessau says the company will have the resources to expand its scope and services on a global scale.

Despite his partnership with Warner Music, Dessau says Track Marketing will deal with artists from all labels in creating entertainment marketing programs.

"Our goal is to integrate Madison Avenue with all sorts of artists," he says.

POLYGRAM PURCHASE

(Continued from page 6)

more for a major title.

Although the purchase takes effect immediately, PFE won't be able to tap home video revenues for three years because of pre-existing distribution deals that include cassette rights. Disney, which handled "The Hand That Rocks The Cradle" theatrically and on tape, has at least the next three Interscope titles, Field says. He credits the studio with "a fine job."

Interscope's 25 movies have also gone through 20th Century Fox ("FernGully" was the latest), Paramount, Universal, and MGM/UA. All are candidates for video distribution once PFE gains control of the rights. Kuhn will be building a rental operation separate from sell-through, now supported by sales people located at various PolyGram branches.

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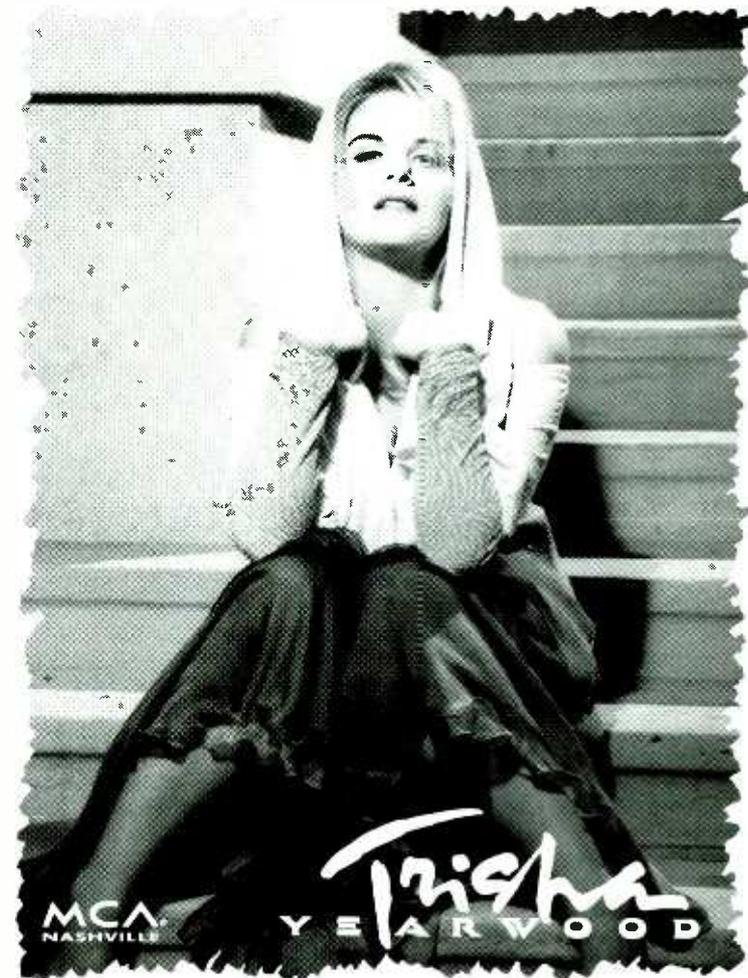
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Detroit News



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

SEE SALE OF SESAC

Bulletin hears that SESAC, the only privately owned major performance rights group in the world, is being sold for a price estimated at \$15 million. Among the reported buyers is veteran music exec Freddy Gershon, who once ran Robert Stigwood's RSO operation in the U.S. SESAC was formed in 1931 by Paul Heinecke, whose daughter, Alice Prager, is the sole owner. Prager, traveling in Europe, could not be reached for comment, while Gershon would not comment on the development. SESAC, now based in Nashville, is particularly strong in clearing country and gospel music.

SONY MUSIC U.K./CREATION LINK

Sony Music U.K. and the indie Creation label have formed a joint venture, with Creation partners Alan McGee and Dick Green, who formed the company in 1984, staying on to manage its affairs. To some the deal reflects tough times for U.K. indie labels, requiring links with major music operations. Deal is one of several made by Sony's licensed repertoire unit, formed last February, with indies. Creation's best-selling bands include Jesus & Mary Chain, House Of Love, Teenage Fanclub, Ride, and Slowdive. Before the end of the year, there'll be new albums from Sugar, Shonen Knife, Medicine, and Adorable.

BMG SETS POLISH AFFILIATE

BMG International is planning to open an office in Warsaw in September, making it the first major to have an operation in Poland. The domestic industry couldn't be happier with this development as it views the BMG presence there as legitimizing the local market and provid-

ing resources and expertise for the never-ending battle against piracy.

BOWIE SOLO VIA SAVAGE?

David Bowie is close to a solo deal with Savage Records, the BMG-distributed label. As a member of Tin Machine, he is heard through PolyGram-handled Victory Records.

URBAND, GERRARD FORM MGMT. CO.

Robert Urband and Olga Gerrard, who have operated Horizon Entertainment Corp. and Angel Eyes Ltd., respectively, since 1990, have joined forces to form New York-based Sound Direction Inc. They've signed three acts: Monster Magnet for worldwide management; Nashville-based Under The Big Top; and, from Belgium, A Split Second. Urband is currently attorney/manager for Grammy-winning composer/producer Michael Kamen, while Gerrard was a founding partner in Chaos Management.

MUSIC MEN ON THE MOVE

In a sudden move, Steve Bennett, executive VP and COO of Atlanta-based Super Club Music Corp., has resigned, according to sources. No word yet on who will run the 300-plus-store chain, which operates under the logos Record Bar and Turtles. Super Club executives were unavailable for comment... Mercury Records' rhythm & black division is undergoing a restructuring. Confirmed as leaving are Tony Anderson, senior VP/GM; Walter Green, director of publicity; and Gary Beech, product manager. The label will not comment on any of the departures or their replacements. Meanwhile, Beech is joining the EMI Records Group in a marketing capacity... Greg Brodsky has left

Atlantic Records as director of product development to join Zoom Express, Bob Hinkle's kiddie label, as VP of sales and marketing. The label is a joint venture with BMG Music... Larry Palmacci has left the MusicMasters label to join Long Island, N.Y.-based Esquire Records as VP of sales and marketing. Like MusicMasters, Esquire is distributed via BMG. Label's most recent releases are by Degrees Of Motion and Widomaker.

HUIZENGA SELLS BLOCKBUSTER SHARES

H. Wayne Huizenga, chairman/CEO of Blockbuster Entertainment Corp., has sold 9% of his stock, or 1.5 million shares, in the video retailing company to pay for his baseball team, the Florida Marlins, which will start its first season in the National League next spring. Blockbuster's stock rose 12.5 cents a share on the New York Stock Exchange and closed at \$12.625. At that price, Huizenga would have raised \$18.9 million from the sale.

N.Y. SHOWS HELP AMNESTY INT'L

Human rights group Amnesty International USA is the beneficiary of shows this fall at New York's Lone Star Roadhouse and carried nationwide by MJI Broadcasting. Club owner Mort Cooperman, who is coordinating the effort with Tony Mac at Amnesty's New York office, says the timing is perfect, in view of current human rights abuses around the world... Meanwhile, a "Women On The Frontline" benefit concert in Madrid for Amnesty has been postponed from Sept. 25 until next April or May by organizer Pino Saggiocco.

Cyrus, Pearl Jam Take Two Paths To Top

THE TOP TWO albums on The Billboard 200 took vastly different routes to the top. Billy Ray Cyrus' "Some Gave All," which holds at No. 1 for the 11th straight week, blasted onto the chart at No. 4 in June and took over the top spot the following week. Pearl Jam's "Ten," which edges up to No. 2, debuted at No. 155 in January—after a 13-week run on the Heat-seekers chart. In the early months of the year, while Cyrus was still working out his "Achy Breaky" dance steps, "Ten" slogged steadily through the ranks. It broke into the top 30 late in February and made the top 10 in May.

The two projects differ in other respects as well. Cyrus' smash single, "Achy Breaky Heart," has been listed in the top 10 on the Hot 100 for 10 straight weeks. Pearl Jam's album, by contrast, has spawned no Hot 100 hits. And Cyrus has received lots of general-audience media attention, while coverage of Pearl Jam has been mostly limited to the rock press.

FAST FACTS: "Metallica" winds up a full year on The Billboard 200 by rebounding to No. 10, its highest ranking in four months. The album entered the chart at No. 1 and has never dipped below No. 23.

"House Of Pain" jumps from No. 25 to No. 14 in its second week on The Billboard 200. The lead single, "Jump Around," a top 10 rap hit, jumps to No. 21 on the Hot 100.

INXS has the top new album on The Billboard 200, "Welcome To Wherever You Are," at No. 16, and the top new single on the Hot 100, "Not Enough Time," at No. 72. The Aussie band's last two studio albums made the top five. The quadruple-platinum "Kick" logged 14 weeks in the top five in 1988; the follow-up, "X," popped in for just one week in 1990.

"Barcelona Gold," Warner Bros.' all-star Olympics album, drops to No. 35 after peaking at No. 32 last week. That was a point behind the chart peak of Aristar's "1988 Summer Olympics Album."

L.A. Reid, Babyface, and Daryl Simmons co-wrote and co-produced four bulletted singles in the top 40 on the Hot 100—including the top two. Boyz II Men's "End Of The Road" holds at No. 1 for the second week, TLC's "Baby-Baby-Baby" holds at No. 2, Bobby Brown's "Humpin' Around" jumps to No. 11, and Babyface's

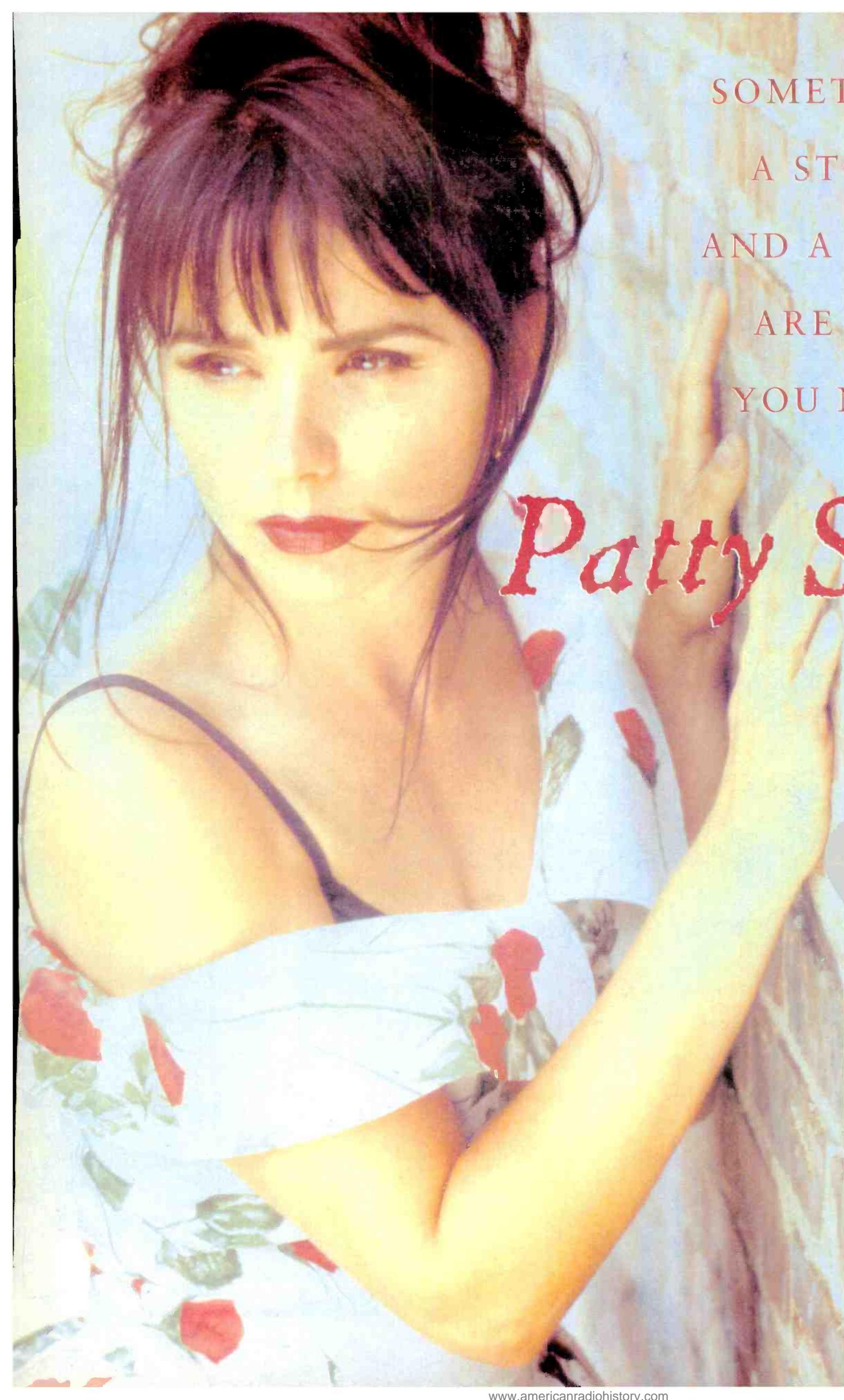
own "Give U My Heart" (featuring Toni Braxton) jumps to No. 40.

Richard Marx lands his 12th consecutive top 20 hit on the Hot 100 as "Take This Heart" edges up to No. 20... Michael Jackson's "Jam" loses its bullet in its third week at No. 26. It looms as Jackson's first Epic release to miss the top 15 since early 1979... Arrested Development could be headed for its second straight top 10 hit. "People Everyday," the group's follow-up to "Tennessee," vaults from No. 82 to No. 47.

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BEAT



by Paul Grein



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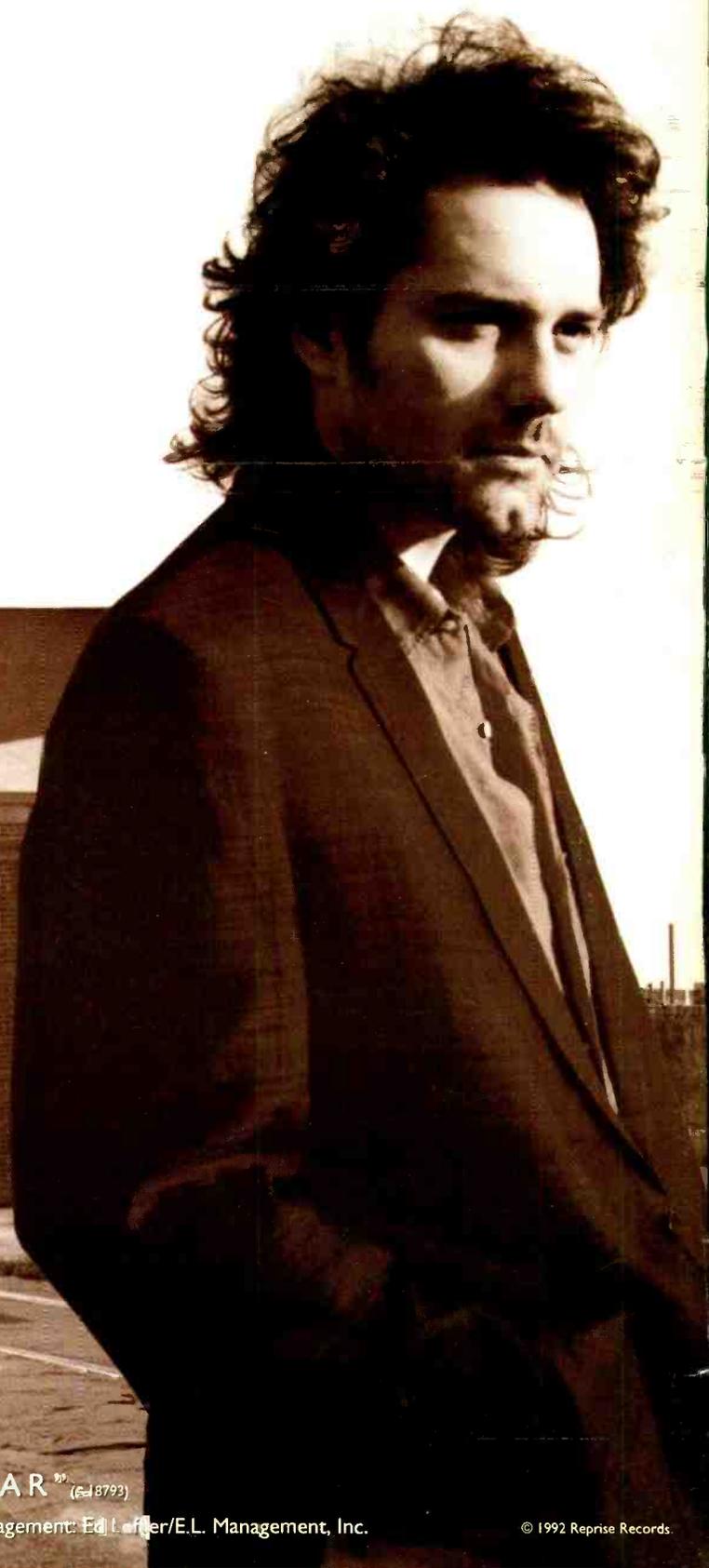
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