It's In The Mix For Country Singles
Are Hit Club Versions True To Genre?

NEW YORK—One year after Brooks & Dunn's "Boot Scootin' Boogie," a remix and propelled both the duo and the single toward country stardom, the stream of contemporary-sounding remixes that regularly push the boundaries of acceptability within the realm of country music.

While club DJs welcome the increased remix inventory, radio programmers continue to grapple with the role of contemporary-sound remixes. In particular, the success or failure throughout the rest of this year could well determine Nashville's remix future.

December, the success or failure of "Boot Scootin' Boogie," a remix providing fuel for another smash country single, Alan Jackson's " Chattahoochee."

With FTC Inquiry Under Way, Suits Mount In Used-CD Fray

This story was prepared by Craig Rosen in Los Angeles, Ed Christman in New York, and Bill Holland in Washington, D.C.

NEW YORK—The Federal Trade Commission has launched an investigation into prohibitive used-CD policies, with implications of broader impact on record company trade practices. Meanwhile, independent retailers have filed two lawsuits against the four major distributors that have instituted such policies.

According to sources, the FTC Dallas office has sent letters to all six major record companies, including BMG and PolyGram, which don't have anti-used-CD policies. The letters (Continued on page 84)

Motown Adds Might To P'Gram Roster

NEW YORK—In the wake of PolyGram's $301 million acquisition of Motown Records, the R&B imprint's hottest new act, Boyz II Men, has re-signed to a seven-album deal potentially worth tens of millions of dollars. Thus, the PolyGram buyout is (Continued on page 82)
Billy Joel  River of Dreams

The Journey Begins...

"River of Dreams," the new album featuring the first single and video, The River of Dreams, plus No Man's Land.

Watch for Billy Joel everywhere — on NBC's Dateline, The Today Show, Saturday Night Live, a PBS special, and on VH-1.

The world tour launches September 10th.

Album in stores August 10th.

Produced by Danny Kortchman. *co-produced by Joe Nicolo.
Catchin' Cab: The Magic of Calloway

No living musician in American new media or its jazz and rock'n'roll capillaries is so frequently emulated yet so seldom acknowledged as George "Cannonball" Calloway. He arguably did more things first and better than any other band of his generation, a fact exemplified by "Carrball: Best Of The Big Bands" and "Carrball: Featuring Chu Berry" (both Columbia/Legacy), two exceptional new installments of the ongoing Legacy Big Band reissues series.

Half a century since his heyday, most of Calloway's accomplishments are preserved in the memories of only those who could still remember a time when the phrase "Big Band" actually meant something. "You see this rapping they doing today, I did that 25, 35, 45, 55 years ago!" exclaims the 85-year-old White Plains, N.Y., resident with the thunderbender cackle fans will recall from vintage films like "The Big Broadcast" (1932) and "The Singing Kid" (1938). "I did a rap thing on 'Minnie The Moocher's Wedding Day' and 'Hi-De-Ho Man That's Me.' Call it rap or swing, for me was just a feeling that you got. I forgot the lyrics to 'Minnie The Moocher' one night [in 1931, on a live radio concert] and out of the clear blue sky it came out of my mouth: hide-ho.

The most vocally proficient performer ever to front a true jazz orchestra, Calloway's prankish pipes bridged the full breadth of bass, baritone, tenor, and soprano—ready yet always refined. Calloway's expert trouve, comprising such para- gons as Berry, Ben Webster, Illinois Jacquet, Milt Hinton, Danny Barker, Doc Cheatham, Ed Swazy, Cozy Cole, Billy Eckstine, Benny Carter, and singers Lena Horne and Pearl Bailey, com- manded a demanding repertoire, each arrangement characterized by inspired soloing. Calloway never hogged the spotlight, a deferential instinct atypical for the time. Nonetheless, Calloway was an eye-widening figure before the camera, his器件 as he swayed atop a steplifted podium, astride female dancers stomping and swiveling before. He whipped his jet-black mane with each surge of the breakneck beat, leaping into full airsours, slow-motion breaks or, a pre-Moonwalk glide called the Buzz.

These days, Calloway's ingenuous groundwork glows beneath the late Louis Jordan's witty boogie shuffles in Broadway's "Five Guys Named Joe" (Jordan having molded his '40s merry-making around the Calloway prototype, and it also shadowed the salacious grooves, vanguardistic style, and double-entendre storytelling of Prince circa "Sign O'The Times" and "Diamonds And Pearls.") Calloway's melodic/percussive jazz mastery of word sounds and syncopations, in a composite of that early mentor Louis Armstrong and fully anticipating the complex instrumental approaches that Lambert, Hendricks & Ross, Ella Fitzgerald, or Bobby McFerrin eventually would bring to the party.

"What I expected from my musician was what I was selling: the right notes, with precision, because I would build a whole song around a seat or a dance step."

"What really made "Carrball" so good was my arranger, the tenor saxist Leon "Chu" Berry were leftened from the start with a sly measure of mutual accommodation. Before he came on, Calloway says, "I was playing saxo- phone, and I didn't even care what saxophone. So Chi, I told him, don't say anything about the band on one condition: You put down that saxophone."

"Awww, alright. You got a job!"

—by Timothy White

* * *

**MONTREUX ON THE MOVE**

Europe's premier summer music event, Montreux Jazz Festival marked its 27th year in a new venue that drew loads of approval from veterans on the scene. Audio system sponsor Meyer Sound took the opportunity to road-test some of its newly developed technology. Mike Lethby reports. Page 44

**STARS ON 45**

Ardmore, Pa.'s Collectables Records and sister operation Gotham Distribution are out to prove not only that it is a viable medium to release 7-inch singles featuring all the current hits by all the latest stars. Catherine Applefeld has the story. Page 47

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The following comments were written by Kevin Stander on behalf of the iss-member Independent Music Retailers Assn.

On July 30, the group filed suit against EMA, WEA, Sony Music, and UNI Distribution over their used-CD policies (see story, page 1).

There is most certainly justification for used CDs: The independent store needs to sell used CDs to survive and the music industry needs the survival of the independent.

According to his commentary (Billboard, July 24), Russ Bach, president of CEMA, would have independent stores and the public at large believe that this issue is not a battle between a few giant retailers and the labels/distributors. Unfortunately, the history of this issue does not support this contention. Until recently, when Warehouse began its sale of used CDs, the independent store owners realized their stores now that the giant chains have cleared the good," CEMA and other distributors are checking their wallets and observing over their bottom line. The present used-CD policies of CEMA and other distributors, as well as their reparations to the contrary, would devastate independent retailers and create a monopoly among the giant chains.

The policies only serve to enhance the power of the retail giants to the detriment of the music industry and the music buyer. The entire scenario surrounding the recent comments made by Garth Brooks is just the beginning of the evisceration grip in which the labels/distributors hold the industry. Here we have an artist who has been so ill-informed by the labels/distributors that he believes he is somehow being cheated out of his royalties. This misinformation creates problems rather than solutions.

Simply put, the average independent will hardly miss Brooks. The independents did their job, helping to make Brooks a popular and successful artist by exposing him to the general public of the music industry at the beginning of his career. It troubles us that now Brooks and his record company may take the opportunities he had away from others.

Let's start at the core of the issue—what problem, exactly, do CEMA and other distributors have with used CDs? They suggest used CDs would amount to 20% of all CDs sold by 1989. They reason that this equals a 20% loss in royalties and that the record companies would, accordingly, lose 20% of their income stream. This is unfounded.

A major percentage of used CDs have no negative impact on the sale of new CDs. In a large number of used CDs sold by 1989, it is reasonable to think that those which were originally sold 8 or 10 for a penny by record company-sponsored CD clubs (with no royalties paid to artists), or promotions, or similar give-away promotions, or very small companies. Other used CDs are either marginal or deleted titles for which customers would not give us. We feel that these are not really collectible (hot new artists or classic catalog) are difficult to come by secondhand because few people trade them in.

The independent store needs to sell new CDs. By recycling this cash back into the CD market, customers are likely to be more adventurous in buying a CD knowing they can buy it back. It is always nice to buy something knowing that one day it will still have some value. This encourages people to buy, which in turn is good for the whole music industry. CEMA won't take back defects if a retailer sells used CDs. This implies we are guilty of selling back used CDs. What happened to being innocent before proven guilty? If our defective percentage is in line with everyone's, then what is the difference?

In his commentary, Bach equated selling used CDs to renting CD-ROMs. I think he made a mistake. Not a lot of customers will give up $4-$8 a day for a digital recording so they can go home and tape it to an analog cassette.

Bach also stated that the pricing of CDs is lower in the U.S. than in other countries. Yes, it is, as is everything from gas to food to housing. He is comparing a $12 billion U.S. industry to a $4 billion European market. Does he want us businesses to shrink considerably by raising prices?

The used/promo/boodleg-only CD stores pay 100% cash for CDs. Hurting the new/used CD store will only make these stores flourish and encourage shrinkage.

Most of us have been working hard recently with FGD, pushing their new music. For the first time in several months, four to six PDI títles have begun to appear in our top 10 lists. We can create sales. We can influence the market. The major chains' market is already set.

What is frightening is the claim that the large chains will help fill this void for new artists if the independents don't stop this. The large chains may have the resources to develop new artists, they don't have the ability to do so. Ask your own sales people how well these chains work with new and alternative artists. The major chains are simply too big, too corporate, too sterile, and too limited in their knowledge to be effective in isolation this past year and a half has imposed. The first paragraph is correct.

We implore CEMA, other distributors, and the record industry at large to rethink their unfair trade policies before they make themselves take-for-theforce independent stores out of business. There are many other independent record companies that, while operating, have made the same decisions as CEMA. It is a shame that the large chains may have the resources to develop new artists, they don't have the ability to do so. Ask your own sales people how well these chains work with new and alternative artists. The major chains are simply too big, too corporate, too sterile, and too limited in their knowledge to be effective in isolation this past year and a half has imposed. The first paragraph is correct.

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Satellite Films, a division of Propaganda Films, wishes to congratulate the following nominees for the 1993 MTV Music Video Awards:

**Madonna, “Rain”**
Director: Mark Romanek
- BEST ART DIRECTOR: Jan Peter Flack
- BEST CINEMATOGRAPHY: Harris Sevides

**En Vogue, “Free Your Mind”**
Director: Mark Romanek
- BEST VIDEO OF THE YEAR
- BEST GROUP VIDEO
- BEST DANCE VIDEO
- BEST R&B VIDEO
- BEST DIRECTION: Mark Romanek
- BEST CINEMATOGRAPHY: Marc Reshovsky
- BEST CHOREOGRAPHY: Frank Gatson/Lavelle Smith/Travis Payne

**k.d. lang, “Constant Craving”**
Director: Mark Romanek
- BEST FEMALE VIDEO
- BEST CINEMATOGRAPHY: Thomas Kloss
- BEST ART DIRECTION: Tom Foden

**Lenny Kravitz, “Are You Gonna Go My Way”**
Director: Mark Romanek
- BEST MALE VIDEO
- BEST ART DIRECTION: Nigel Phelps

**R.E.M., “Man on the Moon”**
Director: Peter Care
- BEST VIDEO OF THE YEAR
- BEST GROUP VIDEO
- BEST DIRECTION: Peter Care
- BEST ART DIRECTION: Jan Peter Flack
- BEST EDITING: Robert Duffy

**Sting, “If I Ever Lose My Faith”**
Director: Howard Greenhalgh
- BEST MALE VIDEO
- BEST ART DIRECTION: Mike Grant
- BEST CINEMATOGRAPHY: Ivan Bartos

**Duran Duran, “Ordinary World”**
Director: Nick Egan
- BEST CINEMATOGRAPHY: Martin Coppen
NEW YORK—Keeping a lid on costs and posting higher sales despite a European recession, major music company PolyGram reported today that second-quarter profits jumped 46% to $1.18 billion from $840 million in the year-ago quarter. The company also cites cost efficiencies in manufacturing and distribution.

PolyGram Profits Surge In First Half Double-Digit Increase Foils Recession |

BY DON JEFFREY

NEW YORK—Keeping a lid on costs and posting higher sales despite a European recession, major music company PolyGram reported today that second-quarter profits jumped 46% to $1.18 billion from $840 million in the year-ago quarter. The company also cites cost efficiencies in manufacturing and distribution.

PolyGram’s net sales rose 6.1% in the quarter, compared to a 16.6% increase in the year-ago period. The company said it is successful in controlling manufacturing expenses, especially television costs. Kessler says the "reertoire through their pipeline was more local or national artists, which require lower marketing expenses" than international stars. The company also cites cost efficiencies in manufacturing and distribution.

**Motown Acquisition**

In music, which accounts for 82% of PolyGram’s sales ($69.5 billion and 13% classical), the big winner in the first half was Sting’s “Ten Summoner’s Tales,” an A&M Records album that sold more than 3 million copies worldwide. But the company’s many labels did not release any other multi-platinum hits during the six months.

North America accounted for 22% of PolyGram’s first-half sales, the same as last year. But PolyGram says it’s U.S. market share fell during the period, although it declines to release a figure. The acquisition of Motown Records for $301 million, which was announced the same day as the financial results, should increase North American music sales in the second half (see story, page 1).

"The strength they’re seeing is (Continued on page 82)

**RIAA’s Local Anti-Piracy Efforts Pay Off**

WASHINGTON, D.C.—The Recording Industry Assn. of America’s anti-piracy efforts continue to pay off as federal and local law enforcement, now more aware of industry concerns and RIAA initiatives, work with the anti-piracy unit to take advantage of updated laws, raid pirate manufacturing facilities, and crack down on street vendors.

RIA’s anti-piracy statistics for the first six months of 1993 posted big gains in some important areas. The number of early signs that Shamrock, but especially music industry officials are demanding an end to the current state of affairs.

New H’wood Rental Quotas Could Mean Sink Or Swim

BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—Home video distributors may be on the verge of a new Hollywood diktat ordering a different formula to split the rebate attached to quotas for key rental releases. The payments can reach 6%-8% of purchases.

Early in the business, the studios began assigning sales albums to individual wholesalers, based on past performance, and then added those figures to reach a national total. But distributors have since become more competitive, aggressively underpricing each other as a way to increase market share without increasing the number shipped.

Meanwhile, rental demand has flattened, making it more difficult for the studios to achieve quotas. One wholesaler source, which has access to data routinely collected by the National Assn. of Video Distributors, says four of the 10 biggest titles released in May were hit wholesale sales goals, “period.” It was a typical month, he adds.

The studios say they just rebates despite union targets, figure it is time for a change, although none will say so publicly.

U.S. To Maintain Tough Stance On Asian Pirates

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. Trade Representative Mickey Kantor wants to maintain tight piracy in Taiwan and Thailand and turn the skull-and-crossbones flags for good before he lifts the big-gun threats of U.S. trade retaliation.

Kantor announced Aug. 2 that he will continue to monitor progress in enforcing anti-piracy law and will lift the two nations’ “priority country” designation—a punishment that was slapped on April 25, in response to the continued foot-dragging on copyright enforcement (Billboard, April 27, May 15).

Every night, organizations, including the Recording Industry Assn. of America, said they were pleased with the USTR’s tough stance. The International Intellectual Property Alliance spokesperson Eric Smith echoed industry reports, saying that piracy rates at retail Oct. 1, and street vendors were ready to go back to work as soon as the threat of retaliation were removed, especially in Thailand.

Kantor announced that USTR will continue to monitor progress in the two countries and, in Thailand’s case, will conduct a “comprehensive review” of that nation’s copyright upgrade and enforcement efforts early this fall. Kantor said the U.S. make a decision on downgrading the country’s trade problem status.

Kantor noted that Taiwan had made progress in several areas, such as controlling the export of pirate CDs, but said many problems remain.

Hungary was removed from the Trade Act’s Special 301 “priority watch list” after it debated a bilateral intellectual property agreement, which Kantor said he hoped would become a model for other Eastern European countries.

Virgin Megastores Pay Price In Fight For Sunday Hours

BY EMMANUEL LEGRAND

PARIS—Virgin Megastore’s crusade to stay open on Sundays has just become 16 times more expensive. Courts here increased the penalty that Virgin Megastore must pay to shopkeepers’ unions for each Sunday it stays open from 250,000 francs ($420,000) to 4 million francs ($676,000). Virgin says it will appeal the decision. The three French Megastores have tried to get around the Sunday trading laws by not closing on Sundays.

At press time, the Megastore confirmed it would be open Sunday, Aug. 8, at the same August, Aug. 8, at the same time. The Megastore contemplates on the change in French government brought with it a change of policy by the local Prefect (Billboard, July 24).

Virgin also announced on a shelf which one Virgin Megastore stands draws a large number of tourists and the Megastore contributes to overall interest in the area. The other two stores are located in Bordeaux and Marseilles.

Under French law, Sunday trading is permitted by local authorities in areas that cater to tourists. Virgin was able to be allowed to trade on Sunday, Aug. 8, at the change in French government brought with it a change of policy by the local Prefect (Billboard, March 27). The issue of the deal was in excess of $300 million. Bryan was not the first casualty of the merger. Three station manager—KZAU/KZLA Los Angeles VF/GM Norm Epstein, KBLA-KFBM San Francisco VP/GM Mike Grinell, and KNWE/KSAN San Francisco station manager Bruce Blevins—were fired two weeks ago and replaced with managers from other Shamrock stations.

Bryan’s partner at 2100, Ross Britain, remains for now. Steve Kingsby, one of the key PolyVision operations and programming, also denies reports that Dr. Judy Kuriansky, host of the highly rated evening “Love Phones” (Continued on page 19)

Pocket Full of Platinum. Epic Records executives present Spin Doctors with triple-platinum award commemorating U.S. sales of the band’s Epic Associated debut album, “Pocket Full of Kryptonite.” Spin Doctors currently are on a headlining tour presented by MTV’s “Alternative Nation,” running through Aug. 28. Shown in back row, from left, are Epic senior VP of marketing John Doelp; Epic Associated president Richard Graf; band member White; Epic Records president Dave Gieg; Epic senior VP West Coast Alan Mintz; and Epic marketing manager Alan Martin. In front row, from left, are band members Aaron Comess, Chris Barron, and Eric Slickman; tour manager Jason Richardson; and Epic director of A&R Frankie LaRocka.
Hey baby boomer, it's a busy life...

Go to the office
...the dry cleaner
...the day-care center
...the grocery store
...the laundromat
...the hardware store
...the movies
...the gym
...the airport
and then go home.

Introducing the world's first intelligent music vending machine. Customers can browse the titles, hear the music, and complete their purchases in less than a minute. It's as easy to use as a soft drink machine... and it gives a taste first.

The machine offers up to 48 different selections of compact discs and/or cassettes. Pressing any album picture plays a free sample of the music. Customers can purchase with a credit card, ATM card or cash. Daily sales and inventory status from each site are automatically reported to a central computer.

Machines are currently operating in the Southern California metropolitan area at selected Hughes and Alpha Beta grocery stores, AMC and Cineplex Odeon theatres, Sears, video rental stores, and more.

For more information on how you can increase your music sales, Call 1-800-841-3863.

Reach out to the generation that discovered Rock & Roll
...and until now had grown out of touch.
Radio, Retail Return to A Boogie Wonderland

□ BY CARRIE BORZILLO

LOS ANGELES—The disco divas and danceclub stars of the '70s are getting ready to go shopping, ret read, and clubs as interest blossoms in the disco era's sounds and fashions.

In the past month, two syndicated disco retro shows have debuted on a combined 144 top 40 and hot AC stations, including some of the most successful top 40 outlets in the top three markets.

Westwood One bowed its three-hour hourlong, "Retro Mix" July 17 on 50 stations, including KQFT (Power 106) Los Angeles, and WBBM-FM (106) Chicago.

Hot Mix Radio Networks premiered its hourlong, unhosted "RetroMix" July 17 on 50 stations, including KQFT (Power 106) Phoenix, KXHI, KHFI Austin, Texas, and KHQT San Jose, Calif. In addition, many top 40 stations have featured disco-heavy "flashback" weekends or hosted retro nights at clubs.

On the club circuit, Donna Summer sold out two dates at the Westbury Music Fair in Westbury, N.Y., without the benefit of a current Hala's act. "The singer was not credited for co-lead vocals she performed on Paula Abd-ul's 1988 debut album "Forever Your Girl."

Following the appearance of star witness dedication Abdul on July 27-28 (Billboard, Aug. 7), attendance in Judge A. Wallace Tashina's courtroom here dwindled to a handful of spectators. But testimony by such industry notables as producer Antonio "L.A." Reid and Virgin co-chairman Jordan Harris knocked additional holes in Marice's claims.

Virgin attorney Joseph Yannal said he still thought the label was "a viable entity" and was "very optimistic," noting that she still had 13 witnesses to call as of Aug. 3.

Testifying on July 29, Grammy-winning producer Reid characterized Marice's contribution to Abdul's song "Knocked Out," which he co-wrote and co-produced, as "minimal at best," and said that the vocalist worked "20 to 30 minutes, max" on the session for the song.

Reid pointedly noted that he has used vocal doubling on songs "by most of the vocalists I've worked with," including Whitney Houston, Michael Jackson, and Bobby Brown. He added that such doubling was credited as background vocals on the albums. (In her suit Marice, who doubted Abdul's vocals on the song "I Need You," claims co-lead credit on the track.)

Under cross-examination by Berman, Reid pointed out that his partner Kenneth "Babyface" Edmonds' entire guide vocal for the song "Ron" was used on Brown's sextuple-platinum 1988 album "Don't Be Cruel" to double the singers lead and fill in the parts that Edmonds was credited as a back (Continued on page 19)

Big Flood-Relief Show Can't Go On But Advance Tix Still Add To Aid Coifers

NEW YORK—Although St. Louis was spared the brunt of the floods that have decimated other parts of the Midwest, the destructive force of rising waters in that city has hampered the music industry's relief efforts.

A benefit concert starring Jannine Mellencamp, Blind Melon, and Bob Dylan—scheduled for July 31 at the Riverport Amphitheatre in St. Louis—was canceled by the city's chief of police because a nearby levee broke the night before the show, leaving only one passable access road to the venue, according to to a spokesperson for the event. Authorities feared emergency vehicles would be unable to use the road if it was congested by motorists heading to the theater.

However, the spokesperson says the majority of ticket holders put not to redeem their $10 tickets, so the show raised money even though it was canceled. Moreover, two previous concerts by Mellencamp and Blind Melon (without Dylan) sold "smashingly well," according to the spokesperson. Those shows were held July 28 at the World Music Theatre in Chicago and July 29 at the Deer Creek Music Center in Indianapolis. An estimate of the proceeds from the three benefits was not available by press time.

Another all-star benefit at the Riverport Amphitheatre, scheduled for Aug. 1, was postponed for the same reasons as the Mellencamp date, according to a spokesman for Contemporary Productions in St. Louis, which produced both events. The artists scheduled to perform on that bill—dubbed "Willing To Help"—were Kenny Rogers, John Mellencamp, George Jones, Hal Ketchum, Sawyer Brown, Shenandoah, and Martina McBride. At press time, neither the revised lineup nor the makeup date could be determined.

Meanwhile, Bon Jovi continues its flood-relief campaign, pledging money from every show on the Midwest leg of its current tour to the Red Cross. Other artists and organizations have responded to the relief effort include Wide-spread Panic and the St. Louis-based Streetside Records chain, which donated its portion of commissions from ticket sales for the Riverport shows to the Red Cross.

PAUL YERNA

Africa Fête
Tour Is Hailed As A Success

NEW YORK—Africa Fête, the African and Haitian music roadshow put on by Island Records world imprint Mango Records, was a resounding success, according to festival organizers.

In New York, the Africa Fête show at the Central Park Summerstage July 25 was attended by a crowd of 15,000-20,000 people, a record-breaker for the venue, according to Summerstage producer Eric Ruben.

Dates in other cities, such as Boston and Manchester, were also well attended. The tour wound up in Edmonton, Alberta, Aug. 5.

According to Mango VP of marketing Peggy Dold, the success of this year's bill bodes well for the prospects of future Africa Fête tours.

"We have every intention of doing it again," she says. "It's been an extraordinary experience. The excitement generated by the tour, the New York show and from other areas is evidence that there's a market in this country for these artists and type of music." The festival, which has been likened to the annual Reggae Sunsplash extravaganza, features such acts as Beenin's Angelique Kidjo, Senegal's Baaba Maal and Ismael Lo, and Haiti's Bouba Gakou.

The tour presented a wide range of African culture with arts, crafts, food, and clothing playing a role alongside the music.

PAUL YERNA

Industry Witnesses Deflate Marine Claims In Vocal Trial

□ BY CHRIS MORRIS

LOS ANGELES—Attorneys for defendant Virgin Records expressed hope that testimony in Virgin's suit against the label would be concluded by Aug. 6, setting the stage for a decision in the frequently contentious trial.

Witnesses for Virgin continued to take the stand the week of Aug. 2 at the federal trial of singer Marice's actions, which alleged she was not credited for co-lead vocals she performed on Paula Abdul's 1988 debut album "Forever Your Girl.

Guitar Recordings Launch 2 Subsidiaries New Labels Offer Acoustic Acts, "Classic" Sessions

□ BY TRUDI MILLER ROSENBLUM

NEW YORK—Guitar Recordings, the Fort Chester, N.Y.-based guitar music label owned by Cherry Lane Music, has branched out with two new imprints, Guitar Recordings Classic Cuts and Guitar Acoustic. Classic Cuts and Guitar Acoustic, previously unreleased in the U.S., by people who were influential in the '70s and '80s, explains label director Trudy Lartz. The first release, due Tuesday (10), is "Packet Of Three Live," a live radio broadcast featuring Steve Marriott, the late singer/guitarist of Humble Pie and Small Faces, with his band Packet Of Three. In the fall, Classic Cuts will release "Walter Ego" by the Sy Kloppe Blues Band, whose members include veterans of Journey, Europe, and the Tubes.

Executive VP of A&R John Stix says there is a wealth of unreleased material to pursue. "For example, I just got hold of master tapes from a variety of bands that played at Woodstock that never came out," he says.

"Working with Sony Special Products [to negotiate licenses for the material], maybe we can put out Johnny Winter at Woodstock or Janis Joplin at Woodstock," Stix adds.

Stix also cites the popularity of the John Peel radio shows in Europe, and notes that many radio concerts in the U.S.—featuring such acts as Procol Harum and Stevie Ray Vaughan—never have been issued on disc. He also plans to mine television performance footage and foreign concerts for material.

"Basically, if it excites me, I'll go after it—it's almost like unearthing a treasure," he says.

The Guitar Acoustic label will be "very varied," Lartz says, and will include singer/songwriters, new age instrumentalists, rare acoustic performances by rock acts, and alternative acts such as the Cowsills. Lartz describes as "in the vein of They Might Be Giants."

"I think we're going to surprise people with what 'acoustic' stands for," she adds. The first release from Guitar Acoustic will be an album by Pete Kennedy, Nan Griffith's guitarist, due in January.

Meanwhile, the Guitar Recordings label will continue to release new product by non-acoustic, guitar-based artists. Guitar Recordings grew out of the magazine Guitar For The Practicing Musician, established in 1965. The magazine was receiving a large number of tapes from readers, and founded Guitar Recordings in 1989 to expose this music. The label, which has a staff of 10, started as an instrumental label and gradually branched out into other kinds of guitar and guitar-and-vocal music.

A breakthrough of sorts occurred last June, when Brad Gillis' album "Gibek Ranch," featuring vocals by Greg Allman on two tracks, spawned the single "Honest To God," which reached No. 20 on Billboard's Album Charts this week chart.

"We realized there's an audience out there, beyond guitar enthusiasts, that's looking for what we have to offer," says Lartz. "That's when we decided to split the labels up into different (Continued on page 83)
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Colleagues Recall Hulett's Cutting-Edge Tour Biz Work

BY MELINDA NEWMAN

NEW YORK—Tom Hulett, who died July 30 of cancer at age 55, is being remembered by those who worked with him as a revolutionary in the field of concert promotion as an artist manager to be reckoned with.

"He was a forerunner of national concert tour promotion," says Larry Magid, head of Philadelphia-based concert promotion firm Electric Factory Concerts. "Many of us did not necessarily agree with what he did, but I'd have to say we owe Tom and people like him a debt of gratitude. Without him laying the groundwork, the concert business might not be as we now know it."

Hulett co-founded concert promotion company Concerts West with Jerry Weintraub in 1967. Together, they broke through territorial boundaries rigidly adhered to by local promoters by coordinating and promoting national tours for artists like Janis Joplin, Jimi Hendrix, Creedence Clearwater Revival, Elvis Presley, Neil Diamond, John Denver, and Frank Sinatra.

"At that time, Elvis was only playing in Las Vegas," says Ron Delsener, head of New York-based Delsener/Slater Enterprises. "They went to see him in Vegas and convinced him there was money in doing one-nighters around the country . . . Tom was a gentleman and a family man, but he was a very imposing figure. If I'd been Colonel Tom Parker and I'd seen him and Jerry coming, I would have been convinced too. Until then, promoters had a bad reputation as being hucksters in loud suits and flashy jewelry, but they were classier than that and were entrepreneurs."

"Basically, we did [the national tours] ourselves. We were kids and we didn't know any better. We went and got smarter and continued doing it anyway," recalls (Continued on page 77)

LIVE's Mount Named Prez/CEO Of WEA

BY CRAIG ROSEN

LOS ANGELES—As expected, the Warner Music Group has officially named Dave Mount, currently president/CEO of LIVE Entertainment Inc., as the new president/CEO of WEA Corp., that will replace Henry Drez, who is retiring from the post at the end of 1999 (Billboard, July 10).

According to Warner Music Group chairman/CEO Robert J. Morgado, Mount will join WEA as co-president/CEO on Sept. 1. He will also participate in WEA's convention this week "as the designated successor to Henry, as well as a client of ours for another month."

By the end of the year, Mount will officially assume the title of president/CEO of WEA.

Prior to joining LIVE, Mount spent 11 years with various divisions of Warner Communications, including a stint as VP of sales and distribution for Warner Home Video from 1984-88.

At LIVE, Mount also holds the title of president/CEO with WEA-distributed Live Home Video.

Aside from the video subsidiary, LIVE Entertainment is also the parent company of the 139-store LIVE Specialty Retail Division, based in Milford, Mass., and VCL/Caroleo Communications GmbH, a Munich, Germany-based home video distributor.

According to Morgado, Warner Music Group had to go "outside to get somebody from inside" in hiring Mount. Morgado says Mount has "the knowledge of the various strengths of WEA, and he also brings the fresh perspective of a client of WEA. He has the sensitivities of being not only a seller of music to retail, but a seller of music to consumers. And that's a perspective that in some ways will be fresh to our organization."

Morgado points out that it is a misconception that Mount has limited experience in the music business. "The reality of it is, except for the (Continued on page 87)

Artists & Music

Report Forecasts Slower Music Sales

BY DON JEFFREY

NEW YORK—Music industry sales in the U.S. will grow at a slower rate in the next five years than they did during the past five, according to a new study.


The firm expects total spending on recorded music by consumers in the United States to reach $12.9 billion in 1997. Last year consumers spent $10 billion, according to the Recording Industry Assn. of America.

The principal reason given for the projected slowdown is a flattening of CD sales growth. CD sales increased at a 27.3% compounded annual growth rate during the past five years, but the bankers forecast only 10.4% average growth through 1997.

"Over the next five years, spending will grow at a slower rate as the CD market matures, and consumers' price sensitivities keep (Continued on page 84)
Honeymoon Continues For UB40
Act Scores On 2nd Try With Elvis Cover

BY PAUL SEXTON

LONDON—For the band that defies critical indifference to take reggae to the masses, UB40's tenure at No. 1 on Billboard's Hot 100 and on charts worldwide with "Can't Help Falling In Love" is a typically against-the-odds triumph.

The octet from Birmingham actually had its recording of the Elvis Presley standard commissioned—and then turned down—for another Hollywood movie before they secured a spot on the soundtrack of "Silver."

Furthermore, the band's run to the top of the U.S. chart marks the second time a UB40 single has risen to Billboard's top 10 after entering in the anchor No. 10 position (Chart Beat, July 31). The set is now celebrating 14 consecutive years of U.K. chart singles and a total of 28 top 40 appearances in its native country.

Virgin senior VP of promotion Michael Plen reports that UB40's "Promises And Lies" album, released July 27, shipped gold in the U.S. "Considering we took four or five months to achieve that on the last album (1990's "Labour Of Love II"), that's a tribute to how hard we pushed that record, taking two years to break two singles, 'The Way You Do The Things You Do' and 'Here I Am (Come And Take Me)'. The covers collection sold some five million copies worldwide, including 150,000 in South Africa, 72,000 in New Zealand, and 40,000 in Colombia, he adds.

The rise of "Can't Help Falling In Love" from the cutting-room floor to the top of the charts is remembered with some bemusement by drummer Jim Brown. "We accidentally did that track because we were asked to do for a specific movie," he says. "We were first approached by the people that made Honeymoon In Vegas; everyone was covering Elvis songs for the soundtrack. I'm not really an Elvis fan—other guys in the band are—but I just happened to be in the studio when the request came in. I said, 'Well, quite like 'Can't Help Falling In Love', so me and the producer [Earl Falconer] put down the basic track. They didn't like it very much—Bono did a version and they preferred his to ours—which is fair enough. So we just shelved it.

"Then a month or two later, a request came in for the track from another film company," he says. "We weren't even going to put it on the album, so you can see from the circumstances that one thing led to another."

He adds that the band had also discussed the possibility of giving Crying In The Chapel the distinctive UB40.

(Continued on page 13)

Siberry: This Boy's Life? Set Poses Mktn. Challenge

BY LARRY LEBLANC

TORONTO—One of the most celebrated performers in Canadian music for a decade, Jane Siberry is the type of artist apt to make label executives and artist managers a tad nervous.

Her Aug. 3 release, the adventurous and ambiguously titled "When I Was A Boy," took four years to complete and, although it is unlikely its music or videos will break through at mainstream formats in North America, Siberry doesn't plan to tour with it.

"I can't picture touring," says Toronto-based Siberry, who maintains separate label deals with Warner Music Canada and Warner Music U.S. "I know if I do, it will have to have more vocal-oriented than before, but I can't quite get the germ of it."

Peter Stanchish, product manager for Warner Bros./Reprise in Los Angeles, admits marketing the release is "going to be a challenge, but the consensus in the company is that this is a wonderful record. What makes Jane's music attractive is that she's a true artist."

"With Jane, I just roll with the punches because she's such an immovable artist," maintains Siberry's manager of 10 years, Bob Blumer, who is based in Los Angeles. "She is unbelievably steadfast in her musical vision."

Recorded at Toronto's Reaction Studios here, Mushroom Studios in Vancouver, Weststide Studio in London, and Studio Backstage in Switzerland, "When I Was A Boy" was produced mostly by Siberry, by David Richmond to produce two tracks (one with Siberry), while Canadian producer/guitarist Michael Brook produced likely second single "Love Is Everything."

The project's initial stages included a false start. After playing her first set of demos about 18 months ago for Warner president Lenny Waronker, along with senior VP of A&R Michael Ostin and VP/GM of A&R Roberta Pe

(The Beat)

The Cure Shows Off; Sabbath Bows Out

BY MELINDA NEUMAN

BAND OF GYPSYS: It's a work in progress so Warner Bros. isn't talking much about it, but the label is lining up artists for a Jimi Hendrix tribute album tentatively slated to come out before the end of the year. Among the acts said to be cutting tracks are P.M. Dawn ("You Me Floatin'"), the Cure, ("Purple Haze"), The Spots Doctors ("Spanish Castle Magic"). Other names attached to the project are Ice-T and Eric Clapton. The project is being produced by longtime Hendrix cohort Eddie Kramer (Billboard, May 1).

SHOW AND TELL: The aptly titled "Show," which chronicles the Cure's appearance at The Palace in Auburn Hills, Mich., last July, opens at movie theaters in Cleveland and Kansas City Aug. 27. The 90-minute film, shot in color and black & white, is expected to play in more than 800 theaters throughout the fall, with most theaters booking it for a week. Other cities on the slate include Austin, Texas; San Diego; Milwaukee; and Denver. The movie will be followed by the early-September release of a live CD-5, "Slide Show." The CD-5 will include four songs not available on late September's five-song "Show." Both releases will come through Fietien/Elektra. The cassette version of "Show" will include the four cuts from "Slide Show." Under the Too-Much-Of-A-Good-Thing Dept., in October the Cure will release "Paris," a set recorded during 1986's European tour featuring tracks not included on the September releases.

IT'S A ROCK'N'ROLL WORLD, and it gets rockier every day. After Ozzy Osbourne told Billboard several weeks ago that plans were all set for a Black Sabbath tour with Osbourne at the helm, we've now learned that the tour has been canceled after nine months of negotiations. We guess when Ozzy told us, "all our childish fucking anger is water under the bridge," that was before the water rose and the dam burst.

SLY FOX: Fox Records, the label started by 20th Century Fox and BMI last summer, is moving from a sound-track-only imprint to one that handles individual artists well as Billboard, July 4, 1992). Projects will be funneled through different BMG labels, which will assist in promotion and marketing. The first act to come out on Fox will be Big Country, which has not had a record out in the U.S. in five years. The Sept. 14 release, titled "The Buffalo Skinners," will go through RCA. The 1984 debut by alternative act the Carnival Stringers will go through Zoo. Other signees with early 1984 releases are "In Living..."
Artists & Music

Immortal/Epic Prepare To Pass ‘Judgment’
New Soundtrack Pairs Rap & Alternative Rock Acts

BY HAYELOCK NELSON

NEW YORK—Ranging from bunts to grand slams, the tracks on the “Judgment Night” soundtrack on Immortal/Epic Soundtrax drive home the possibilities of rock/rap fusion. Immensely offset, mostly revved-up pairings, 11 choice alternative rock bands back 10 leading rap acts. The album ships Sept. 7, and is notable for the totality of its musical concept as well as the strength of its en-listed talent. “All the artists are A-list professionals,” says Immortal president Happy Walters, who guided the project from conception to completion.

He observes that although rockers and rappers have gotten together before, as with “Fight The Power” by Public Enemy & Anthrax, and “Walk This Way” by Run-DMC & Aerosmith, “they never did it over an entire album using original songs.”

The creative matchups on “Judgment Night” are highlighted by Sir Mix-A-Lot: Living Colour with Run-DMC; Dinosaur Jr. with Del Tha Funky Homosapien; Therapy! with Fatals; Pearl Jam with Cypress Hill; Helmet with House Of Pain; Faith No More with Boo Yaa T.R.I.B.E.; Slayer with Ice-T; Biohazard with Onyx; Teenage Fan Club with De La Soul; and Sonic Youth with Cypress Hill.

The first single, due to drop in early August, will be “Just Another Victim” by Helmet & House Of Pain. The movie, “Judgment Night,” is an urban suspense-drama” starring Emilio Estevez, Denzil Larey, Cuba Gooding Jr., and House Of Pain’s Everlast. The Universal release hits screens Oct. 22.

Walters, who also helms Buzztone Management (Cypress Hill, House of Pain, Funkdogbites), says, “Since I manage Everlast, it sort of came to pass that [my record label] would handle the soundtrack.” The idea for a set cross-pollinating alternative noise with rap expression grew out of Walters’ realization that “a lot of alternative artists dig hip-hop and a lot of hip-hop artists like alternative. It kind of made sense to do something that brings the [two genres] together.”

The process of translating his vision into reality took six months to complete. It involved hard planning and heavy negotiations.

First I had to get a hold of the managers and get them excited about the project,” he says. Once that was achieved, the artists also had to be stirred. “Next, the labels had to give them permission to be on the album. Then the artists’ publishers had to grant sync fees and licenses for the songs to appear in the movie. And, to actually get songs recorded, we had to work out logistics. It was hell. A lot of people didn’t think I could pull it off.”

Walters says he succeeded with help from other artist managers linked to the project.

To assist the creativity of the performers, who recorded from locales all over the world, Walters says he provided them scenarios from the movie complete with notes explaining the shots. The task of “spotting” (selecting where songs would be used) was carried out by Karen Rachman, music supervisor for the film’s producer, Largo Entertainment.

The soundtrack will be boosted by a comprehensive campaign that will target anyone who wants to hear good music, Walters says. “It will be marketed as an album featuring 10 of the best hip-hop artists working with 11 of the best alternative artists.”

A videoclip will support the first single, which will be promoted at college radio and on the alternative and hip-hop sides of the industry. Epic and Immortal will split the promotional duties. Metal and hip-hop remixes will be made available.

Plans are to herald the arrival of the album with a party hosted by Fab 5 Freddy of “Yo! MTV Raps” and “Headbangers Ball” host Ricki Rickman.

“The idea is to bring the two worlds together,” says Walters. “We’ll get as many artists as we can to perform.”

Walters is confident that “alternative kids will love ‘Judgment Night.’” He speculates that fans of hip-hop “will probably not jump at all over it but [that] they will be pleasantly surprised. We’ll have to wait and see who responds to what.”
WHEEL ON THE MOVE

Having a rock star in the family would be a boon to most budding musicians. But Rob Dickinson, lead singer for Iron Maiden—longtime front man for Iron Maiden—as a role model. He was quite reluctant to come and see the band, actually, because of where he thought we fit in,” he says. “It wasn’t until recently that we ever sat down and talked about our respective music in a brothe-

CATHARINE WHEEL: Dave Hawes, Brian Futter, Neil Sims, and Rob Dickinson.

HONEYMOON CONTINUES FOR UB40

(Covered since page 11)

Brown says he hasn’t even seen “Sliver,” which does not get its U.K. release until Aug. 20, and claims to be similarly oblivious to the often-nega-
tive reaction to the band’s work at home. Critics cite the band’s reliance on cover versions for its biggest hits—although all four of UB40’s U.S. top 10 hits have been remakes—and the band’s supposed “wasteful.” From early, politically motivated British chart items such as “King,” “The Earth Dies Screaming,” and “One In Ten.”

“If you listen to the first album (1980’s “Signing Off”), you’ll find it’s extremely laid back, mellow, poppy sounding, and that’s pretty much how we’ve stuck to making music,” he says. “I don’t see what we’re doing now as any kind of change. The more likely criticism would be that we haven’t changed. So we’re not self-conscious about the cover, otherwise we wouldn’t have released it ... The only criticism that has any relevance is whether people buy the records.”

By Brown’s yardstick and the band’s track record, “Can’t Help Falling In Love” is a sales spectacular. “It’s turn-

ing into a Frankenstein,” says Pien of its trans-Atlantic achievements, the single is or has recently been No. 1 in Canada, Australia, New Zealand, Holland, Aus-
tria, Denmark, Finland, Sweden, Ice-
land and Greece. The self-produced “Promises And Lies” already has sold 200,000 copies in Britain, where it re-

oved U2’s “Zoozpapa” from the pole position.

The Presley song is the only cover on the new set. “The perception may be that UB40 got their foot in the door by having cover hits,” says Pien, “but I didn’t become ac-

quainted with them through covers. We’ve known them since the first al-

mum, and I will not let any promo person use the argument with a UB40 song that “this is not a cover, so it’s not a hit.” The last part of our job is persuading people that there’s

more to this group than that.”

On July 30, UB40 began a North American tour that runs until Sept. 18. Virgin will release “Higher Ground” as the album’s second U.S. single later this month.

UPCOMING INTERNATIONAL CONCERT DATES

Student Travels magazine is looking for international concert dates from May through October 1994 to publish in the Spring issue. Student Travels reaches 500,000 college students across the U.S. who want to see their favorite artists while traveling abroad.

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**ARTIST DEVELOPMENTS** (Continued from preceding page)

with contests and promotions planned for the band's late summer tour. "I consider this to be the first real Catherine Wheel record," Dickson says of "Chrome." "There was a sense on the first record of us coming from a small seaside town, wanting to fit in, not pushing our ideas of what we wanted." "Chrome," produced by Gil Norton, is certainly the quartet's most spontaneous recorded effort, an outcome not lost on Dickson. "The singer recalls an early meeting where the band laid down a "no demos" ultimatum. Norton agreed, noting that he worked in a similarly adventurous manner with the Pixies. "I think by doing things the way we did, we captured the edginess that came out of a solid year on the road," says Dickson. "So few bands have a reason to make a record and we felt we did, that we'd moved on to something different and relevant." —DAVID SPARGUE

**RHINE-LAND**

What first attracted Steve Glendingin, senior director of A&R at I.R.S. Records, to Cincinnati-based alternative band Over The Rhine was the group's focused artistic presentation. He remembers, "I get so many tapes it seems endless, but the packaging was just unbelievable. There was this whole vibe, the way it was put together was immediately impressive. It just made me put it on. I put it on and couldn't believe what I was hearing, actually. I just couldn't believe that this band wasn't signed."

What Glendingin was hearing was the band's "Patience" set, originally released independently. "There's an early number, "Circle Of Quiet," which I.R.S. plans to promote to adult-alternative radio, was moved up from track 10 to third in the song order. Explains Glendingin, "It is so strong that to just dismiss that record would really be stupidly. I really feel this record can get to the masses."

Further, I.R.S. has reproduced the band's original 20-page lyric booklet and invested in the band's unusual idea of a highly attractive eight-page poster book. The whole reason that I put it ("Patience") on the album was to be something going on here. For me to try to bastardize that would have defeated the whole object. It's a very important element of the act."

It was Glendingin's willingness to catch the vision of Over The Rhine that led him to choose I.R.S. Bassist and songwriter Linford Detweiler says, "There's been no attempt at the label to reinvent Over The Rhine. They respect our identity; they encourage us to be closely involved in everything that's to this the marketing concepts and, of course, the artistic decisions. Steve signs bands that he likes and then leaves them alone."

Detweiler's melodies, featuring the sultry yet brittle vocals of Karin Bergquist, and the guitar textures and tones of Ric Hordinski, give Over The Rhine its haunting signature sounds. Says Hordinski, "The new CD was kind of inspired by our ongoing search for ourselves, and record contracts, and fame and fortune, and teen-age stardom."

The quartet's first musical experiments were released in 1991 as "Til We Have Faces," which they sold at gigs. Eventually, the band found its way onto high-profile opening slots, doing a short string of dates for Bob Dylan and then touring with Adrain Belew. The band's maturity and growth as songwriters and performers is evident throughout "Patience." Glendingin recalls, "I immediately saw them play in Cincinnati at this place called Sudsy Malone's. So I go there and it's in the middle of November and there must have been 400 or 500 people in there, just jam-packed. And Over The Rhine was just great. I was stunned. I met the guys and Karin. They had this incredible sense of what they were doing and they wanted to do was totally in line with what I saw the vision of the band being, so I signed them on.

—BRIAN Q. NEWCOMB

**OVER THE RHINE: Linford Detweiler, Brian Kelly, Karin Bergquist, and Ric Hordinski.**

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**BMI Goes Corporate**

**Lines, Women, & Songs**

_BMI MEANS BUSINESS: BMI says it has developed the first "unified" music performance agreement for use of music in any number of corporate settings. A recipient of the top 7,500 American businesses, the new agreement now being marketed will increase BMI's offers in these areas leading to the payment of an annual fee, based on the number of employees, and "substantially less paperwork."

Previously, corporate executives had to fill out three or four different agreements because there was no single agreement to meet their music requirements," says Thomas G. Annastas, BMI's VP of Corporate Licensing.

The agreement covers BMI-licensed music performed in corporate buildings and facilities, as well as meetings, seminars, and corporate events. It allows BMI to charge a fee for the use of its music in any number of corporate settings, including corporate buildings and facilities, meetings, seminars, and corporate events.

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**WORDS & MUSIC**

by Iro Lichtman

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**EASY DOES IT: A firm in Santa Clarita, Calif., says it has developed a royalty accounting software system, Synchrony, that automates royalty accounting. The company maintains music databases containing the copyright ownership and payee information. At the end of each royalty period the data are merged to generate the royalty accounting reports and statements. The system can also generate royalty checks, while other portions of the system can handle music clearance, music supervision and customized reports. Says Ron McGowan, VP of business affairs.

PRINT ON PRINT: The following were the best-selling folios from CPP/Blowin:

1. 4 Non Blondes, Bigger, Better, Faster, More!
2. Lil' Kim, Colour, Stain
3. ZZ Top, Greatest Hits
4. Paul Gilbert, Intense Rock II
5. Michael Damian, Reach Out To Me
Richard Tee

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U.S. Lawmakers Rip Germany’s Ban On Korea Show

BY MIKE HENNESSEY
and DOMINIC PRIDE

STUTTGART—The controversy over Chick Corea’s religious beliefs is escalating into a diplomatic row, with heated exchanges between U.S. and German authorities over freedom of speech.

The incident started when the state government of Baden-Wurttemburg refused to hire Corea for an Aug. 15 concert on the grounds that he is a member of the Church of Scientology (Billboard, July 17).

Now, U.S. Congress members have sent a formal response to the German ambassador stating their concern over the ban.

The letter, sent July 20, states: “The German Constitution is similar to the American Bill of Rights, in that all individuals, and especially minorities, are guaranteed the right to practice the religion of their choice without penalty. The German constitution goes further than the Bill of Rights by also guaranteeing the right of artistic expression. It is distressing to have the German government decide who can perform based on their religious beliefs.”

The letter was signed by Louis Slaughter, chair of the Congressional Arts Caucus and its vice chair James Jeffords, John Conyers, chair of the Congressional Black Caucus, and Jose Serrano, chair of the Congressional Hispanic Caucus. Senator Diane Feinstein (D-Calif.) has also sent a letter to the German ambassador voicing her concerns.

Corea himself wrote June 8 to (Continued on page 8)

Panel Studying Rules, Fees At National Library

BY BILL HOLLAND

WASHINGTON, D.C.—A private-sector-appointed panel of a congressional study will determine whether to recommend cutting the Library Of Congress’ registration and deposit requirements for copyright applicants. The panel, which is meeting throughout the summer, must advise Congress this fall.

In the rawfed copyright law community, some feel the current registration fee and deposit requirements are a burden on some applicants and urge that the copyright act be amended; opponents fear such a change would close an important door for the acquisition of national resource copies of American music, literature, arts, and culture.

No other country has a national library with public holdings and archives as extensive as the Library of Congress.

The advisory group is co-led by former register of copyrights Barbara Ringer, one of the principal architects of the revised 1976 Copyright Act. It includes top copyright lawyers and professors, some with arts or music business experience.

Its conclusions could have important ramifications on a pending law to change the way copyright protection is offered. The Library Of Congress provisions are part of a larger bill that would amend the copyright law through a number of measures, including the abolishment of the discredited Copyright Royalty Tribunal.

Sen. Dennis DeConcini, D-Ariz., and Rep. William J. Hughes, D-N.J., authors of the bill, asked the Library of Congress and the Copyright Office to “re-examine” the benefits and burdens of the present system.

With some exceptions, publishing houses and record companies normally register releases and file deposit copies of works. Opposition to the requirements have come from other applicants, such as photographers, who find it a burden to send registration fees as well as copies of perhaps hundreds of photographs.

Musicologists and archivists regularly use the library’s deposit-copy archives. Sometimes the projects are large-scale.

Last spring, Sony Music officials, with prior copyright authorization, traveled to the library on a successful mission to study and make copies of Frank Sinatra’s rare World War II-era V-Disc recordings for its upcoming Sinatra boxed-set program (Billboard, March 6).

Panelists with music and entertainment industry copyright-area backgrounds include Bernard Sorokin of Time Warner Inc.; John Baumgarten of Prokauer, Rose, Goetz & Mendelsohn; and Fred Koenigsberg of White & Case.

The panel, which is meeting twice monthly, may have initial findings and conclusions this fall, according to library officials.
Off Broadway. Sarah Brightman, star of the original London and New York casts of "Phantom Of The Opera," is starting to see sales build for her alternative-flavored "Divine." The set has been out since April, but it has been showing fast growth in many major markets during the past three weeks.

BECOMING: "Become What You Are," by the Juliana Hatfield Three, is the first album to be worked by Mammoth and Atlantic in the label's joint venture (Billboard, Oct. 10, 1993). The set hit the streets Aug. 3, and if press coverage offers any clue as to how the album will fare, it will be a solid seller.

Hatfield is profiled in the current issues of Q, Elle, and Seventeen, and the album fetched the review spots in Musician and Alternative Press. Mammoth says features are also planned for upcoming editions of Rolling Stone, Details, and Guitar Player, with a review set to run in Spin.

For Hatfield, who earned "Best Alternative Indie Album" accolades from Entertainment Weekly with her solo title, "Hey Babe," the new trio album marks her first band project since leaving the Blake Babies at the beginning of last year.

"We are not using any gimmicks on this record," says Danny Goldberg, Atlantic senior VP. "The music speaks for itself. Our strategy is to remain faithful to her artistic vision."

The Juliana Hatfield Three kicked off the album with a 30-minute performance, followed by an autograph session, at Tower Records' Boston store. Tower estimates over 500 people turned out, and bought some 200 units. "The floor was packed," says Nancy Kahn, cassette buyer at the Boston Tower. "A lot of her fans were excited to see her band play live.

PARADISE FOUND: Metal Blane isn't waiting for a street date to generate buzz for metal act Paradise Lost. Although its new album, "Iron," isn't due until Sept. 26, the U.K. band already is touring the U.S. with fellow death-rock titans Morbid Angel (Ganz) and Kreator (Furia). This triple-threat tour began Aug. 7, with dates in San Francisco, Seattle, and Denver to be followed by a Midwest assault later this month.

Indie metal specialty stores such as Apple Emporium in Appleton, Wis., are prime targets to build a word-of-mouth following. Apple owner Dan Minton, who sells a steady amount of Paradise Lost imports and T-shirts, says, "They are one of the consistent sellers. We already have kids coming in asking about the new record."

"With this record, the band is moving a bit more towards mainstream heavy metal," says Ralph Paz, Metal Blade's national distri-
Downing Plays To Listener Loyalty
Mercury Bets 'Place To Be' Draws Older Demo

BY DANYEL SMITH

NEW YORK—In a field that includes powerhouse contenders such as Babyface and Luther Vandross as well as talented upstarts like Brian McKnight and Christopher Williams, the soulful croonings of Will Downing are bluesy, romantic, and most of all, formidable. With his new album, "Love's The Place To Be," his first with Mercury, Downing is in top form.

Acquired from Island Records (and still signed to Island in the U.K.) Downing is demonstrative of the black music division at Mercury solidifying its base of artists appealing to the adult listener. Mercury product manager Hakim Abdal-Khallaq says, "Along with Vanessa Williams and Oleta Adams, Will adds a little more flavor as far as going after that older demo."

Well known for his slow ballads and jazz-like intonations, Downing expresses a bit of exasperation about the changing face of urban/black music. "There's a definite place for my type of music. The public has to make a concerted effort to let the radio stations know that they really want to hear it. This music was once the mainstream. Now it's becoming alternative."

Sporting a new bald-headed look for the new project, the 28-year-old, Brooklyn-bred Downing describes himself as "warm, sensitive, and sensual at the same time. Very inviting and trusting. There are a lot of singers who sing at you and not to you. That's the kind of vocalist I try not to be."

The new album, his fourth, is one that Downing feels will appeal to "anyone dealing with all the aspects of a love relationship." He says he is not expert on love, but "I sing from the heart and people relate to the sincerity of the performance, whether I write the song or someone else does."

Downing counts among his idols Donny Hathaway, D.J. Rogers, Stevie Wonder, Nat "King" Cole, Phil Perry, and Ray Charles, so it's not surprising that Stevie Wonder makes a guest appearance on the new album, playing the harmonica on the Nat "King" Cole standard "That's All." Barry Eastmond, Ronnie Foster & Bob Baldwin, and Rex Rideout also contributed, production-wise, to the project.

Other album highlights include a Vandross-style medley; Freddie Scott's "Hey Girl" and the Stylistics' "Break Up To Make Up." There is also a duet with Rachel Ferrell ("Nothing's Ever Felt Like This").

Abdal-Khallaq says the single did well its first week at radio. "The video is something a bit different for Will, as well. A younger audience can get into the visual aspects of it, but vocally his tones still cater to his fan base."

The video was filmed in the desert outside of Palm Springs, Calif.

Abdal-Khallaq says that there are plans in the works for Downing to tour with Oleta Adams. "We're hoping to kick that off in October. We're still ironing out the details."

Downing has toured with the likes of Phyllis Hyman, Regina Belle, Gerald Albritt, and the Whispers. The venues, says Abdul-Khallaq, will be "bigger than the venues on his last tour. One of Will's best assets is touring. He has a huge and loyal fan base. With Oleta we hope to expand the base that already exists for him.

And Downing says, "I love the smaller settings because you can interact with the audience. It's a lot of fun and I'm still enjoying performing as much as I ever have. I've done all of Europe and England before—this is going to be the first time I've done home on a large scale."

Daria Langford, VP of R&B promotion for Mercury says there are plans for ads in "upscale" magazines that adults tend to look at: Essence, Ebony, Ebony Man for example. We're going out full force with this album's success and the ballad everyone expects Will to have, plus more."

IAAAM Takes On International Mission
Reprise Marches On; Jack Backs 17th Ga. Confab

WORLDWIDE: The International Assn. of African American Music (IAAAM), the group that recently produced the successful African American Music Month Celebration in Washington, D.C., will host a delegation of African-American recording artists, music industry executives, and journalists on a journey to London for a meeting with their U.K. counterparts. The junket is scheduled for Aug. 24-31.

Conceived as a "cultural trade mission," IAAAM's plan is to create and nurture business opportunities in the international marketplace as well as offer participants a chance to experience the United Kingdom's "African diaspora."

There will be a tour of a black-owned radio station, Choice FM, and a reception at Jazzy B's London studios. IAAAM will honor Blues & Soul magazine along with the Voice, London's leading black-owned newspaper. Sounds progressive and productive. For registration info, call 1-800-IAMUSIK.

Along those lines, Reprise Records, in association with the National Civil Rights Museum, has put together a great album called "March On." It's in honor of the "music, ideals, and accomplishments" of the Civil Rights Movement. Featuring live performances by Patii Austin, Will Downing, and Vanessa Williams along with the Civil Rights Museum's 25th Anniversary Mass Choir, the album is reminiscent and stirring. Artists' royalties from the sale of the album will be donated to the Memphis, Tenn., Civil Rights Museum. I hear that.

JACK IS BACK: And in full effect. Saturday (14) at the 17th Annual Jack The Rapper Black Music Convention in Atlanta, six legendary radio personalities will be inducted into the Black Radio Hall of Fame: Riney Bryson, Eddie Castleberry, E. Rodney Jones, Martha Jean "The Queen" Steinberg, Charles "Busie" Scruggs, and Shelley "The Playboy" Stewart.

Motown founder Berry Gordy will be presented with the Hall of Fame's highest honor. Other award recipients include Gerald Levert, Mary J. Blige, James Ingram, DJ Jazzy Jeff & The Fresh Prince, Michael Jackson, and Bill Summers.

Knowledge + Change=A Positive Future, that's what body as it needs to be to get plenty of call-in requests to The Box, but the song shouldn't be sold short—it's just different and danceable enough to have "hit" written all over it... Don't sleep on the new single from Chrysalis/Epic's Gumbo, "Free Soul." The groove features a strong performance from group member Deanna Dawn as well as a cool Marley Marl remix... She's been there almost two months and a lot of folks are slow to catch on: Chris Reade, formerly of Set To Run and before that with Island Records, is national co-director of publicity at Def Jam Records, working closely with Taryn Mitchell... MoJazz/Motown recording artist J. Spencer is straight outa Oakland, Calif., but that's not the only reason I like him. He plays the sax like it's his longtime lover, and that's mean enough... Congratulations to Tonya Pendleton, formerly of the Philadelphia Tribune. She is moving to Washington, D.C., to work for YSB magazine as associate editor in charge of music... I... mentioned Sillas recording artist Damion Hall last week as a producer (he's working with Pebbles in Atlanta), but I forgot to say how his own album sounds: fly. Period. But you gotta wait. The as-yet-untitled album won't be out until 1994.
lases, and Gloria Gaynor are among the dance acts who have been hitting the club circuit. Rhino and Mercury Records have '70s dance-oriented compilations out this month. Programmers and record executives attribute the current '70s dance-craze to three things—the quality of the music, the sampling in rap, and, in some cases, a renewed interest in retro clothing. Still, producer PD Louis Saltowitz says the reason for the craze is because "current dance music is missing something—songs. All of the music that came out of the disco era were songs you can sing along to. Dance now is tracks, undifferentiable tracks."

Andrew Starr, president of the Scottsdale, Ariz.-based Hot Mix Radio Networks concurs. "It's hard to sing to, too much music and you don't think people miss that. This is also the music that our target [25-34-year-olds] grew up on. It brings back memories for them."

NO ME PRÉMIO-JOGGERS

Mercury Records product manager Eddie Santiago says another reason today's youth is interested in '70s music is because a lot of hip-hop artists sample old funk and disco tracks and because clothing stores are pushing such '70s garb as bell-bottoms and platform shoes.

However, these shows serve more than just as memory joggers. WW1 director of programming Andy Denmark says retro-dance shows help lure upper demos back to top 40 stations. "It's really like a niche oldies show," says Denmark.

Saltowitz adds that the '70s dance craze may affect the state of dance music as a whole. "I don't know if it will specifically change it," he says. "But people will want to hear good dance songs and maybe it will come back a little stronger. The C&M Music Factory album was head and shoulders above the rest because those were songs. Run down a club now and see how many songs you can actually sing along to."

Hot 97 has also been airing its own retro-dance show, "Hot 97 Classic Showcases," for the past six years. Saltowitz says it has always been a top 1 or No. 2 in the ratings in its timeslot.

At modern rock station WKQX Chicago, A&R director Steve Lowenthal says the dance show continues to do well in the ratings. In the last Arbitron book, the show says he pulled 3.4 ratings share with listeners 12 plus.

Additionally, KUBE Seattle, an affiliate of WW1's "The Retro Channel," has been doing its track weekends since January. PD Bob Case says that playing '70s funk not only adds to the "variety of the station, but it doesn't corner us as a young adult station. It's a great way to get older demos and advertisers loving that. It brings in the younger crowd because of the sampling and the older because of familiarity."

In January, KPW3 Rochester, N.Y., added a retro dance show to its roster. Although the station had been running the concert series, the added programming during weekdays. "We immediately saw our upper demo numbers jump in the Sunday night show," says MD Michelle Mercer.

THEY WILL SURVIVE

BMA agent Allen A. Faucera says the '70s revival has a good shot in the arm to groups such as the Village People and the Trammps. While those groups have been releasing steady during past few years, Faucera notes that ticket sales and interest in the groups has picked up in recent months.

MTV has gotten hit to the scene as well by making the Village People a part of its movie awards show in June.

A remix of Gloria Gaynor's 1978 hit "I Will Survive" recently reached No. 5 on Music Week's U.K. singles chart. According to a representative, PolyGram is considering releasing the single domestically.

Yet, even if PolyGram doesn't re-release Gaynor's remix, the song may hit the U.S. airwaves once again. SBK/ERV artist Lenny Gorden recently secured a remake, which may be released as a single in a later compilation, this fall.

Boys have recorded a version of the Village People's "Go West," which features Saltowitz. In addition, k.d. lang and Erasure's Andy Bell cover the Barbra Streisand/Sonn Donne Summer 1979 hit "No. 1 in the U.K. (Enough Is Enough)" on the recently released "Coneheads" soundtrack.

Not only do dance covers out all high-timbre, but compilations are as well. For example, Salsoul Records has been resurrected without new acts; it is reissuing old material on CD.

Rhino Records and Mercury have released '70s disco and funk compilations that are selling steadily.

According to Rhino VP/sales Keith Altmare, "The Disco Years" series, "The Village People Greatest Hits," and "The Best Of K.C. & The Sunshine Band" have been selling consistently, but have picked up sales in recent months.

According to Soundscan, the Village People album, released in 1988, has sold about 85,000 units since May. Soundscan began tracking in 1991; in the last four weeks the release has averaged about 900 units per week. The K.C. & the Sunshine Band album, released in 1990, has averaged 350-400 units weekly in the last four weeks, including a total of about 15,000 units in 1991.

Each of the five volumes of Mercury Records' "The Funk Essentials" series, released in May, has sold approximately 50,000 units each, according to product manager Eddie Santiago. According to Soundscan, the series "Parliament Tear the Roof Off 1974-1980" has sold 18,000 units; "The Best Of Cameo" has sold 20,000; "The Best Of Con Funk Shun" has sold 20,000; "The Best Of The Bar-Kays" has sold 20,000 and "The Best Of Kool & The Gang 1969-1976" has sold 5,500.

Mercury plans to release five more volumes next year.

BUBBLING UNDER

Assistance in preparing this story was provided by Larry Flick from Reel Life.

INDUSTRY WITNESSES TAKE STAND

(Continued from page 8)

VIRGIN MEGASTORES PAY

(Continued from page 8)

public debate on the issue.

Minister Giraud issued a statement Aug. 3 in which he claims the store agreements are against Sunday trading, and has said he will initiate a parlia-

mentary debate on the matter.

Zelkin countered by saying his ini-
tiative had already been used six times by previous governments.

been present in the courtroom throughout the trial as Virgin's designated observer, was spread over his time in prison. Harris said he was unaware of any dissatisfaction on Marine's part about crediting until she filed her complaint in April.

He stated that he and Virgin co-

chairman Jeff Ayeroff, who were the managing directors of the label, met with Marine's manager and husband Rick Barlowe after the March 1991 publication of an article in Rolling Stone's assertions in the tabloid "The Globe." At that time, Harris said, Barlowe told the executives that Marine was "duped" and misquoted by the paper.

While asserting no claims for the singer, Barlowe asked them for a recording contract for Marine, presenting Harris and Ayeroff with a bid listing Marine as "background singer" on the alphabet.

Under cross-examination by Berman, who requested the Pet Shop Boys' impatience with the executive's re-
sponses, Harris denied that "For-
ever Your Name" exceeded its bud-
get by more than $20,000, or that there was any concern about late delivery of the album. Harris said that "Whatever's for You" was written by Abbey's manager, Larry Tolin, said he met several times with Barlowe, who claimed he could "make these problems go away" if a recording contract could be secured for Marine.

"GIVE THE PEOPLE WHAT THEY WANT" is the title of a 1975 single by the O'Jays (PIR). Well, they obviously listened to the message in their music. The group's chart single was "Lonely Drifter" (Imperial) in 1963.

Since then, the group has amassed 55 charted singles, including 10 No. 1s. This week, the O'Jays' current album, "Heartbreaker," makes a splash at No. 7. The single, "Somebody Else Will," slides as sales are eclipsed by the album, "Somebody" is No. 13 with WBLX-FM, Atlanta's No. 1, and WBST, Dayton, Ohio, and top five at KMJL Shreveport, La., and WZAK Cleveland.

PARADE OF HITS: Five developing records in the top half of the singles chart are standouts. At No. 3, "Right Here/Human Nature" by SWY (RCA) increases 33% in sales points and 23% in airplay. It ranks No. 1 at WPEG Charlotte, N.C., WQOK Raleigh, N.C., and WEDR Miami. Vaulting 63-51, "For The Cool In You" by Babyface (Epic) earns the airplay award with a whopping 150% increase in airplay points. It is No. 1 in rank at WCDX Richmond, Va. It is top five at five stations, including WGGC Chicago, WDAS Philadelphia, and WENN Birmingham, Ala. "Dreamlover" by Mari-

iah Carey (Columbia) herds its return, bowing at No. 92. Airplay in-
creases 865%, and it skyrocketed out of "Bubbling Under." It ranks No. 2 at WDCK and WDXK Rochester, N.Y. "Hey Mr. D.J." by Zhane enters at No. 89, after building airplay from the Flavor Unit "Roll Wit' Tha Flava" compi-
lation. "D.J." ranks No. 1 at WPLZ Richmond, Va., and WMKY Norfolk, Va., and top five at WBLK Buffalo, N.Y.; KTOW Tulsa, Okla.; and WQOK. "Boom! Shake The Room" by Jazzy Jeff & Fresh Prince (Eve) earns the year-end award with a 13% rise. It enters the Hot R&B/Pop chart at No. 66 ...

"Lately" by Jodeci (Uptown) returns to No. It benefits from a sales slide for Ice Cube's "Check Yo Self" Ice Cube. "Cowards In Ignition" by Luke (Luke) squeaks onto the chart at No. 100, and should jump next week.

SUGAR & SPICE: That's What Little Girls Are Made Of" by Raven-Symoné (MCA) moves to No. 55 on the singles chart. After an incredibly affordable price play of "Girl On Film," Raven-Symoné breaks into another area of entertainment. Total points on the single increased 435% and it is top five at WJBT Jacksonville, Fla., and WJIT Chattanooga, Tenn., where the WJRZ (L.A.) is No. 1, and the WJDE (L.A.) debuts at No. 96. Even though the group encourages people to not drink and drive, the group's message is to celebrate drinking. Considering the desperate state of our communities, where's the humor in glorifying smok-
ing and drinking when our kids can't even read. Wow!

MANY OF US HAVE LIVED for at least six months with rumors that PolyGram was negotiating to buy Motown. The story, as the grapevine told it, did include Tabu's Clarence Avant taking on a significant role. Finally, we know more of the details. Now, one more rumor: Will any or all of the existing black music departments from the PolyGram-owned labels, ex-
ccluding the A&M group, become consolidated under one super "RNC?" Best wishes to all on the new union! ... But honey, there's more. There are two more stories that are sure to be made public. One of them is about a super-rich brother who should-be-super-rich brother. My hat's off to both brothers. The second story is considerably less tasteful, and once out will involve a tawdry tale of sex, money, and R&B. But, if anybody asks you, you didn't hear it from me.
If you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only, complete, fully up-to-date listing of full-line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings, plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just $99! (plus shipping & handling, $8 for international orders).

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## Hot R&B Airplay

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<td>9</td>
<td>SLAM</td>
<td>DAVE CHAPPELLE</td>
<td>GUIDING LIGHT (BET)</td>
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<td>LADY GAGA</td>
<td>JAY-Z/M Jeremy (ARISTA)</td>
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<td>SLAM</td>
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## Hot R&B Singles Sales

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**Tracks marked with an asterisk (*) have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.
Ron G.'s Large Sphere of Influence; Daddy-O Goes Solo; Fresh Set from Wes

How LARGE IS RON G.? Very. You can judge his juice by the friendliness of his promotional "Down Wit Da Mix King" T-shirts. Wear one up in Harlem or downtown in Soho, and T&J's famous lingerie store, and you'll hear, like, "Yo! You know him?" or simply "Ron G." (accompaigned by a knowing grin and other ancuous gestures) flow from a few dozen friendly mouths. The 21-year-old's ox rep to his series of underground party tapes. His appearances are 29 a week, and he's a minor six years ago. And from "terrorism" parties at community centers and YWCA auditoriums, he's picked up an idea that he'd like to dubs, DJ Hollywood, Kid Capri and others. He started making legitimate tapes and magazine features with "You're the Boss". And then he's been known since 1984 to "four or five" stores around New York at a flat rate. They turn in numbers for customers.

Since starting out, Ron has added drum machines, keyboards, samplers, and vocals to his arsenal. Pondering the secret of his success, he says, "I try very hard to be different." He adds, "I also strive to keep it real," meaning his mixes aren't too flammable. Through- out them, he chimes in shoutouts to ev- eryone from his boy on the block to producers, label executives, and artists everywhere else. He also booms his name across his soundscapes-- "Roooon G.... fat beats." And he says, "My success to a mixture, the mix is be- coming a producer with credits. He has reworked the Hoobastash's "Bootlegg..."

by Havelock Nelson

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by Havelock Nelson
Billie Ray Martin is perplexed. The stunning and unique voice that defined the dearly departed English dance act Electribe 101 is awash in industry accolades for her recent solo compositions and one-off recordings. Yet Martin is struggling in her efforts to land a major-label deal.

“It’s so frustrating,” she says. “People keep telling me it’s just a matter of time with Warner/Pump, but I don’t believe it. I’ve seen people come and go in the music business. I’ve never had so much money as I do now, and yet I still can’t land a deal.”

Martin has been writing tunes with Arthur Baker and Massive Attack’s Mushroom. A walking-hotbed of emotion and uncensored opinions, Billie Ray Martin is an artist with more than talent and a standard dose of charisma. She has that divine element that few are lucky enough to possess: power. All she needs is a label with the longest vision to nurture it, and then deliver it to the world.

**DISC’THAT:** It must be tough for an act to sweat over an album, then watch it languish in the depths of a major label’s “low priority” list. Although we cannot confirm this is the case with Reprise/Warner Bros. duo Urban Scream, it’s clear that something is afeeling with its virtually flawoless debut, *Do Something.*

Constant confusion over single choices and the album release date has put the project in knots—at least to the eye of anyone outside the label. Giving the label the benefit of the doubt, internecine battles between factions has contributed to the confusion. But that should not prevent bringing the music to the people—especially when the music is as potent as this.

“Do Something” is one of those rare rhythm records that succeeds in its creation of a vibrant and exciting new style: effective, joyous house/’happy’ and “No Reunion” kick comfortably alongside slick urban/funk fare such as “Hound Love” (our pick for singles success) and “Sooner Or Later.” And for those quicker, more pensive times, “Since You’ve Gone” will melt your heart.

Singer Lynne Austin is an agile belter; nicely complemented by partner Kevin Osharow, a gifted multi-instrumental/writer. The U.K.-based duo has been making music for more than seven years, spending a brief period as members of late 80s/90s group band Easy. Seek “Do Something” out, and prove to the majors that you will subscribe only to “high priority” lists. Swingin’ over to the other end of the club spectrum, U.K. rave.meister Orbital steal umms and trance and ambient territory on “2” (FRRR), a mind-bending, body-invading journey into keyboard wizardry. The set is led off by “Lush 3,” a four-part electro piece that is filled with 30-plus minutes of captivating twists and turns. Orbital’s talents are insatiable; the colors are not waned, but is enhanced by a more varied palette of sounds and moods.

Moving deeper into “2,” you will discover endless instrumentals that set Orbital apart from your basic kitchen-sink rave composer. “Walk Now” and “Monday” are challenging, epic compositions—sort of akin to Pink Floyd’s “Dark Side Of The Moon,” only with grooves that motivate the booty.

**KICK IT:** Deborah Harry previews her fab new “Devolution” set with “I Can See Clearly” (Sire/Warner Bros.), which is ripe for DJs who regularly ingest in tribal jams. Ricky Crews and Aaray S. Key surround Harry’s distinctive voice with urgent beats and cacophonic techno keyboards. There is enough of a pop gloss to flash the record over the top in both above-ground and rave circles. Arthur Baker’s astute original production, with its jiggly rhythm and smooth melody, could be the most organic moment of NRG level—not to mention top 40 radio.

“Devolution” is an appetizing potpourri of sounds ranging from dance to the more alternative vibe of Blondie. Longtime collaborator Chris Stein was at the helm for a number of cuts, as were Ann Dudley, R.E.M., and Jon Astley.
Young Performers Hit The Trail
Show Packages 4 Artists, Hits 7 States

BY EDWARD MORRIS

NASHVILLE—Four artists from four different labels have been packaged into “The New Country Road Show,” which will perform at clubs Aug. 17-Sept. 14. Three of Nashville’s Country Club Enterprises, put the package together and will oversee its promotion.

The aim of the project is to draw attention to the acts in “important markets” in a seven-state area.

The artists involved are Jeff Knight, Mercury Records; Austin Powers, Bellamy Brothers Records; Jack Robertson, Step One Records; and Billy Yates, Curb Records. Knight and Robertson already have albums out. Knight’s second album, “Easy Street,” is slated for a September release; Powers’ “Austin Powers” will be out in January; Yates’ “Billy Yates” is a pending album for November release. Robertson’s first album, “Honky Tonk Daze” is already in stores.

The acts will travel together in a tour bus and perform to prerecorded tracks. Shows will be approximately three hours long. In addition to performing, the artists will meet with promoters and media representatives at each stop and sign autographs for fans after each show.

Labels will bear the primary costs of the promotion, a tour publicist says. In addition, he adds, the clubs involved will pay “a slight talent fee.” According to Jackson, when the costs of promotional cassette samplers, publicity photos, stage banners, and tour T-shirts are factored in, the tour costs between $10,000 and $11,000 a week to keep on the road.

Jackson says each cooperating radio station gets 15-20 cassette samplers and T-shirts, and each participating club 100 cassettes for giving.

Creative Media Services, Nashville, is handling tour press for the series.

Here is the schedule of clubs, cities, and dates:
Midnight Rodeo, Memphis, Aug. 17; Midnight Rodeo, Little Rock, Ark., Aug. 18; Midnight Rodeo, Tulsa, Okla., Aug. 19; Wild West Club, Dallas, Aug. 20; Cheyenne Castle Co., Wichita Falls, Texas, Aug. 21; In Cahoots, Oklahoma City, Aug. 22; Midnight Rodeo, Lubbock, Texas, Aug. 24; Midnight Rodeo, Amarillo, Texas, Aug. 25; Cactus Moon, Abilene, Texas, Aug. 26; Dallas Club, Austin, Texas, Aug. 27; Dallas Club, San Antonio, Texas, Aug. 28; Texas Longhorn Saloon, Houston, Aug. 29; Club and city to be announced, Aug. 31; Wild West Mobile, Ala., Sept. 1; Midnight Rodeo, Birmingham, Ala., Sept. 2; Two Steps West, in Virginia, Sept. 3; Patrons Joe, Chattanooga, Tenn., Sept. 4; Rodeo’s, Nashville, Sept. 5.

Gaylord Sets Stage For ’94
With Opryland USA Concert Series

NASHVILLE—Gaylord Entertainment Co. has booked 150 consecutive nights of high-name-country-try concerts for three separate theaters at its Opryland USA park here in 1994.

“The Nashville On Stage,” as the project is called, will run from May 6 through Oct. 2 and feature as headliners Alabama, George Jones, Tammy Wynette, the Oak Ridge Boys, and Tanya Tucker.

In all, the series will amount to 600 shows.

Alabama has been contracted for 105 dates, Jones for 108, the Oak Ridge Boys for 28, Tucker for 17, and Wynette for 42.

According to a spokesman for Gaylord, approximately two dozen top acts in all will be involved in the series. In addition to the headliners, Marty Stuart, Doug Stone, and Hal Ketchum have also signed on for performances.

Venues will be the Chevrolet/Goodyear Theater, which will be remodeled to contain 4,000 covered seats; Theater By The Lake, which will be upgraded to 2,200 covered seats; and the indoor Auffeit Theater, which can accommodate 1,500.

There will be two concerts a day at the Auffeit Theater and one each at the other two.

Tickets, which are sold separately, range from $12.95 to $19.95 each per show.

Stonemans Spotlighted In Tribe Tome
Dayton Used-CD Retailers Strike Back At Brooks

FANS WITH FOOTNOTES: Long before record retailers, suburban teenagers, and disgraced Los Angeles soul in love with country music, it already had earned the affection and respect of many academics. In the music, they found not only a fertile art form but also an important sociological tool. Thus, the format was appraised, measured, and, to a great degree, made coherent by such scholars as Bill Malone, Neil Rosenberg, Norm Cohen, Archie Green, D. K. Wilgus, and Charles Wolfe.

Nashville’s own Country Music Foundation has also yielded a procession of scholarly commentators, among them Doug Green (currently inarticulated as “Ranger Doug” of Ritz in The Sky), CMP director Bill Ivey, Robert K. Oermann, Ronnie Paige, Pat Rumble, Jack Orr, and “Journal of Country Music” editor Paul Kingery.

One of the most profile of this group of researchers/writers is Ivan M. Tribe, who teaches history at the Univ. of Rio Grande (Ohio). A few years back, he produced the previously existing and copiously detailed “Mountaineer Jamboree: Country Music In West Virginia.” Now he’s back with another fine book, “The Stonemans: An Appalachian Family And The Music That Shaped Their Lives.” The book, published by the Univ. of Illini Press, traces the prominent musical family from its origins in Virginia, through its many triumphs and reverses, to the current activity of its remaining members. Many layers of country music believe that the Stonemans never earned the accolades their music merited, and that a more aware and curing industry already would have enthused the clan’s founder, Ernest V. “Pop” Stoneman, in the Country Music Hall Of Fame.

Tribe has gone to extraordinary lengths to chronicle the great and small events from which the family and its art evolved, always citing the historical context to illuminate the facts within it. In addition to his narrative, he provides a genealogy, history of recording dates, discography, photos, and even a documented rundown of the group’s personal appearances and earnings during its latter years. It is history at its best.

Country music may maintain its day-to-day visibility through quickie biographies and articles, but it is through books such as Tribe’s that it maintains its soul.


In addition to awarding Stuart a key to the city and proclaiming a “Marty Stewart Day,” city officials also told the performer that they will rename a street for their favorite son. Mississippi Governor Kirk Fordice also named Stuart an honorary state ambassador. Mike Appel has been named executive director and producer for Mervent Entertainment Corp., Nashville, and all its affiliates.

Texas music entrepreneur Major Bill Smith has sued Elvis Presley Enterprises and Graceland Enterprises in U.S. District Court in Fort Worth, Texas. He alleges that representatives of the two Memphis-based businesses prevented him from promoting his book, “Memphis Mystery,” on a local radio talk show last year by disrupting the broadcast. The book main surrendered Elvis’ faked his own death. Smith has asked for more than $50,000 in damages and wants the court to enjoin the plaintiffs from disparaging Smith and his book.

MARK YOUR CALENDAR: The 10th annual Harlan Howard Birthday Bash is set for Sept. 14 at the BMI parking lot in Nashville. Gates open at 5:30 p.m., and the show starts an hour later. Among those already booked to perform: Ronnie Milsap, Pat Alger, and, of course, Howard himself. Proceeds will benefit the Nashville Songwriters Assn., International and the Nashville Songwriters Hall Of Fame. Tickets are $15.

Desert Rose Flowers Anew With New Album On Curb

NEW YORK—Desert Rose Band might have called it quits if band leader Chris Hillman hadn’t refused to report the group. In the end, they called it quits for “True Love,” as its final “calling card.”


“Any disgruntled artist can point fingers,” Hillman says, “but we were mildly seduced by the record company to go into a direction which they felt would break us through. So we compromised on a lot of things, and while it wasn’t a complete disaster, it wasn’t a quantum leap. We got reantage at radio [on the first single, “You Can Go Home”], and the record company has been good.”

As Hillman explains it, Desert Rose’s previous albums, “like all early Curb deals, were production deals in a major-label situation. This worked well for the Judds [who were linked with RCA] and Hank Williams Jr. [with Warners Bros.], but not as well with us,” Hillman says.

When MCA dropped the band in 1992, Hillman also had to deal with the amicable departures of original guitarist John Jorgensen and drummer Steve Duncan.

“It was sitting here with Bill and Herb and Tom [bassist Bill Bryan], banjo/guitar/vocalist Herb Pedersen, and pedal steel player Tom Brumley], and asking, ‘Is this it? Should I go solo?’ But I couldn’t let us go out with ‘True Love,’ and we owed Curb two more records. So we worked things out with [Curb’s country division president] Dick Whitehouse, and (Continued on page 28)
DESSERT ROSES FLOWERS ANEW WITH NEW ALBUM ON CURB

(Continued from page 27)

now that Curb has its own distribu-
tion, it’s reaping the benefits of ac-
cles for the label, I said, “You’ve had ev-
every opportunity to be a major label. Let’s make a record.”

TURNING FROM ‘TRUE LOVE’

Turning away, then, from the com-
pilation pool, one of True Love’s An-

terst Rose returned to the production
team of Paul Worley and Ed Seay, who
produced the first band’s first effort, newest album, The Way I Feel. “Running,” and “Pages Of Life.”

Jor-

genson is back on tracks. Also rejoining Hillman’s close friends and ace players Tony Rice

on guitar, Sam Bush on fiddle, and Al

Perkins on dobro.

Curb guitarist Jeff Ross, who first

stood in for Jorgenston and played on the new album, has just been

replaced by Jim Monahan. The vacant drummer’s chair has been

filled by Crazy Horse’s, “We’ve worked on the road and

built a good core following, and could

recreate without a word out of Hillman says. “So we took our time putting

[the new album] together. The songs and the vocal blend which

Herb and I get are even more focused, but we’ve just furthered the

unique sound we have.”

MYSTERY TEAUSER CAMPAIGN

Curb’s teaser campaign behind “What About Love,” the first single from the new album, demonstrated that

Desert Rose still stands out. Curb sent the single out to all report-

ing stations, and the song, em-

bos sed with “The Magic And Mystery Of Music.”

There was no other identification on the CD or envelope, so program-

mers were asked to identify the group on a contest entry form and send it to an anonymous post office box for a
discipline that awarded a trip to the Bahamas.

More than 200 stations responded, creating an early interest in the single

before its video was released on Country Music Television. Shot in a Spanish courtyard in Santa Fe, N.M.,

with the song’s theme, the clip suggests the West Coast country sound that Desert Rose once epitomized.

“The whole album is premised on the fact that this band brings a credi-

bility and artistic integrity to country

music,” says co-manager Cameron Randle of Refugee Management, who notes

Hillman’s country-rock pioneer-

ning in such bands as the Byrds and the Flying Burrito Brothers.

“But they’ve been away from the scene the last couple of years—at a
time of an enormous changing of the guard in country radio. So they’re

carrying on with a new personnel, but

care, as always, is the relationship between Chris and Herb, and vocally and

historically. As we have new material is as fresh and compelling as anything

they’ve ever done.”

Hillman and Pedersen have been

playing together for years, and on since their late teens, when both were blue-

grass performers.

FROM THE TOP

“We’ve been on the top with hit sin-
gles—and to the bottom,” Hillman says. “It’s been an emotional and

sweating experience. But the music is fresh, and taking a break between

Desert Rose albums, has only made this

one better.

“My great stock line is that the

shelf life of artists has been cut in half from four years ago, because of the

country boom and the volume of new records. There’s 50’s guys out there

with hats and three names like ‘Robert Thomas Besselman!’ But you can have the best record in the world and

in 15 in di-

ficulties working on it, and it still goes

sell. So we’ve had to adapt, and I know I sometimes come across as be-

growing, but we’re still a genuinely

band that really believes in what it’s doing.”

Randle says the Smithsonian and

Nashville and Rock Hall Fame recen-
tly have requested stage outfits from Hillman, a Hall Of Famer with the Byrds.

There’s no more appropriate time for Desert Rose to re-enter the coun-

try market when than when everybody else is so new to their knowledge.”

Randle concludes.

Wangler Inks Seamless Group W Promotions Deal

NASHVILLE—Wangler will make a “six-figure” investment in Group W Satellite Communica-

tions’ new “seamless communications” advertising plan. The broad-

based effort involves Wrangler ads and promotions on The Nashville

Network, Country Music Televi-

sion, the “Nashville Record Re-

view” (a syndicated radio pro-

gram), and Country America

magazine.

Group W originated the concept to offer clients several avenues of

access to the burgeoning country music market.

The Wrangler campaign started Aug. 2. Its two main components are a “Your Best Dress And Then Head West” sweepstakes and a national radio contest, in-

cluding, to be produced and air

on TNN, to preview the Country Music

Assn.’s awards show. The spe-

cial, which features appearances by Wrangler singer spokesman Chris LeDoux, will air three times, the

last time just before the live broad-

cast of the CMA awards show, Sept. 21.

The preview show will also be announced in a full-page ad in Country America.

Chris LeDoux will also appear in a se-

ries of spots on TNN and CMT to promote the sweepstakes. Liberty Records, LeDoux’s label, will, in turn, spotlight the sweepstakes and LeDoux’s new album with point-of-purchase displays in 5,000 record stores and 2,600 Wrangler Western Specialty stores.

The sweepstakes offers three grand prizes, each of which consists of an all-expense-paid trip for

two to Nashville for the CMA show and dinner with LeDoux and an all-expense-paid trip for a duet

ranch in Cody, Wyoming. In

addition, one of the grand prize winners will be given a new Ford Ranger.

Wrangler will also award 10 sec-

ond and 20 third prizes.
"OUTSKIRTS OF TOWN" brings together all the wild energy, fun and musical integrity that is Sawyer Brown. The album's debut single and video "Thank God For You" have already soared up the charts to enter the top five!

OUTSKIRTS OF TOWN
Produced by Mark Miller and Mac McAnally

Street Date August 10th
Artists & Music

Classical Keeping Score

This week, Keeping Score is written by Susan Elliott.

The fall lineup from Nonesuch looks particularly eclectic, spanning everything from a complete Beethoven cycle by pianist Richard Goode to a 30-minute Kronos “single” of works by Berg, Webern, and Liszt. The former comes in the form of a 16-CD boxed set and will be complemented by Goode’s domestic and international tour with the same repertoire in the 1993-94 season.

Kronos also has Morton Feldman’s Piano Quintet on tap, with pianist Aki Takahashi. The piece was commissioned by the Kronos and premiered in 1985 at the New Music America Festival in Los Angeles. John Adams’ “Hoodoo Zephyr” is due in the fall, performed entirely by the composer on his MIDI synthesizer. Sessions were recently completed for Adams’ “El Darado,” performed by the Halle Orchestra under Kent Nagano.

Phillip Glass’ “Einstein On The Beach” will be issued in a new, complete (3 CD) recording with the Glass Ensemble. This marks the fifth of six new Glass recordings scheduled for release on Nonesuch in the next six months. Glass has left CBS/Sony. “Rhapsody In Blue” and “American In Paris” are among the works on “Gershwin Plays Gershwin,” a disc based on the piano rolls the composer made in the ’20s. They’ve been transferred to the Yamaha Disklavier and recorded digitally. Also coming is the soundtrack for the film “The Nutcracker,” an Electra Entertainment production with the New York City Ballet and Macanulay Culkin as the Prince. David Zinnman conducts the NBC orchestra.

Recent Nonesuch sessions include Steve Reich’s “Tehillium” with the Schmoeckl Ensemble and George’s “Goodnight” with Dawn Upshaw and members of the London Sinfonietta. This will mark part of a forthcoming disc of George’s chamber music.

HIGHLIGHTS of the New World full line include the music of Bernard Rands as performed by the Philadelphia Orchestra; Riccardo Muti and Gerard Schwarz share conducting duties. Music Amici plays the chamber music of Ben Johnston in a disc titled “Ponder Nothing,” while a reissue (1977) by the Emerson String Quartet offers 50 years of American music, with works by Henry Cowell, Roy Harris, and Gunther Schuller, among others. Also due is Hugo Weisgall’s “Six Characters In Search Of An Author” with Lee Schena conducting the Lyric Opera Center for American Artists, a division of the Chicago Lyric. And the Phoenix Symphony plays the second and third symphonies of Daniel Asia, with James Sanders conducting.

ALBANY MUSIC president Susan Huth reports adding 30 labels in the past year, bringing the company’s total number of distributed labels to 80, many of which specialize in avant-garde and/or American music. Fall lineup for flagship Albany Records includes first-time recordings of orchestral music by contemporary African-American composers David Baker, Gary Powell Nash, Adolphus Hailecker, Julius Williams, and the late H.T. Burleigh. Performing is the Czech-based Martino Symphony Orchestra led by Julius Williams. More American orchestral music comes on “Those Fabulous Americans,” with works by Francis Johnson, George Chadwick, and Henry Rowe Shelley. Matthew Phillips leads the Philadelphia-based Symphony Orchestra of America. A disc of Roy Harris’ chamber music is also slated.

Out from under: Unforgettable

Out from under: Unforgettable

Out from under: Unforgettable

Out from under: Unforgettable

Out from under: Unforgettable

Did you hear the one about . . . Just a note to acknowledge the passing of Mort Geide, a good friend who specialized in kibitzing, schmoozing, and turning up—as if on cue—anywhere a meal was being served. We’ll miss you, Mort. The latest June Grit, it took a while for us to find out about it. He was a writer who’d been in the business since forever. He took great pride in his jazz liner notes and his story-telling, and he loved remembering his comedy days churning out material for Jack E. Leonard. Mort had a mustache that was beyond handleable—It was harely, and it made him look like an older Gene Shatell or Friar Lankey. Hardjoyed laughter more than just about anything—except, perhaps, lunches where someone else picked up the tab. The funny stuff, however, was always on him.

The Greening of Vintage Jazz

Windham Hill has announced a partnership with Sterling Vineyards to benefit the National Parks & Conservation Assn., a private, not-for-profit organization dedicated to the preservation of the country’s national parks through tree-planting and educational activities. Windham and Sterling are sponsoring a seven-city, outdoor-concert tour by label artists Ray Obeido, Andy Narell, and Billy Childs, scheduled to run through August. Simultaneously, a CD of their working (including tracks from other artists, as well). “In Concert With Nature,” will be available by mail via displays at retail wine shops.

Jazz Blue Notes

by Jeff Levenson

Octavius, We Bow: Suddenly, Wes Montgomery—his music, his name, his place among instrumentals—is in the air. No sooner does Fantasy issue “The Complete Riverside Recordings” a 12-disc set that includes everything you could possibly want to know about the great guitarist (I’m partial to his organ-trio clinics and his heated play with the likes of Cannonball Adderley and Harold Land), than GRP releases Lee Ritenour’s homage to Montgomery, “Wes Bound” (currently riding a 21-week run on the contemporary chart). Add to the list two new volumes from Evidence, “A Tribute To Wes Montgomery,” featuring Kenny Burrell, Kevin Eubanks, Gene Bertoncini, Ted Dunbar, Rodney Jones, and Jack Wilkins. What emerges is the formal dedication of a self-taught musician who patented the use of unusual chord shapes, octave runs, and blue-teinged voicings. A total original. Want to know the essentials of jazz guitar? Montgomery’s your man.

Top Classical Albums

Top Cross-over Albums

Billboard® FOR WEEK ENDING AUGUST 14, 1993

Crackernuts
PolyGram Classics & Jazz Salutes an Artist of a Different Type

Jack Warfield

For the past 20 years,...

There have always been two

Important pillars for PolyGram's

Classical Music and Jazz:

Great music and you!

Thanks, Jack for your

First 20 years...

Here's to the next 20!

-The entire staff of PolyGram Classics & Jazz
**Latino Rap Tour Hitches A Low Ride**

by John Lannert

Fonovisa album “La Garra De...” by Sony Tropical artists Rey Ruiz and Grupo Niche, along with Sony Latin’s Magneto, are scheduled to headline Marburo Music’s ninth annual Pan-American Festival Aug. 14-15 in Chicago.

NEW ON THE CHARTS: Bolivian crooner Milton Cortez debuted on the Hot Latin Tracks Aug. 7 at No. 53 with his Rodven billed “Tras Un Cristal Empanado.” The song climbs to No. 27 this week with a bullet. Italian super-star Eros Ramazzotti comes in this week at No. 38 with “Cosa De La Vida,” whose video, in case you did not know, was directed by Spike Lee. Ramazzotti’s Italian-language album “Tutti Storie” (DDD) was No. 2 last week on Music & Media’s Eurochart Hot 100.

Elsewhere, Argentinean hi-tech singer Juan Del Derò entered the top singles chart in Spain two weeks ago with Carlos Brown’s “Batacuerda.” The samba-heavy thumper is taken from his sophomore effort on Old Mortales entitled “Volume 2.”

Special Notice: As of Aug. 16, all correspondence and material pertaining to the Latino, Brazilian, or Caribbean markets should be sent to Billboard, 1814 Fern Valley Road., Louisville, Ky., 40213. I am relocating to Louisville, but I am also maintaining a base in Miami. In addition, I plan to cover concerts and record-related activities in the Chicago area and in New York.

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**Latino Artists & Music**

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**Hot Latin Tracks**

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**Power Track**

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**Mis en Concierto**

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**Productions of the Week**

**LOS ANGELES**
- *The Stone Temple Pilots’* Atlantic video “Wicked Garden” is a Hero production directed by Graeme Joyce. Lawrence Novitch produced the shoot. DMC directed additional sequences.
- *Friday Night Lights* director Rob Lieberman directed photography.
- Director Melissa Maxwell lensed Dougie Dee’s new Mercury video, “Ain’t No Sunshine.” Martin Jones produced for Underdog Films; Mark Gardner directed photography.
- *Mia Paris’* latest Island clip, “Two In A Million,” is a Squeak Pictures production directed by Pierluca D. DeCari. DeCari also directed the video. EYCO’s “Feelin’ Alright” video on Gasoline Alley is an F.M. Rocks production directed by Fanning Executive produced. F.M. Rocks also recently wrapped Microphone Prime’s new Next Plateau clip.
- *Peter Cottontail* through Scorpion’s new Mercury clip “Under The Same Sun.” Fitz Oliver and Ben Whittaker produced for Squeak Pictures. Shot by New York-based Roger Tomney directed photography.
- *ASAP Rocky’*s new Music video was directed by EYCO. The clip features a cameo from rapper 2 Chainz. Directed by EYCO.
- *Alboni Tolot of Vendetta Pictures* directed Gloria Estefan’s new Epic video, “Be My Lover.” Conchita Wurst, a contestant on “The Voice,” was featured in the video.
- *Marc Ecko*’s “Timebomb” video features a cameo from rapper 2 Chainz. Directed by EYCO.
- *Gilberto Gil*’s new music video was directed by Brazil-based production company Zveza.

**NEW YORK**
- *Mia Paris’* latest Island clip, “Two In A Million,” is a Squeak Pictures production directed by Pierluca D. DeCari. DeCari also directed the video. EYCO’s “Feelin’ Alright” video on Gasoline Alley is an F.M. Rocks production directed by Fanning Executive produced. F.M. Rocks also recently wrapped Microphone Prime’s new Next Plateau clip.
- *Smooth Criminal.* Jeffrey W. Byrd directed; Joe Osborne produced.

**OTHER CITIES**
- *Alboni Tolot of Vendetta Pictures* directed Gloria Estefan’s new Epic video, “Be My Lover.” Conchita Wurst, a contestant on “The Voice,” was featured in the video.
- *Gilberto Gil*’s new music video was directed by Brazil-based production company Zveza.

**By Deborah Russell**

LOS ANGELES—The 24-hour sports channel ESPN is looking to the music industry to bolster its influence among young viewers.

“Max Out,” ESPN’s answer to sports-loving music fans, combines footage of such “extreme sports” as snowboarding, snowboarding, and snowboarding with the music of such developing and alternative artists as the Mighty Mighty Bosstones, Dandelion, Freestyle, Funland, and Stereos MCs.

“We’re trying to sandwich together the interests of this younger generation, who really enjoys these extreme sports and who also enjoys all kinds of music,” says ESPN spokesperson John Krueleit.

Mixing sports with music is not exactly groundbreaking. But it is logical for ESPN, whose executive VP of marketing and programming, John Lack, was involved in the development and organization of MTV more than a decade ago.

The 30-minute “Max Out,” hosted by Greg Lee, is formatted much like a traditional music video program. Lee introduces each song (from a set adorned with TV monitors hanging from bungee cords) and describes the ESPN sports footage the viewer will be seeing in place of the actual music video. Each clip is chyroned with the track title, record label, and artist’s name.

“What it does is bridge the gap between music television programming and other music video programming,” says Mark Klein, Relativity Rights director of video promotion. Klein has produced “Max Out,” with clips by Steve Vai and Joe Satriani, among others. “Some kids could be totally into these sports, but not into music videos. This combination really opens up a whole new world for people.”

For the major labels, “Max Out” provides a showcase for developing artists that need as much promotional support as possible in the early stages of their careers.

“ESPN is going to play music anyway, so why not play new music that may sell some records,” says Andrew Berkowitz, associate director of national video promotion at Arista. He serviced the show with a clip by Funland. “It really widens the audience for some of our newer bands.”

ESPN already reaches more than 60 million households, and the network hopes to attract more young viewers in these households by continuing to tweak the sports/music genre. Each “Max Out” show features one “Max Action” video, which intercuts existing music video footage provided by the label with footage shot from the ESPN archives. The result is often a clever juxtaposition of lyrics and visuals.

For example, a “Max Action” video version of the Mica Paris clip “I Want To Hold On To You” cuts from an image of Mica Paris holding child ground to a shot of a rock climber dangling in midair. A Stereos MC’s video for “Step It Up” melds footage culled from the band’s video with shots of dazed skiers and snowboarders.

Response to the clips inspired the network to air a recent 30-minute episode devoted solely to the “Max Action” video hybrids.

Such kamikaze editing practices are generally frowned upon by the record labels, but the network’s success with its cross-promotion efforts may lead the major labels to reconsider the idea.

“I think this is a way to open the eyes of people who are more into traditional music videos and show them something else,” says Mau Mau’s Michael J. Green. “The show shows viewers that music videos are about story and emotion.”

The network’s push for new outlets has paid off. Vince Miller, director of video promotion at Arista, says the network has already sold its first clip to the network. “The clip was really well-received,” he says. “It showed that the network is going to continue to push this concept.”

OSCAR SAYS ‘NO’ TO MUSIC: The Academy of Motion Picture Arts and Sciences is not currently planning to award music videos an Oscar. Although the Academy has made it known that it is interested in including music videos in the awards ceremony, it is not clear how such films would be eligible for any of the awards. The Academy has asked the Music Academy to consider creating an award category specifically for music videos, but the Music Academy has not responded to the request. The Academy’s decision not to award music videos an Oscar is consistent with its past practice of not awarding such awards. The Academy has stated that it believes that music videos are not suitable for inclusion in the Academy Awards ceremony, and it is likely that this position will not change in the near future.
Newsmakers

BMG's Scholarship Launch

NEW YORK—Bertelsmann Music Group celebrated the launch of its World of Expression Scholarship Program with a June 22 gala at the new Bertelsmann building at 1540 Broadway here. The building will be the new worldwide headquarters of BMG. In attendance were New York Mayor David Dinkins, actress Lauren Bacall, author Norman Mailer, and a number of Bertelsmann recording artists. Guests were invited to express themselves by playing musical instruments, making their own audio cassette tapes, building with blocks, and drawing on a six-foot mural. The program will present six scholarships totalling $60,000 in its first year.

Socializing at the gala, from left, are actress Lauren Bacall, BMG chairman/CEO Michael Dornemann; RCA Victor jazz vocalist Cleo Laine; and BMG classics president Guenter Hensler.

Arista recording artist Curtis Stigers, center, talks with BMG Distribution president Pete Jones, left, and BMG international president/CEO Rudi Gassner.

Bertelsmann president/CEO Mark Wössner, left, and BMG chairman/CEO Michael Dornemann, right, welcome Zoo Entertainment recording artists Phyllis Hyman and Philip Bailey to BMG's new worldwide headquarters.

Chatting at the gala, from left, are RCA recording artist Freddie Jackson; RCA recording artist K.T. Oslin; and BMG chairman/CEO Michael Dornemann.

Members of the BMG family gather to celebrate the opening of their new home and the launch of the World of Expression Scholarship Program. Shown, from left, are BMG Distribution president Pete Jones; RCA artist Suzette Charles; BMG Classics president Guenter Hensler; RCA artist K.T. Oslin; RCA president Joe Galante; RCA artist Freddie Jackson; Arista artist Radney Foster; BMG International president/CEO Rudi Gassner; RCA Victor artist Cleo Laine; Arista artist Curtis Stigers; BMG chairman/CEO Michael Dornemann; actress Lauren Bacall; RCA artists Warren Hill and Marlon Meadows, and Imago president Terry Ellis.

Ted Kelly, director of promotions at WCBS-FM New York, and an unidentified woman study an RCA display, part of a large exhibit detailing BMG's 158-year history and its evolution into a global group involved in book, magazine, and newspaper publishing, music and entertainment, radio, television, video, printing, and manufacturing.

RCA artists join in the fun. Shown, from left, are Suzette Charles, Freddie Jackson, K.T. Oslin, and Warren Hill.

Actress Lauren Bacall signs BMG's "Wall of Expression."

RCA Victor jazz vocalist Cleo Laine performs with John Dankworth and the Dankworth Quartet.

Arista artist Kenny G signs the "Wall Of Expression," which will be displayed through 1994 at various events related to the inaugural year of the scholarship program.
French Biz Buoyed By June Sales

Digital, Short Formats Boost Figures

BY EMMANUEL LEGRAND

PARIS—Rumors in June reversed the negative trend suffered by the French music industry during the three previous months, and helped push up industry revenues by 47% for the first half of 1993.

Total first-half sales at wholesale prices reached 2.69 billion francs ($463.7 million) by the end of June of total, singles represented 135 million francs ($236.7 million) and albums 2,417 million francs ($425.3 million).

In the month of June, industry organizers SNEP, which represents 99% of the total market sales, reported a 29% increase both in value and in units compared to the same month in 1992. The industry welcomed these figures with relief and is looking forward to a better year-end result.

CDs accounted for the largest part of the surge, with a 30% increase in value and a 5% increase in units, and short formats (CD singles and 2-track cassettes) continued to boom (up 49%). However, vinyl moved one step further toward the grave—the industry stopped servicing stores with vinyl singles in May 1993—and cassettes experienced only a limited 7% growth in volume.

Highlights of the first-half French figures include:
- Total album units reached 48 million, up 5% from 45.4 million in the first half of 1992.
- CD album sales topped 1.86 billion francs ($342 million), up 9.5% last year, while unit growth was up 14.6%, to 35 million from 30.3 million.
- Cassette sales declined, with sales down 14% to 41.8 million francs ($6.9 million). Units dropped 19%, to 13 million.
- Vinyl LPs are seeing their last days, with sales reaching 1.2 million francs ($200,000), down 58%. Unit sales were down 70%, to 26,746.
- Singles rose after a strong decline in 1992, jumping 37.7% to 156.3 million francs ($26.4 million). In units, single sales gained 2 million to 8.5 million, up 25.5%.
- Cumulative sales of CD-singles reached 5.9 million units, up 28.9% from 5.5 million in 1992, with unit gains at 38%, to 2.3 million from 1.7 million.
- For the record, vinyl singles, which ranked 4.1 million a decade ago, sold 1.06 million, a 67% decline.

Despite these gains, the French music business continues to face challenges, with the industry calling for stronger protection of intellectual property rights.

Makin' It Big.

Mr. Big paid their first visit to Switzerland in two weeks when they played the “Out In The Green” festival in Frauenfeld recently. When the band flew in from L.A. it found its record company Musikvertrieb had kept a gold disc for 25,000 copies of “Leanin’ onto” for the band’s arrival, despite the freezing rain.白斑, from left, are Marc Cohn, Sing, Malaysia, Michele and Alain with the guitar. (Photo: Michael Mazur)

Pilz Denies Rumors Of Financial Stress

BY MIKE HENNESSEY

MUNICH—Rumors that CD maker Pilz is in financial difficulty have been strenuously denied by the company.

Sparkling the rumors was a German press agency report that the company had closed its factory at Albrecht, near Stull in eastern Germany, less than three months after it was opened, and that the plant would remain closed until Sept. 15.

The report added that 100 employees on short-term contracts would not have their contracts renewed.

Spokesman Dieter Habicht-Benthin, at Pilz’s headquarters in Kranzberg, near Munich, confirmed the report was substantially correct and said that the current recession had created a critical drop in demand for custom pressing work. But, he added, the main factory in Kranzberg was operating at its full capacity of 50 million CDs annually.

He also denied that the three-week closure of the Kranzberg factory in June was due to a shortage of orders. “The Kranzberg plant was established six years ago and the closure was arranged so that important maintenance work could be carried out,” he said.

Habicht-Benthin said the summer months were traditionally slow months in the record manufacturing business, but the situation had been exacerbated by the difficult economic circumstances.

It is understood that major record companies and independent CD manufacturers were approached with a view to buying the Albrecht plant, but were deterred by the price, size, location, and poor connections of the factory.

The factories at Kranzberg and Albrecht each have 120 full-time employees working on CD production. “We expect to have both factories working full out by mid-September,” said Habicht-Benthin. The closure of the Albrecht plant came just two weeks after the group had opened a new $10 million production facility in Concordia, PA, with a planned initial capacity of eight million units.

The U.S. investment, said Habicht-Benthin, is aimed at doubling the plant’s output of 30 million U.S. The investment, said Habicht-Benthin, is aimed at doubling the plant’s output of 30 million.

“Also we believe there is a special niche in having product made in the United States,” he added.

A Spanish plant has also been taken into the green light. In May Pilz confirmed plans to build a 100 million-unit-per-year plant at Avila, north of Madrid (Billboard, June 12). A plant in Albrecht was also planned as one of the first joint ventures between the former GDR and West Germany, with Pilz building the plant and the German automation company Robotron.

Pilz, headed by Rainer Pilz, a former East German, is understood to have received substantial state subsidies to build the East German plant.

GermanIS Gear Up For Electronic Charts

BY WOLFGANG SPAHR

HAMBURG—Laborious workpaper may become a thing of the past for German retailers.

Some stores are already using point-of-sale systems to monitor sales data in a pilot program that could revolutionize the way charts are compiled in the world’s third-largest market.

For the last 16 years, chart information has been obtained from retailers via a questionnaire. Retail outlets mark down their sales on the form and submit them to Media Control.

Germany’s record industry federation, BPIF, believes this method is no longer applicable in the days of computer technology. Says managing director Peter Zomolka, “It is expensive, and at the same time inaccurate compared with electronic systems.

PhonoNet, a newly established electronic communications network for electronic registration and transmission of sales data, is an ideal base for chart surveys.”

PhonoNet, a private company owned by the BPIF, has already installed a system in a retail outlet for computerized ordering of stock. Using PhonoNet to collect chart data would be a logical extension of the existing system.

Technical prevarications for the system are almost finished. TheGuilds will test the data, and PhonoNet systems will transmit all the relevant sales data for the charts to Media Control. Media Control and PhonoNet are now approaching retailers to canvass support, and asking them to abandon the questionnaire system. The electronic data will be incorporated into the existing sales-based charts.

Poles Launch Pirate Raids

BY CORNELIUS PACUDA

WARSAW—In the absence of a new anti-piracy action plan, the fledgling Polish music business here appears to be keeping ahead in the battle against piracy.

On July 28 Warsaw police launched a raid on the outskirts of the capital and confiscated 20,000 illegal cassettes and copying equipment worth a total of $700,000. The officially registered company, based in Lomianki, had a list of 250 popular albums to be copied and distributed throughout Poland.

The raid was the second major anti-piracy action mounted: In June there were simultaneous raids in three cities in Poland, with 200,000 cassettes confiscated.

Rianka Kortlan, IPFI’s legal advisor and representative in Poland, says the problem is only the tip of the iceberg. The law in Poland still has no protection for producers’ rights, and action has yet to be taken against infringement of authors’ rights and trafficking in counterfeit goods. However, the prospects here are improving.

Police, working closely with record companies, have shown an increasing willingness to cooperate in anti-piracy activities, mainly due to an education program by IPFI (Billboard June 26).

The Polish government estimates that the losses caused by music piracy on cassettes and CDs are in the region of $25 million. Losses from other forms of copyright infringement are put at $120 million per year.

Assistance in preparing this story was provided by Dominique Prize.

Germans Gear Up For Electronic Charts

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Cover Versions Could Hamper U.S. Potential Of Ace Of Base

BY MIRANDA WATSON

AMSTERDAM—A spate of cover versions is hampering the progress of this year's pan-European success story, Ace Of Base, according to the band's record company and its licensees.

The Swedish band is signed to Mega Records in Denmark, and licensed to Metronome/PolyGram for Europe excluding Scandinavia. It has just inked a deal with Arista for the U.S., Canada, South and Central America, and Japan.

But there are now fears that the covers could prejudice the band's U.S. potential.

Ace Of Base has sold more than 1 million units of its album "Happy Nation" and has had three top 10 hits to date in Europe. "All That She Wants," "Wheel Of Fortune," and "Happy Nation." "All That She Wants" reached No. 1 in 10 countries and has sold more than 2.5 million units.

But with the rise in popularity has come a rash of cover versions with similar names, such as Age Of Base and Bass Of Spades. Mega says these confuse the consumer and detract from the band's reputation. The deluge of Ace Of Base cover versions has highlighted the mounting problem in Europe, especially in Germany and Italy. Cover versions are a growing business, legally produced days after original songs have charted.

But the record company believes it has reached new depths with this act: Says Mega A&R artist liaison Maurice Havcockworth, "I don't think this has ever happened to a band with so many covers—there are at least five bands that I know of ripping off Ace Of Base. There are also rumors that a cover of 'All That She Wants' is to be released in the U.S., where Ace Of Base haven't been released yet.

Italian label Discoragic Italian released Age Of Bass cover of "All That She Wants," the most damaging cover. Ace Of Base has come across so far. As the name of the band Age Of Base was so close to the original Ace Of Base. Mega managed to have the record withdrawn from the market with the help of licensees Metronome/PolyGram. Although cover versions are perfectly legal if authors and composers royalties are paid, label inside group IFPI forbid releases under a name that cause deliberate confusion with the original artist. Mega pointed this out to Discoragic, which pulled the record.

Chas Cornelius, Mega's A&R manager, comments, "It seems that some of these companies have nothing better to do than to make copies and rush them onto the market to cause confusion." He says it is difficult to quantify the damage has been done to the reputation of Ace Of Base.

Another cover by Box Of Laces, out on German ZYX Mikolowski, has been most worried now. The four-track single Dance Box includes mixes of "Happy Nation," which haven't even been released in Germany yet, as well as a version of "All That She Wants." ZYX defends its decision to release the single, with promotion manager Ruth Beyer saying that "every artist is free to interpret music in his own way" and that cover versions present the consumer with "an alternative product and a different interpretation of music." He adds, "It's also a way, of course, of earning money."

Then there's the problem with compilations, where the originator of the work loses valuable licensing income. Box Of Laces' cover of "All That She Wants" also is appearing on several compilations, including one released by Arcade Spain, while the offending Age Of Bass cover is put out on a compilation by Eidel Germany.

Perhaps the most novel to date is a humorous version by German rock group Wiso, who have recorded a punkskia version of "All That She Wants." The version apparently has the approval of both the band and Mega, and a clip of the video has been shown on MTV Europe News.

Says Cornelius, "Except for the cover of 'All That She Wants' by Wiso, which is quite a funny uptempo ska beat version, the others are merely riding along on the coattails of the success of Ace Of Base."

Miranda Watson is staff reporter with Music & Media in Amsterdam.

It is a very exciting time for the music industry as Mexico rides the wave of pop music and expands into more contemporary genres. The climate in Mexico is buzzing with optimism, as MTV prepares to broadcast and retailers such as Tower and Wherehouse begin to take root in the territory.

World renowned for its presence in the Latin and more traditional music markets, Mexico seeks status as the new "international venue."

Billboard brings the story of Mexico to the forefront, with reviews of the talent, interviews with the labels, a report on the piracy issue, and a feature on the "media revolution."

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HIGHEST CHART POSITIONS SO FAR...
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BILLY BUZACOTT

ROYAL FAMILY ROLLS OUT RED CARPET FOR SPAIN'S CONQUIRING HEROES

BY HOWELL LLEWELLYN

MADRID—Spain's Heroes Del Silencio got royal treatment when the heir to the Spanish throne, Prince Felipe, invited the band to the royal family's Zarauza palace outside Madrid on July 20. The audience was in recognition of the band's success in Germany and Italy, a considerable achievement despite the fact that their obscure lyrics are sung entirely in Spanish.

Heroes Del Silencio have sold 1 million copies total of their three albums in Spain, plus 250,000 in Germany and 100,000 in Italy. Their third album, "El Espirito Del Vino" (The Spirit Of Wine) went straight to No. 1 in the Spanish charts after its June 14 release, and stayed there for three weeks before dropping to No. 6 in the week beginning July 22. "Espiritu" has sold 150,000 copies at home to date, and the record company, EMI, is confidently predicting Europe-wide sales of 1 million, after strong chart showings in Italy, Portugal, Switzerland, and Germany.

The Heroes' audience marks the first time any rock group has been invited to the royal residence. But the meeting also raised eyebrows as the lead singer and spokesperson, Enrique Bunbury, has caused rumbles of official discontent with criticisms of the Spanish constitution, democracy, and of the royal family.

Yet the 15-minute meeting was described by Bunbury as "a very interesting exchange of ideas." Bassist Joaquin Carcel says, "We did not reject our rock and ideals by going to the meeting. We were invited, we went, and it was OK. It's part of our job. It didn't cause us any problems of conscience. The prince seemed to be an intelligent person, and he also knew our music."

Carcel also added: "The fire of us [the band and the prince] are all young and we understand each other well. We thought it would be a very cold meeting but it wasn't at all." Bunbury revealed that Prince Felipe said he would try to see the band when it plays a series of college dates in the U.S. next year.

"He's been busy," says Bunbury, "but next year he'll be studying in the United States and he's told us he'll do everything possible to see us. We gave him a box of CDs and a trophy we received in Germany, in acknowledgement of our work in spreading the Spanish language. In return he gave us his thanks."

Almost half of the 750,000 sales of Heroes' second album, "Sencere De Traicion" (Paths Of Betrayal), were made abroad. Heroes have triumphed in Germany (250,000 sales of "Sencere") and in Italy (100,000), singing always in Spanish and with lyrics which can be described as pseudo-mystical—in other words, not easily understood.

Their lyrics, music, and image incorporate influences from psychedelia, gothic, glam, and classic rock. The key to their success is undoubtedly the voice of Bunbury, who has been compared with, among others, Robert Plant and Jim Morrison.

"El Espirito Del Vino" was performed at an early June concert in Berlin when the group were presented with a gold disc for sales of "Sencere." The Spanish presentation was at a June 16 Madrid concert attended by 8,000 die-hards who seemed to have learned the new album's lyrics in 48 hours. The band came from Zaragoza, northeast Spain, and this was its first concert in Madrid for 21 years.

This year will be taken up with further touring in Europe and Spain, and in 1994 the band will embark on a U.S. college tour as well as a mini-tour of South America. Both "Sencere," released in 1990, and the new album were produced and mixed by Phil Manzanera, formerly of Roxy Music, in London.

Bunbury, who is also the band's lyricist, admits he was heavily influenced by Indian poetry on a recent trip to Nepal. It's hard to imagine what German youth makes of such lyrics as these in Spanish: "Psychoactive beverages do not pump enough, nor can aggressive dances show your best side, who knows whether it's better that way? Leave the palace abandoned to fate and doom—leave it." This from "Tumbas De Sal" (Tombs Of Salt), on the "Espirito" album.

At a preconcert press conference, Bunbury put it more directly. "I'm fed up with being civilized. We need to be more primitive and look at what the world's remaining indigenous people are thinking. It's a form of individual anarchy to say 'smell this shitty system to hell' and start again from scratch."

As far as his lyrics are concerned, Bunbury says, "We're concerned about what we say and how we say it—and the fact that I like poetry adds a touch of inaccessibility."

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AD CLOSE: AUGUST 13, 1993

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Greece: The traditional macho culture of Greece finally may be making room for women in rock. Several new all-female rock groups have been noted in popular alternative rock haunts in Athens, such as the inner-city district of Exarcheia. Some of them, Echo Tattoo, recently made the cover of a weekly Greek newsmagazine. “The struggle for women in rock here is hard,” says the group’s lead vocalist, Evi Hasapiodou. So far, Greece’s music labels have avoided signing all-women groups, claiming they would not find much public acceptance. But out of the woodwork of the Athenian neighborhoods are emerging such female-led groups as Non Man Doll, Vice Versa, and LPB (or Light Popular Beat). Says Lianna Koutroliku, bassist for LPB, “Male rockers are still cool—wearing suits, they say, ‘She plays well . . . for a woman.’ Male fans still pay more attention to our thighs than to our words.” The female groups, if given the chance, could have something original to offer. Hasapiodou, for example, says she is interested in songs of some forms of Greek folk music, and aims to mix it with original rock.

John Carr

France: Russian star Roman Ribe-ro, a 23-year-old member of the Moscow-based techno pop band Technologia, will be spending the month of August in France to record his first solo album at the studio La Seine. Ribe-ro was a part of a contest organized during the last MIDEM by France’s international radio service, RFI. The winner of the contest gets to record an album for RFI’s label, Avec Le Monde, in partnership with the indie label Forlane. One of the members of the contest jury was Jean-Pierre Morgand, front man of the French pop band Les Avions. The two men met, got along well, and even toured Russia together last June. Morgand then offered to produce Ribe-ro’s album. A singer, guitarist and piano player, Ribe-ro composed all the songs for his album during the past several months in Russia. About two-thirds of the songs will be in Russian, and one will be in French, with the remaining tracks in English. All of the musicians playing with the Russian artist will be French. Morgand calls Ribe-ro’s music “Russian pop.” He says, “He knows what he wants but he is also open to new things. He’s been influenced by English pop music but, strangely, adores Celtic music. I will try to respect as much as possible what he really is, and not turn him into a Westerner’s vision of how Russian music should sound, as has happened too often. But to me, he has real potential for crossover.” A release is due in November in France, with a Russian release to follow.

Emanuel Legrand

Norway: Sony Music artist Merethe La Verdi, a 25-year-old Norwegian TV hostess, comes from an Italian-American family background, but she has gained distinction here with a dance music hit sung in her native language, Norwegian. Her songs, why from Iulli in Norway, but La Verdi recently released her first record, “Stormen” (“The Storm”) and manages to make her sultry Norwegian lyrics sound natural as she sings them over a pounding dance beat. The track, produced by David Ericksen, known for his work with the Captain Hollywood Project, recently went top 10 in Norway. Radio Oslofjord is staging a contest inviting listeners to perform a karaoke version of the song with the best singer winning a spot as a backup singer on La Verdi’s forthcoming album.

Kai Roger Ottesen

Japan: YMO, or the Yellow Magic Orchestra, as the group previously was known, is not the most visually exciting group in the world, particularly when the venue for the band’s recent reunion concert is the cavernous Tokyo Dome. Keith Emerson-style keyboards are works away from the decidedly more cerebral approach of YMO’s Ryuichi Sakamoto, Haruomi Hosono, and Yukihiro Takahashi. Instead of seeing people setting pianos on fire and the like, the 50,000-odd fans who attended YMO’s reunion concert were treated to a state-of-the-art computer graphics display on huge screens on either side of the stage, providing the necessary visual complement to YMO’s spacey yet jangly music. The show consisted almost entirely of selections from YMO’s new album, “Technocon,” the group’s first effort in 10 years. Tracks like “Superman,” which features the dulcet tones of Beat Generation icon William Burroughs (as his craggy visage appeared on screen), verged on the ambient, with repetitive musical phrases and gentle washes of sound predominant. By contrast, old YMO tunes with lots of obvious hooks, such as “Fire Cracker,” were played with much more of a pop feel. The one element lacking from the concert was spontaneity, and only during the encore there was any real feeling of warmth or involvement. An intellectually satisfying comeback show, to be sure, but a little more “rebo,” as Lester Bangs put it, would have helped.

Steve McLure

Sibery Set Poses Mktn. Challenge

The Gang’s All Here. EMI Music Canada recording artist Jon Secada, center, drops by the label’s Malton office to receive a double-platinum award (200,000 units in Canada) for his eponymous debut album. With Secada is his manager, Ady Ordiales of Estelan Enterprises, shown toward right, holding award, and EMI staff.

MAPLE BRIEFS

Ryan Anderham, president of Select Distribution in Montreal, Quebec, has been named president of the Quebec music industry association ADISQ.

This year the annual convention of the Canadian Assn. of Broadcasters will be held Nov. 7-9 in Halifax, Nova Scotia. Among the topics planned for the workshop sessions are community violence, pay and special services, and forging new delivery alliances.

Rosaire Archambault,
Montreux Settles In At New Site

Venue Is Sound Challenge For Sponsor

By Mike Lethby

LONDON—The Montreux Jazz Festival, now in its 27th year, has metamorphosed over time into a far more multicultural circuit than its "jazz" moniker suggests.

With a bill that spanned jazz, rock, pop, opera, classical music, and more besides, 1993's eclectic lineup maintained the festival's prestigious status as a premier musical event on the European summer calendar. Headline acts at the two-week event last month included Robert Plant, New Order, George Duke, Barbara Hendricks, Chaka Khan, Ute Lemper, Stephen Stills, Stanley Clivio, and Eddie Murphy's Psychdelic Poul Band.

This year the festival, produced by Quincy Jones and Claude Nobs, had moved from its familiar habitat in Montreux Casino to the city's brand new Convention Center a few hundred meters away.

The talk of festival veterans was this new venue—which earned mostly widespread approval from performers but qualified praise from crews.

Backstage production space and facilities are far bigger and better equipped than before, and management and organization are enhanced. The new Convention Center is a true multi purpose venue for a vast number of artists and their entourages, media folk, TV and radio crews, broadcast trucks, production staff—and legions of ticketholders—was mar- shalled throughout the whole fiesta with commendable smoothness.

But for Meyer Sound, which has provided the festival's principal audio systems in recent years, the new 1,890-seat Stravinsky Auditorium posed a tough challenge.

Using Montreux as a showcase launch pad for new products, Meyer's sponsorship centers on the provision of the speaker systems and system components. In return, the company was free in designing, specifying, and tuning the PA.

Underlining the international nature of the festival, Audio Express, of Cambridge, England, supplied Midas XL3 FOH and monitor consoles plus control gear and effects, while Arpa supplied Audio Clarke, and Eddie Murphy's Psychdelic Poul Band.

"This was the perfect opportunity to debut the MSL-5 system and other developments" Meyer's spotlight was on the new MSL-5, a 1.4-meter tall bi-amped cabinet that condenses the MSL-10's high-Q characteristics into a far more portable (2-by-12-inch and 3-by-2-inch HF) box. The MSL-5 is an arrayable, high-power unit for large-scale application. Designed for bi-amplification, it has two 12-inch drivers and three 2-inch HF units on vertical horns. A standard 60-degree array pair delivers 100dB continuous MSL-10 performance at 12kHz. The combination of high power, high Q, and compact dimensions makes this an important addition to the Meyer Sound line.

In the Stravinsky Hall, the system was configured in stereo, each channel consisting of a combination of MSL-5 main loudspeakers, DS-2 Mid Bass speakers, and 650R-2 substwoofers. The new MSL-5 units were used as fill systems covering the first few rows of seating on the main floor, the balcony, and the gallery. Stage monitors was a combination of UM-1 Ultra Monitors and USM-1s.

Meyer also supplied speaker systems for the New Qs—the second hall—and the small "Off Festival" stage (located right out the front door). Nolan used a Wholehog desk for conventional lighting, with Dave Hill on a Vari*Lite Arti- san board, fronting an array of VL-5 luminaires.

"We've always regarded the Festival as the premier event in Europe, involving a huge diversity of acts and making significant demands on the sound system," says Meyer's Johnson. "The Stravinsky Auditorium is a highly reverberant environment and we knew the system had to have exceptional dispersion characteristics, carefully designed and distributed to minimize reflections. It was the perfect opportunity to debut the MSL-5 system and one of our other recent developments—the DS-2 and the MSL-2A.

"Technically, it is an extremely exciting event, involving digital multitrack record-ings of all performances in the Stravinsky Hall by high-definition TV broadcasts."

Metropolis' Master Plan: New Team, New Multifloor

By Zen Schoepe

LONDON—Metroplex Studios is opening a multifloor mastering wing and has amassed some of the country's leading cutting stars at its Chiswick complex here, in a push to raise the profile of mastering in the U.K. In a massive upheaval, mastering engineers Ian Cooper and Tony Cousins and editor Crispin Murray have joined the Metropolis team from the Townhouse Cutting Rooms, and mastering engineer Tim Young has added his 17 years' experience from the Hit Factory, London.

"We want to shake off the image in this country of mastering being the first stage of the manufacturing process and reinstate it in its rightful place as the last stage of the creative process," says Met- roplex managing director Dave Taylor. "This is a serious attempt at making the U.K. a world mastering center again.

The new wing is to be completed in the coming months and will feature two mastering rooms, plus editing, dubbing, and transfer suites. The design team includes Sam Yosich, with sound and special note is the use of adjustable acoustic panel areas. The equipment list is yet to be finalized, but on the analog side this already includes special sets of matched Sonett tape machines and compressors from analog designer Burgess Macneal, with the EQ described by Cousins as "the most flexible and accurate there is."

"We want to shake off the image of mastering being manufacturing."

Stage Set For '94 Electronics Shows

The rooms also will open with in-house consoles designed by technical manager John Gold- straw with active equalizers, pas- sive filters, and what Goldstraw cryptically refers to as "a number of innovative solutions to commonly encountered mastering problems."

On the digital side, a Yamaha DMC100 has so far been named, but Goldstraw adds that a lot of energy has been invested in achieving "absolute integrity of the digital lines and all stages of the analog process, including con- versions."

Cousins maintains that the goal is to change attitudes to those in the U.S., where the mastering en- gineer is appreciated, credited, and the time is put aside to get things right. "To me, the situation is explained by the fact that in the U.S. it is normally the artist who pays for the mastering, while in the U.K. it's usually the record companies who do," Cousins adds.

NEW YORK—The Electronics Industries Assn. has set the time and place for its 72nd AES Convention: South America (Billboard, July 17).

The EIA and Guazzelli Associates, a trade show producer in Brazil, will team to stage the show Aug. 3-7, 1994, at the Parque Anhembi Convention Center in Sao Paulo, Brazil. The first two days will feature consumer electronic con- ference program "focusing on issues of importance to South American AES re- tailers, distributors, manufacturers, and exhibitors," according to the EIA.

Product categories represented at the show, dubbed Feira Internacional de Eletro e Eletronicos Para Comunicações, South America—Consumer Electronics and Home Appliance Shows, will in- clude audio and video products, software, multimedia, video games, and cable providers. Expected attendance is pegged by the EIA at 30,000 trade at- tending rooms and approximately 150 exhibitors.

In other joint-venture conference news, the Audio Engineering Society is planning with One To One in what it terms "a major new initiative" for the duplication/replication industry. The 90th AES Convention, to be held Feb. 27-March 5, 1994, in Amsterdam, will for the first time include a duplication forum, the two-part symposium, in associa- tion with an expanded duplication ex- hibits section.

The move is being made, says the AES, "in recognition of the advances that have taken place in the areas of mastering, audio/video duplication, and optical disc technology."

One To One is an international magazine serving the duplication/replication industry.
The Future of Music Mixing is here...

The new CS2000 digital control studio system from Euphonix leads the industry in computer-aided mix management. With the powerful Version 2.0 software the CS2000 incorporates features that take it beyond any other system on the market.

Screen-based interactive graphics supplement the controls and indication on the console surface. Intuitive displays provide the engineer with instant feedback on session and mix status.

The system includes SnapShot Recall®, for instantly resetting everything on the console, and an updated Total Automation™ mixing package.

Total Automation has many new and innovative features. Play, back a mix and all console settings are instantly recalled together with the dynamic automation. Over 99 levels of undo are instantly available to the engineer in the form of mix passes.

The new template software allows the engineer to preset the level of automation for every control on the console. Those familiar with conventional systems can simply start by automating lower faders and mutes, moving on to upper faders, pan, aux send, and input gain automation when the session demands it.

For total control and creative flexibility, no other system competes with the CS2000.
ments, audio, hi-fi, TV, video, cable, and satellite. Exhibitors include Canon, Hitachi, Pioneer, Rotel, Sharp, Sony, Toshiba, and Yamaha-Kemble.

Central Research Laboratories Ltd.—formerly the research and development center of Thorn-EMI—demonstrated its audio quality control system for cassette tapes at the recent APREX exhibition. Audio quality between master and cassette is monitored by a menu-driven control system that samples audio from both and analyzes and compares their spectral content automatically.

Bill & Sound Services is providing sound, lighting, and staging systems for the Greater Manchester Youth Games, a showcase for the Manchester 2000 British Olympic bid that will be attended by 20 members of the International Olympic Committee.

Manufacturing and marketing of the Radio Station in-car monitoring system used by U2, Peter Gabriel, Genesis, David Bowie, Erasure, Michael Bolton, and Luther Vandross now is being handled by new company Garwood Communications. Garwood is headed by Ralph Dunlop, former European sales and marketing manager at H.E.K., and Radio Station's designer, Martin Noar, who formerly was with Hardware House.

Austria

AKG DSE7000 hard-disc editors have been bought by JWS Radio in Sydney, Australian broadcaster ORF, Antenne Bayern/Munich in Germany, and Radio Sarner Weile, South Tyrol, Germany. The DSE7000 has been enhanced with the addition of an optical disc drive, quadrupled memory to 70 track minutes, direct machine control, and digital I/Os.

Switzerland

Revox Has Introduced the CD Automation System, which provides a complete package and control package for broadcasters. Based on Revox 100 x CD players, it uses a CC100 controller running on Microsoft Windows 3.1 and Intel 386/486 PC with mouse and touch-screen picture.

Germany

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Listeners ‘Read’ ‘Em And Retailers Reap
Audio Books’ Growing Popularity Leads To Sales—And Rentals—At Music And Video Stores

By Earl Paige

Audio books and spoken word business community has finally started talking about a “regular, steady business,” rather than using hyperbolic expressions like “skyrocketing” or “exponential,” as it has in the past few years.

In an often-quoted 1990 study, the Audio Publishers Assn. reported the U.S. total at “between $850 million and $1 billion”—a figure that in some quarters was subject to debate. On one hand, some contend that earlier figures were inexact; on the other hand, the APA estimate refers to sales by publishers and does not include rental income, a growing and perhaps staggering figure. At present, growth is reportedly more down-to-earth during the first nine months of 1992. In dollar sales, again not counting the burgeoning rental side, revenue was up 43 percent compared to 1991. Unit sales, where average titles sell 5,000 to 12,500 copies and blockbusters now and then hit 100,000, went up 16 percent.

Sales recently have shot up once more. And with the music chains stepping up activity, sales could soar again.

Typical of the upbeat mood among many publishers, Steve Stein, president of Sound Horizons, says, “I never had a runaway best-seller (before),” in reference to “The Marianne Williamson Relationship Workshop.” Two others almost lost are “Gloria Steinem On Self Esteem” and “Men And Women: Talking Together.” Where the more enthusiastic might hesitate is in projecting how the rental market will grow. Stein is reluctant to endorse rental, and David Hisbrook, VP marketing at Brilliance, says rental’s long-term growth “could mean fewer programs and a much higher price,” a condition parallel to video.

But overall, Hisbrook remains optimistic, noting that Brilliance had 42 titles in 1992 and will publish 60 this year—an expansion echoed by Grady Hesters, CEO at Audio Partners, who like Hisbrook sees the format growing in popularity.

At any rate, APA shows sales for the first quarter of 1993 up 81 percent, net after returns. Units, including the total package, grew by 65 percent. The average per-unit receipt for APA member publishers was $7.33; the average retail price, $15.00.

According to several sources, however, the business could be in a position to explode once again due to the lower price points of publishers such as Dove Audio, with its launch of “Value Pack” and “Supersound Books,” bringing the price per title down to $8.99.

Similarly, Patricia Johnson, VP/Publisher at Random House Audio, is seeing action now in Wal-Mart type outlets via the “Priceless” line, also at $8.99. “We’re selling through such wholesalers as Handleman, National Book, Charles Levy and so on,” she says of expanding the product into mass merchandising. At the same time, just as video rental is expanding to grocery stores, exponentially extending their reach into the marketplace, so is audio books rental, says Terry Lipelt, merchandising director at leading distributor Rezound International. “We have a test right now in 82 of 91 Giant Eagles,” says Lipelt, an average of 300 SKUs with a rental of 79 cents a day. “There are two reasons for how we’re seeing it take off for the food trade: heavy foot traffic and the high percentage of female demographics”—a combination that is potent for the category. Certainly, little is as dramatic as announced its own foray into audio books, with the formation of Time Warner Audio Books, a joint venture of the Atlantic Group and Time Warner Trade Publishing divisions. Its first releases are scheduled for this fall.

Yet despite all this enthusiasm, some of the utilizando—we have already sold more than 2 million copies of one title, and we’re just getting started,” says Sean Gershel, VP/publisher, Simon & Schuster Audio, who may consider it to be another of the business because of his long service with APA. “I think there’s a place for audio books in video stores if it’s done well. But if they’re going to be successful in audio, they have to love the category. They have to learn about the category and treat it separately. If it’s merely treated as an add-on, if you just drop spoken audio in without knowing exactly what it is, it’s the road to failure. My hat is off to the retailers who do it right, because they spend the time and the effort.”

A number of retail respondents agree, including Ted Engen, president of Video Buyers Group, a co-op of approximately 1,200 stores in 30 states. “There was no consumer awareness when we went out there three years ago. We were hyping the wrong people. We were hyping the retailer, and we should have been educating the consumer.”

Just as video rental is expanding to grocery stores, exponentially extending that market, so is audio books rental.

That market, so is audio books rental, says Terry Lipelt, merchandising director at leading distributor Rezound International. “The Marianne Williamson Workshop” is one of the fastest-growing areas of audio books: video store rental. This largely stems from the apparently negative results of an experiment by Blockbuster Video, which is the subject of heated discussion in publisher circles. “I think a lot of the excitement about audio books in video stores was overly enthusiastic. I said it then, and I’ll say it now,” says Seth Gershel, WP/publisher, Simon & Schuster Audio, who many consider to be the dean of the business because of his long service with APA. “I think there’s a place for audio books in video stores if it’s done well. But if they’re going to be successful in audio, they have to love the category. They have to learn about the category and treat it separately. If it’s merely treated as just an add-on, if you just drop spoken audio in without knowing exactly what it is, it’s the road to failure. My hat is off to the retailers who do it right, because they spend the time and the effort.”

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This includes first-time booth activity at Video Software Dealers Assn. this summer and at the National Assn. of Recording Merchandisers next March, having already “walked NARM in Orlando” this year.

Earlier this year, APA had its second booth at Winter CES and its...
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Time Warner Audiobooks. Sounds great.
Audio Publishing:
A By-The-Book Rundown From Acquisition To Distribution

By Matthew Kopka

Audio books are a common phenomenon, especially about ways it’s finding to address its many audiences.

Companies like NorthWord, the nature audio company whose "A River Runs Through It" is a national best-seller, or Achievement Inc., parent educators, have specific aims and listeners. The many companies in the vast "religious and inspirational" and children's audio markets are similar cases in point.

Companies that deal in popular or their unabridged cassettes, others cut—how much depends on part how many cassettes are planned. Abridged novels tend to fit on two cassettes. Kay recently did Randy Shilts' "Conduct Unbecoming" on four because she thought fewer tapes couldn't "do it justice."

Most authors demand final say over adaptations of their books. "I love it when authors say, 'I had to go back to my own work to see what was missing,'" says Kay, who often does the abridgments herself.

When the author doesn't perform the reading or himself, publishers may look to engage a well-known narrator, often an actor with some connection to the title or theme—a highly regarded actress if the story is a literary project, a gravel-voiced actor for an action-adventure novel.

Audio publishers often look for books with strong campaigns behind them, so that they can "piggyback" audio adaptations onto already-existing publicity.

Mixed titles develop more varied strategies. Jessica Kay's mid-sized Publishing Mills tries to produce 20 titles a year. Kay says her reasons for acquiring titles vary, from excitement over a text to eagerness to compete—to make clear her company is a player for big stakes.

Promotion budgets are still small in the audio industry, even among the big houses. Therefore, Kay says, audio publishers often look for books with strong campaigns behind them, so that they can "piggyback" audio adaptations onto already-existing publicity.

Big publishers naturally retain first dibs on their titles, but they turn only a small number of their many new titles into audio books. It's up to enterprising audio publishers to discern which titles might do well on audio and to license or buy rights to them.

Publishing Mills is currently completing a deal for "Angie, I Says" by Avra Wing, a book Kay says she "passed" on a year ago. It's now hot because it will soon be a film starring Geena Davis and Stephen Rea.

While some publishers, such as Books On Tape, pride themselves on making titles develop more varied strategies, Audio Books is a player with big stakes in the audio industry.

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Michael York's Novel Approach

Observations Of An Audio Book Recording Session

By Don Jeffrey

NEW YORK—Random House asked renowned British actor Michael York to record the audio version of author Michael Ondaatje's critically acclaimed novel The English Patient (Knopf), which is about the lives of a small group of people who come together at a bombed-out villa near Florence, Italy, during World War II. This reporter spent part of an afternoon at the Corelli Jacoby recording studio here, where York taped his reading. Also present were producer Lauren Krenzel and engineer Jerry LaRosa.

The producer and engineer sit behind a recording console in the carpeted control room, which has partly corked walls and a tile ceiling. Analog and digital audiotape machines are running. DAT serving as backup in case something is lost on analog.

Michael York sits behind a window in a small recording booth at a table that holds a well-marked script (a 178-page edited version of the novel), a lamp, a microphone pod and a cup. He is dressed comfortably: the top buttons on his blue striped shirt undone, sleeves rolled up. He speaks into a microphone partly blocked by a circular window screen to cut down on exhaled air. He reads in a resonant baritone, changing voices to portray the narrator and various characters in the book.

The engineer slates each recorded take by number and listens for unwanted noises such as clicks and page turns and for mispronounced or skipped words. The producer offers direction to the actor on vocal choices and interpretations.

York uses his hands while he reads. It is as if he is conducting a score of this symphony of words that he is dramatizing. When he doesn't like the way he has read a line or when he muffs a word, he makes quick dismissive movements with his hands, as if erasing the offending words in the air.

Sometimes he follows up a mistake with a clearing of the throat or with a short rapid vocalization: "uhh luhh luhh luhh." Sometimes the actor becomes so caught up in the drama of the story that his voice booms from the large speakers on the wall in the control room. At one point, the producer suggests, "You might want to take the level down a little. It might be a little loud for the mike."

York asks for direction. When a new character is introduced, he asks, "Should I get another voice? Is it too much like the Englishman?"

The session slows down for a passage in which numerous foreign names arise: Kharga, Zerzara, Uweinat, Giff Kebr, Ladiaslu de Almas. After York painstakingly pronounces each word several times, like a beginner in a language class, Krenzel jokes, "That's it. Piece of cake." York is ready but prefaces the take with, "Abandon hope, all ye who enter here."

Another new character appears: the wife of a rich adventurer. Krenzel says to York, "I hope you have a young Englishwoman in you." York's voice takes on a mellifluous tone as he says, "Oh yes, frightfully. Especially of that class."

At 5 p.m., the producer calls an end to the taping. She wants to record room tone. The actor leaves the recording booth, but the mike remains on. This gives silent stretches of tape that can be spliced into the edited version to aid in transitions or to replace sections where unwanted noise crept in.

The day's work began at 11 a.m. and about half the script has been read. The taping will be completed the next day.

In an interview, York says that he was excited when a Random House editor asked him to record the book because, knowing it had won Britain's prestigious Booker Prize, he had wanted to read it. The preparation he undergoes for a reading is a telescoped version of what he does for an acting role. "I prepare by reading the book and then determining an approach for each character," says York. "Lauren and I hadn't met until this morning. It's a last synthesis."

Says Krenzel, "He knows how to edit himself and go back and do another take. He directs himself a lot. He's very perfectionistic." Their rehearsal time together consisted of "talking on the phone a lot."

The English Patient presented unusual challenges for actor and producer because it is impressionistic and nonlinear, a literary work rather than a mainstream novel. "When you have a piece like this, you need a very smart actor to make sense of it," says Krenzel. After the sessions, Krenzel would send the tape to a studio for editing. A week or two later, she and the editor would meet to mix music for atmosphere and mood. The master cassette was expected to be ready July 25. The audio book will be shipped in mid-November, according to Random House, at a list price of $17. It will consist of three hours of material on two cassettes.
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second exhibit at the booksellers gala, as well as one midwinter and two summer sessions of the American Library Assn. Brannigan believes audio books make sense in video and record stores "because there's all kinds of traffic in and out. Also, a lot of them..."
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notebook Rezound has for new accounts and really learn a huge amount about what the audio book business is, who uses them, why they use them,” says Frost. “They give you ideas for promoting them in the store.”

The BMG effort will expand Bantam beyond its normal situation, “which is through bookstores but also truck stops and video stores,” says Frost. “BMG will begin soliciting an assortment of our titles into the record-store market.”

Along with expansion, however, is the realization that “in every marketplace we go into, there will be that same painful learning curve that we had in the bookstore marketplace,” says Frost. “I’m sure it will take a long time for the video store market to have an awareness of what audio books are.”

It will also require a lot of dedication, she believes. “In my opinion, firms like Rezound, Inc. and Wherehouse are much more committed. What I hope we can do with BMG is target some [music] accounts that can work the product like video stores have to work it—maybe some small chains—get a positive sales history, and then slowly expand.

Jenny Frost of Bantam Audio Publishing sees the market continuing to expand, especially with BMG taking on the Bantam line and pointing toward the music chains.
The Writing's On The CD

Spoken Word Labels Are Catching A New Beat And Attracting A New Generation

By Deborah Russell

A poetic renaissance is spreading from street corners to coffeehouses, from public radio to MTV, as fascination with the "spoken word" revitalizes a unique and intriguing entertainment genre. Activity is on the rise at labels specializing in the CD reissue of titles by such beat poets as Jack Kerouac, Allen Ginsberg and William Burroughs as well as new releases by a current generation of "punk poets," including Henry Rollins, Dana Bryant and Maggie Estep.

Lynda Barry.

"People are really hungry for it," says Lisa Richardson, who hosts a spoken word program on the national public radio station KCRW in Santa Monica, Calif. "People are less and less afraid of spoken word and are beginning to realize how palatable it can be. It doesn't have to be some esoteric poem with someone screaming."

Richardson works with the spoken word label Gang O Seven (which was launched a year ago in Lanskpur, Calif., to celebrate "the art of storytelling"), and she is co-producing a compilation of works by female poets set for release in October. Gang O Seven bowed last summer with "First Words," a compilation featuring the work of Spalding Gray, Lynda Barry, Hugh Gallagher and Wallace Shaw, among others.

In June, Gang O Seven released "The Lynda Barry Experience," and in September the label will release "No Boundaries," a collection of readings by activist/writer Peter Matthiessen. Gang O Seven hopes to close the year with a poets' compilation, showcasing a number of up-and-coming artists, including 20-year-old Bahiyah Watson.

"There are some amazing poets in [New York City's] East Village who are just on the street corner reciting poetry," says Janet Riensne, head of A&R at Gang O Seven. She notes that the label accepts artist demos and says she travels as often as possible to check out the thriving poetry scenes in New York, L.A. and Chicago.

New Alliance, the Lawndale, Calif.-based spoken word imprint, has a catalog that includes some 100 titles by such current spoken word artists as Wanda Coleman, Louie Lista and Pleasant Gehman.

Late August will see the release of Gehman's "Ruined," Linda J. Alber-tano's "Skin," and Joel Lipman's "Down Your Street." New Alliance will close the year with Lista's "To Sleep With The Lights On," Michelle T. Clinton's "Blood Is A Bright Color" and Tommy Swerdlov's "Prisoner of Gifted Sleep."

In addition, September will see the launch of New Alliance's offshoot label, Issues, which has scheduled the fall release of a number of sports-related spoken word titles. John Wooden's "My Life In Basketball" and Bill Walton's "Real Men Are Made In The Paint" are first, followed by the works of sports figures Jack Ramsey and Charlie Jones.

Another new imprint making its mark in the spoken word genre is Axiom/Island, which released "Be Bop Or Be Dead" by Umar Bin Hassan, one of the legendary Last Poets, who has been recording radical revolutionary poetry since 1969.

One of Hassan's most famous works, "Niggers Are Scared Of..."
Spoken Word
Continued from page A-11

Revolution," is featured on the Axiom album and will gain widespread pop exposure via Janet Jackson's summer film, "Poetic Justice," in which Hassan performs. Spoken word is set to gain even more popular exposure, thanks to the MTV series "Unplugged," which showcased the works of such poets as Henry Rollins, Maggie Estep, Barry Yourgrau, Edwin Torres, Bob Holman and 99 last month.

It was a first for the network, and the show's co-executive producer Bob Small applauds MTV's efforts to bring the genre to a new generation.

"There is an incredible number of people in college—and younger—who do read and who do want to talk. Once again, MTV is there for them," says Small. "This provides a new way of thinking, watching and listening to each other. And there's a lot of laughs. You don't have to be on some intellectual plateau; it's not like a really 'aren't we heavy' beatnik kind of thing."

Small notes that the '90s version of spoken word he is promoting is not just a kitsch re-creation of the '50s and '60s beat poets. And while spoken word is spawning a new generation of artists and is reaching a new generation of listeners, no one in the industry downplays the significance of those artists who personified the beat generation and who launched the spoken word movement in the first place.

Santa Monica, Calif.-based Rhino Word Beat debuted in 1990 with the four-CD "Jack Kerouac Collection" and has since re-issued such recordings as the three-CD boxed set "The Beat Generation" and the single-CD Ken Nordine title "The Best Of Word Jazz." An Allen Ginsberg boxed set is scheduled for early next year.

Berkeley, Calif.-based Fantasy Records, meanwhile, whose found-ers recorded much of the beat poets' works some three decades ago, recently released the four-CD anthology "Howl's Raps, and Roars," which includes a number of unreleased recordings by Gregory Corso and Peter Orlovsky and excerpts from the Mad Mammth Monster Poetry Readings of 1959 and 1963, featuring Lamantia, Welch, Ginsberg, McClure, John Wieners, Philip Whalen, David Meltzer and Kirby Doyle. The package also contains a full disc apiece by Lenny Bruce and Ginsberg, as well as selections by Kenneth Rexroth and Lawrence Ferlinghetti.

A BILLBOARD SPOTLIGHT
45s Still Alive At Collectables
Label Aims To Return Top Hits To Vinyl

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—As the leader in the uphill battle to keep the 7-inch vinyl configuration afloat, Collectables Records and its sister operation, Gotham Distribution, have found the singles life anything but lonely.

In fact, in the past few years the Ardmore, Pa.-based company, a family-run business that opened its doors in 1981 as an oldies and reissue house, has been keeping company with the current circuit of life as well.

“Oldies is the base on which the whole catalog was built, but recently we’ve really focused on trying to make the top 100 singles available again [on vinyl] through the majors or independents, or through our own distribution,” says Melissa Greene, VP of Gotham/Collectables.

To achieve this goal, Collectables has been scooping up domestic licensing rights to product from a broad array of record companies, many of which had all but sounded the death knell on the 7-inch. Among the labels with whom Greene is doing business are Arista, portions of the RCA cata-

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log, Tommy Boy, Fantasy/Stax, and Rhino, as well as the labels under the Sony, CEMA, and PolyGram umbrellas. In addition, the company is negotiating with other labels for licensing deals.

In its effort to keep vinyl singles alive, Collectables has seen sizable success in its own right—sales have increased steadily each year, according to company President Jerry Greene—but it also has inspired some other labels to rethink their decisions to deep-six the 45. “Because we are doing so well, a lot of labels have started to put them back out again,” says Melissa Greene.

Although Collectables’ foray into current waters has proven lucrative, its soul remains in oldies. Avid collector Jerry Greene’s love of the music dates back to when he was 15 years old and working at Times Square Records in New York, a memory that provided the catalyst for an upcoming Collectables five-volume retrospective. From 1966-68, he owned the Crimson Records label, where he guided the Soul Survivors’ smash single “Expressway To Your Heart.”

“There’s a lot of records that we put out that we don’t make money with, but we feel that by putting them out we’re keeping the configuration alive,” he says. “Most people would probably just put out Beatles and Beach Boys and the sure winners. We’re putting out records by different vocal groups that weren’t big at the time, but we do get calls for them and we feel that if we didn’t do it, they would probably get lost.”

To sustain interest among collectors, the label is always searching for new ways to showcase its product, including special editions, releases on colored wax, and anniversary sets. Because it is not geared toward front-line product, Collectables does not put out 12-inch singles and, says Greene, “The only reason we added the current singles initially was so it would help the oldies sales.”

A test conducted in 17 WaxWorks stores, in which 200 current country vinyl singles were placed at the front of 2,000-plus-piece oldies sections, supports this theory. In 15 stores sales of the oldies increased by 32%; the other saw a 72% increase, according to Greene.

Collectables also has curbed a niche in the albums market. About one-tenth of its 2,500-piece catalog consists of LPs and EPs, with a focus on the R&B, blues, and jazz genres. The label plans to release a minimum of 15 full-length albums each month for the next year or two.

The Right Price, Antones/Discovery celebrated the release of Toni Price’s “Swim Away” album with an in-store party at Waterloo Records. Shown here from left are John Hunt, the owner of Waterloo Records, Harry Friedman of Antones Records, Clifford Antone of Antones, Price, and Syd Birenbaum of Discovery Records.

Publicity Is Payback For Offsite Sales

BY DEBORAH RUSSELL

LOS ANGELES—Music retailers who take inventory offsite in the hope of moving units at live concert events say the primary payoff is publicity, not profits. Chains such as Sacramento, Calif.-based MTS and Chatsworth, Calif.-based Tempo are among a handful of retailers who are willing to incur the overhead and sell CDs and cassettes at entertainment venues.

“It’s kind of like a midnight sale,” says Joel Oberstein, retail supervisor at Tempo. “It has to be the right act and the right release.”

Oberstein defines the “right act” as an “eclectic artist who has built a catalog at one certain label.”

Oberstein points to the Elektra Nonesuch act Kronos Quartet, with whom Tempo has linked twice to sell product at L.A.-based concert venues. A 1992 concert coincided with the band’s hit world music album, “Pieces Of Africa.” The label arranged a “meet and greet” event following the show, which Oberstein says helped sell about 100 units.

For some retailers, however, 100 units is considered a success, not a loss-taking. “You just don’t sell enough product to make it worthwhile,” says Jon Kerlikowske, GM of the Nashville Tower Records outlet. “You have to get it set up, register, pay an employee overtime, and the people doing the show want to charge you for doing it. You just can’t break even.”

Towers, however, does book a booth at the annual country music Fan Fair event in Nashville each June. The most recent four-day music festival attracted some 24,000 fans from all over the world. The retailer says his primary motivation is exposing the chain to new customers.

“It’s successful just for the publicity it creates,” says Kerlikowske. “It’s the name Tower Records all over the globe.” Ideally, fans are encouraged to purchase items the artists can autograph, he notes.

But Fan Fair is one of the few instances in which Kerlikowske would consider selling units offsite. “I wouldn’t do it for a single concert,” he says.

David Frey, one of the organizers of the H.O.R.D.E. package tour, is meeting with that kind of resistance from major retailers he had hoped to enlist for the tour’s “traveling record store,” in which retailers in each market would sell product at the concert site.

“You have to know your market,” says Frey. “We don’t have the same reach that the big retailers do. You have to reach them at the store level. But we can do that.”

The bigger stores have certain overheads to meet, and don’t feel they can get out there and make it happen financially,” Frey says.

But a more positive response is coming from the independent community, he adds. The three-store Electric Fetus chain in Minneapolis agreed at the last minute to book a booth when H.O.R.D.E. visited its market, and used the opportunity to garner publicity for the store, says Dawn Jeehe, advertising coordinator.

“Most of the independents are used to really narrow margins of profit, anyway, and we didn’t even make our name out there than to make money,” says Jeehe, who says she paid 40% of her income to H.O.R.D.E. in exchange for the booth.

Jeehe says Electric Fetus moved about 14 CDs and 10 cassettes during its stint at the show, in addition to selling pairs of sunglasses, some T-shirts, and other miscellane-ous items.

The retailer also distributed a number of coupons that concertgoers could redeem later for discounts at Electric Fetus outlets. “We’ll know how successful we were when we start to see the coupons coming in,” Jeehe says.

The Right Price. Antones/Discovery celebrated the release of Toni Price’s “Swim Away” album with an in-store party at Waterloo Records. Shown here from left are John Hunt, the owner of Waterloo Records, Harry Friedman of Antones Records, Clifford Antone of Antones, Price, and Syd Birenbaum of Discovery Records.

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BILLBOARD AUGUST 14, 1993
HMV’s Megastore Moves: Jersey Land(mark) Grab

MARKING TRACKS: While other chains have been making advances in the superstore category, HMV, the chain that launched the onslaught against Tower Records’ video dominance in the superstore market, has quietly spent the last two years improving the three U.S. superstores it opened in 1990. Now, HMV appears to be getting back into the superstore race.

Track hears the chain is looking elsewhere, perhaps down south at the South Beach, 34th Street, location, one of New York’s prime retail areas. Currently, The Musicland Group is the main player there, with two stores and a permanent Motion Picture in A&S Plaza and a freestanding Sam Goody location on 34th Street. If it’s true, the chain thinks HMV would have three stores the Manhattan market.

Meanwhile, HMV is also said to be close penning a deal for a foothold in Boston area stores. Although rumors abound as to where HMV will open that store, Track has yet to determine the exact location.

ON THE INDIE FRONT: George Hocutt, chairman and CEO of INDI, has extended his contract with the company through August 1994. The company reports gross sales of $92 million for the fiscal year that ended June 30. In other INDI news, the company will hold its first convention August 20-21 at the Sheraton Inn near Newark, N.J., Aug. 23. The move will give Landmark a total of 9,000 square feet, up from the 5,000 square feet of its current Long Island City, N.Y., facility. Landmark will keep its current phone number, albeit with a 201 area code . . . Meanwhile, Navarre, which last week announced that it intends to go public, held a company convention July 7-10 in Minneapolis. The convention, which was themed “Our World Of Music And Beyond,” featured product presentations from Cabin Fever, American Gramaphone, Disney, DA Music, Spinna-ker, BCC, Moulin D’Or, Thumpers, Hearts Of Space, Global Pacific, and Triloka. In addition, Jeff Arundel, a recording artist on Gift Horse Records, performed for the attendees.

Navarre president Eric Paulson handed out employee awards during the convention. Kevin Day, Los Angeles field sales representative, won for salesperson of the year; Cindy Chinn, regional sales manager in Minneapolis, and Karen Pastel, who recently was promoted to regional sales manager in Chicago, were named runners-up. In addition, Virginia Mueller, warehouse manager, won a “special award of recognition.”

DISCHORD IN TUNE: Artist-run labels are generally known for being in tune with the music and the fans, but they can be out of sync with the vital link—the retailers and their buyers—that gets albums and singles into the hands of shoppers. However, Dischord Records, the Arlington, Va.-based label run by Ian MacKaye and Evo- lutionist of Fugazi, is working at strengthening that link.

With the release of Fugazi’s current album, “In On The Killtaker,” Dischord finally got around to seeing eye-to-eye with accounts on barcodes. Ini-

So while barcodes have been put on current albums by the label’s other acts, such as Circus Lapse, Severin, and Shudder To Think, as well as catalog titles from Sleen and Minor Threat, among others, Fugazi itself didn’t place a barcode on the shrinkwrap of its last album, or on any pressings of its current album.

“In On The Killtaker” so far has peaked at No. 35 on the Billboard 200 and No. 4 on Heatseekers. The album, which has shipped about 180,000 units, currently resides at No. 13 on the latter chart. The band’s last album, “Steady Diet Of Nothing” sold 215,000 units, according to MacKaye.

MacKaye says the barcodes are an “essential” part of their album strategy. But when Dischord was soliciting “In On The Killtaker,” MacKaye says, “The chain said that if you can put barcodes on this, we will take X amount.” In the past we refused to put barcodes on, but now that technology is to the point where it is helpful to them, we have run their business more efficiently. I can totally understand where [the] chain is coming from.

So Dischord put barcodes on the shrinkwrap of albums that are sold to chains, he says. In return, MacKaye is hoping that merchants will be a little better at adhering to the label’s price structure, which is less than industry standards. Its cassettes, which go for $8.50 wholesale, have a list price equivalent of $7, while its CDs, which wholesale at $6, have a list-price equivalent of $8.

“We never have been trying to undermine stores by enforcing them to charge a certain amount,” says MacKaye. “But we charge those [lower] prices because we have all of our albums available to everybody.”

Dischord distributes its records by itself, selling direct to chains, and also uses independent distributors: Southern Distributors; Relativity Entertainment Distribution; Cargo, Trip, Dutch East, and Twin Cities.

“We are a really small company,” says MacKaye. “We just make the records and sell them.”

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Y&T Music Builds South Florida Network Of Specialized Stores

MIAMI—Though Y&T Music has been long known as perhaps the top import/specialty store in Miami, it was not until last March that the Gainesville, Fla., outlet garnered the company international notoriety.

Cause for the notice resulted from a news release, placed by store manager Scott Williams, that gave any nude customer 50% off on a purchase. After several clients arrived in the buff for cut-rate goods, Gainesville police learned of the ploy and quickly nipped the promotional campaign in the bud.

The incident eventually died down, but not before the Associated Press, CNN, and a host of high-name newspapers and publications had inquired about the occurrence.

“It was a joke, really,” says Y&T Music president Richard Ulloa. “Scott did not expect anything, but guess what? Eight people came in nude and Scott had to give them a discount.”

Ulloa himself hasn’t engaged in such daring promotions since opening the first Y&T store in 1981. But he undoubtedly is a firm believer in discount pricing.

“We compete with the chains,” declares Ulloa. “We always sell boxed sets lower than anybody, and on new material we work on much less of a margin. But we make that up by selling a lot of imports, cutout product, T-shirts, posters, publications, and used CDs.”

Over the past 12 years, Ulloa also has become a master of specialized stores. Apart from his 3200-square-foot flagship store near the Univ. of Miami, Ulloa owns Yardbird Records, a small 800-square-foot jazz store located several blocks away. In addition, Ulloa owns a dance outlet in Miami Beach called Y&T Dance Music, which in March was named best dance retailer for the second consecutive year at the Winter Music Conference.

“There have been three factors important to my success,” says Ulloa. “One is always having new stuff, whether it’s imports, publications, or new releases. Our clientele demands this of us. Second, it’s our job to turn people on to new music, that’s what we do; and third, we must have an interesting product mix.”

The sales blend Y&T currently sports is 50% alternative rock, 15% mainstream rock, 15% '60s rock, and 10% metal. The remaining 10% is split among country, rap, folk, and reggae. Ulloa notes that imported product accounts for 20%-25% of sales of his flagship store’s total album revenue, “depending on the dollar.”

The format breakdown of total sales of the main outlet is 50% CDs, of which 35% are imports; 20% vinyl; 10% cassettes; 12% T-shirts and posters; and 8% used CDs.

About 20% of Y&T’s customers are university students, with the remaining buyers coming from Miami and as far away as Fort Lauderdale and West Palm Beach, some 70 miles north.

And we’re still growing,” assures Ulloa. “We haven’t hit the big 1 million in total sales yet, but we might hit 800 thousand if we’re lucky this year.”

That $800,000 sales tally is a substantially far cry from the $4.100 Ulloa first rang up in 1978 when the self-described “hard-core record collector” was heeding up Top Of The Pops, his budding mail-order company for collectors.

Three years later, Ulloa opened his first Y&T store, then called Y&T Records. The store was located in a building that now houses his jazz shop. (Two years ago, Ulloa switched to the more convenient moniker Y&T Music.)

“One of the things that inspired me to open a store was when I went to New York and I saw all of the cool stores like Golden Disc,” says Ulloa. “And what really intrigued me was the product mix: old 45s, new imports from England. Nobody was doing that in Miami on a grand scale. I started thinking, ‘I can do that.’”

So I opened a store and put every record I owned in the store. We didn’t have any front line product—it was all used.

Ulloa subsequently began bringing in imported albums that he would supply to Univ. of Miami radio station WUVU in exchange for a plug or two.

“All of a sudden,” recalls Ulloa, “the students would start hearing about our store and WUVU would be playing records that no one else was carrying. By the summer of 82, Y&T was established to the point where repeat customers came in looking for new product: the Clash, the Cure, Depeche Mode.”

The following year the progressive dance market exploded, with clubs like Fire & Ice forming a relationship with Y&T similar to the one that retailers had with the radio station. At the time, Ulloa also began stocking frontline product.

In 1984 Ulloa hired Bill Ashton, whom Ulloa credits with turning Y&T into a much larger operation. “He taught control of all of the buying and tripped our base of customers. At the same time, we became the leader in imports. We also began importing stone music publications and started selling T-shirts.”

Buoyed by the rapid growth of his store, Ulloa moved to a 1500-square-foot facility in a nearby, newly constructed strip center. The location became home to the jazz store. Sales remained steady at the main outlet until 1990, when Ulloa decided to become more aggressive with the radio sponsors.

“It was an amazing year, 1990,” Ulloa says. “I opened our dance store that same year. In late 1990, Ulloa become interested in the Mavericks, a local country band that inspired him to create a record label, called Y&T Music. In early 1991, Ulloa put out a CD that led to a recording deal for the Mavericks with MCA Records.

“Doing the label was almost like a dream that everybody has,” com-
NEW YORK—Despite the termination of a lawsuit against Checkpoint Systems Inc. by its principal competitor in the field, Sensormatic, which charges anti-theft devices for prerecorded music and video, the dispute resulted in lost revenues and lower profits in Checkpoint’s second quarter.

Sensormatic Electronics Corp., which develops Tagless technology that competes with Checkpoint’s, agreed June 26 to drop a $35 million false-advertising suit against Checkpoint (Billboard, July 10). Among the terms of the settlement, Sensormatic ended its distribution agreement to sell Checkpoint’s products in Europe.

Steve Selfridge, VP of finance for Checkpoint, says second-quarter revenues would have been 32% higher than last year’s if Sensormatic had met its quotas for selling Checkpoint’s systems in Europe. Because of the dispute, Checkpoint estimates it lost $4 million in sales. The company’s net revenues for the quarter rose 8.9% to $18 million from $16.5 million in the same period last year. However, net profit fell 6.2% to $3.4 million from $3.6 million a year ago, in part because the situation in Europe resulted in a decrease in manufacturing, which put pressure on margins. To prevent future sales declines in Europe, Checkpoint in July acquired a Holland-based company, ID Systems, which will be its distributor overseas. ID also makes security systems.

Selfridge says other terms of the lawsuit settlement were agreements to “compete on a more positive basis” and to cross-license the companies’ respective products if and when retailers and record manufacturers choose a standard anti-theft device. In March the National Assn. of Recording Merchandisers recommended use of Sensormatic’s UltraMax auralo-magnetic technology for source tags on cassettes and CD s, choosing it over Checkpoint’s and other systems. But later tests indicated that deactivation of Sensormatic tags caused deterioration in the audio quality of some cassettes. Checkpoint vice president Wall Street reacted by driving the prices of Checkpoint up and Sensormatic down. Checkpoint sought in its marketing to capitalize on the findings and that led to the lawsuit.

Since then, Sensormatic says it has shipped to retailers new deactivation devices that do not harm cassettes. Checkpoint’s anti-theft devices for music and video work on radio frequency, which is transmitted and received, an alarm will go off. So far, no test has shown that deactivation of Checkpoint’s tags causes any deterioration of cassettes or CDs.

“We do not believe it is a problem with our product,” says Checkpoint’s Selfridge. “The issue is that record manufacturers are deciding whether the recommendation by NARM is something they can live with. There’s a lot of pressure by big retailers on NARM to possibly reopen the process again.”

Jim Donio, spokesman for NARM, responds, “We’ve received from member companies one letter. We stand by our recommendation. We put the ball in [the record] manufacturers’ court, and we are awaiting the results of the testing from them.”

Selfridge says about 2.5% of Checkpoint’s business comes from music retailers. He mentions Trans World Music as a big account. But he notes that the music industry’s share of the company’s business is “significantly more” than 2.5%, because Checkpoint also supplies electronic security systems to mass merchants and electronics retailers like Target, Circuit City, and Nobody Beats The World’s national phone distributors. He says 250 Target stores use Checkpoint’s system. Additionally, home video accounts for 4.2% of the company’s business.

Besides the falloff in European sales, several other factors contributed to the second-quarter decline in Checkpoint’s profits. Selfridge says the company recorded higher sales than usual ($8 million) to large national retailers, which do not provide the margins that smaller accounts give. Checkpoint also introduced new products, which typically carry lower margins.

At press time, Checkpoint’s stock closed at $0.75 a share in over-the-counter trading. Its 52-week range is $8.75 to $20.125.

The company, founded in 1989, is based in Thorton, N.H., and has manufacturing facilities in Puerto Rico and the Dominican Republic.

### K-Tel Rocks The Stocks, Plots New Retail Initiative

NEW YORK—Bought by increasing sales of its compilation albums and a tripling of its stock price, music marketer K-Tel International Inc. has gotten its shares listed on the prestigious and visible Nasdaq National Market System and has begun preparing a TPEGI-listed cahn. For a new album set that the company hopes will extend its reach in retail.

K-Tel’s stock previously traded on the so-called pink sheets, which specialize in penny stocks and other small-capitalization securities that are generally bought and sold only by certain regional brokers.

About a year ago, the stock was trading at less than $3 a share. When the shares were listed on Nasdaq’s national market for the first time July 19, they were selling at $8 each. At press time they closed at $8.75.

The Plymouth, Minn.-based company has 3.7 million shares outstanding. At $8.75 each, the market capitalization is $30.9 million. However, 29.2 million shares are owned by insiders. It is likely that the company will take some steps to make its stock more liquid, but executives are saying nothing at present.

“It was a natural progression for us,” says CFO Mark Dixon on the move to the Nasdaq listing. “We’ve been doing well the past couple of years. It was time to be more visible to investors.”

The company has not yet released results for the fiscal year that ended June 30. But for the nine months that ended March 31, net sales rose 23%, to $43.1 million from $35.1 million a year before, and net profit jumped 51%, to $1.85 million from $1.22 million. (Continued on next page)
Navarre’s Square Deal; Labels In The Round; Price Of Swing

CUTTING A BREAK: Minneapolis-based indie distributor Navarre Corp. has come up with an inspired way of saving its exclusively distributed catalogue of labels $100 million—yet it’s cut deals with CD and cassette manufacturers to lower the costs of producing the labels’ product.

Under an arrangement, Navarre-distributed labels will have their CDs made by US Optical Disc in Sanford, Maine, and their cassettes manufactured by SAS Industries of Lynne burg, Va. The replicators (which bill Navarre, which then bills the labels) have a non-negotiable warehousing contract with the distributor.

The wholesaler is charging its 13 exclusive labels a 3 cent-per-unit administrative charge.

Navarre president Eric Paulson says that 80% of its labels are participating in the program. “Every label has especially significant savings,” he says.

Adding that the manufacturing program will allow Navarre’s commitment to be a partner with its labels, Paulson notes, “Everybody makes money on it.” The manufacturer’s receivables are consolidated via the plan; costs are reduced for the labels; and Navarre is better able to control production flow.

“I think it’s the first time in the industry’s history that someone’s done this,” Paulson says.

Navarre announced the program to its labels during the company’s annual convention, held July 7-10 in Minneapolis.

ROUNDERS DEAL: Rounder Records in Cambridge, Mass., has picked up three labels for national distribution. The best-known of them is American Clause, the eclectic im-

print operated by musician Kip Han

river.

One of the company’s titles were issued a couple of years back by Sting’s Panagrea Records. Also on tap from Rounder are Corason, a New York-based world music label special-

izing in Central American and Caribbean sounds, and World Circuit, a London-based company focusing on jazz, African, and Latin American music. All three imprints will be available domestically via REP Sales, the Rounder-East Side Digital-Precision Sound distribution entity.

BEGINNINGS: Former Chicago

Lee has

brinner drummer Danny Seraphine, now a

company’s newnk," SCP, has started a new Boulder-based label, Street Sense Records. The company’s first release will be “Cowboy Like Me,” an album by country artist Matt McKinney. Seraphine plans to focus on homegrown Colorado talent for the label’s roster.

F L A G W A V I N G: If singer Mar-

yann Price had her way, her new Watermelon album, “Etched In Swing,” would probably bear the old-fashioned direction “File under swing.”

“I just call it swing, for want of a better title,” Price says of her cool, suavely played music. “But I look in the dictionary and there’s my album. I don’t think there’s a swing bin.”

Amazingly, her current album for Austin, Texas-based Watermelon is her first solo project, after 20 years of notable associations as a backup singer. Price is probably best known as a one-time member of the “Lickettes,” the vocal duo of Dan Hicks & His Hot Licks; she also sang with the Kinks and Asleep At The Wheel. She is currently paired in the duo Ethyl ‘N’ Methyl with the Wheel’s longtime vocalist/guitarist Chris O’Connell.

Price’s album, a warm and witty serving of swing produced by noted Guitar Player writer Dan Forte, reuni-

es her brand of swing-styled music, which she was performing years before it became fashionable, has enjoyed a resur-

gence in recent years with the Chet Baker boomlet, the popularity of Harry Connick Jr., and the success of Natalie Cole’s “Unforgettable.”

“I’m really happy that people are appreciating it,” Price says.

Price, who just returned from an Ethyl ‘N’ Methyl appearance in Virginia’s Blue moon Concert Series, says she hopes to tour the East Coast at the turn of the year. For now, she can often be seen in her home base of Austin, backed by a combo that frequently includes pianist/vi-

braphonist Danny Levin, bassist Tommy Clarkson, and guitarist Fred Walter.

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**Billy Joel**
*River of Dreams*
**PRODUCERS:** Terry Manning & the Delaware Dimestreens
**EDITED BY:** Paul Verna, Chris Morris, and Edward Morris

Loosegrove, George, never known as an interpreter of fresh material, has struck paydirt with *Get A Haircut*, a barking anti-establishment rock album from his current collection. Tune is a current top 10 Album Rock Track, which also bodes well for an upcoming in Thorogood's recently dormant commercial fortunes. The rest of the album cleanses itself of the brashness, led as often as it is with familiar blues and R&B covers. (Bonus for comic nuts: Nifty CD booklet by Peter Bagge illustrating the title song.)

**VARIOUS ARTISTS**
*So I Married An Axe Murderer—Original Motion Picture Soundtrack*
**PRODUCERS:** Russ Titelman & Michael McDonald

Danny Houston, compiler of the phenomenal "Singles" soundtrack, comes back with an equally winning collection of new and well-known tunes from hitpapes including Neil's Atomic Dastard, Soul Asylum, Toot The Wet Scooter, Chris Isaak, the Black Keys, and the Boa Radleys (covering the Leb's "There She Goes," also included in the original version). Album is cut from the same cloth as the latest from Spin Doctors and High Audio Elements II, as well as a surprisingly effective, hook-laden pop-rock outing by "Ace Murderer" star Mike Myers.

**Gary SCARFE**
*I Was a Believer*
**PRODUCERS:** Russ Titelman, John Shen, Shin En

It's the long of Quicks' essential eighth album may not score her a long-avowed commercial breakthrough (she's not turning and there are no slick videos), it will solidify her as a true-tender of the Canadian singer-songwriter intelligentsia. Songs such as "Take Me to the Beach," "Love Is Everything," and the previously released "Let's Call All Songs," "Let Me Know," "I'll Stay High," among many others, have instant radio appeal.

**Deep Purple**
*The Battle Rages On*
**PRODUCERS:** Tom Patonuck & Roger Giner

Giant 2517

Deep Purple's silver anniversary album is a mixed platter. On one hand, the group can still put some good, guitar-drenched rock tunes that exist on a level above run-of-the-mill corporate rock. Unfortunately, the band also is capable of sinking to parodic lows, as it does on titles like "Man's Meat" and "Pick It Up." The result of the recording will depend on whether the listeners' interest to witness the title like the track "Time To Kill," and on fans' willingness to look on the bright side.

**Michael MACDONALD**
*Blow Up*
**PRODUCERS:** Russ Titelman & Michael McDonald

Blond 4529

Third solo effort from the erstwhile Steely Dan and Doobie Brothers is heavy on hisavy, instantly recognizable and thoroughly soothing. On top of that, the record offers plenty of potential hits like AC/DC tunes, starting with uplifting first single "I Stare For You," played "I Want You," ballad "Endless Rain," and the furtive title track, lyrically and musically reminiscent of the Doobies hit "Minute By Minute."
**GROOVY GUITAR**

**LEONARD COLE**

**THEORY** Why Do Fools Fall In Love (4:04) JUMBO RECORDS 53899 (c/o Sony) (4:04) Written by Jackie DeShann, Bubba Byrd, Bubba Byrd Productions, BMI, Sony/ATV (c/o Sony) (4:04)

An easy-to-play version of this classic ballad that showcased the voice of Etta James.

**G trade to be loved by your enemy. A gullible and a naive person, the same as a sly wolf. The judge with a conscience, he is a true believer in justice and fairness.**

**THE BILLBOARD PUBLISHERS:**

**KELLER, M. (C/O Sony)** (4:04) Columbia 3369 (c/o Sony) (4:04)

A moderate-tempo R&B song with a strong groove and catchy chorus.


An easy-to-play version of this classic ballad that showcased the voice of Etta James.


A moderate-tempo R&B song with a strong groove and catchy chorus.

**CAPTAIN HOLLAND PROJECT** Only With You (3:34) JUMBO RECORDS 53899 (c/o Sony) (3:34) Written by James DeShann, Bubba Byrd, Bubba Byrd Productions, BMI, Sony/ATV (c/o Sony) (3:34)

An easy-to-play version of this classic ballad that showcased the voice of Etta James.


A moderate-tempo R&B song with a strong groove and catchy chorus.


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**The Hits That Shook The 80s**


An easy-to-play version of this classic ballad that showcased the voice of Etta James.


A moderate-tempo R&B song with a strong groove and catchy chorus.

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A moderate-tempo R&B song with a strong groove and catchy chorus.
and "charismatic" in an artist. "We look for somebody who is out there making a buzz about themselves." And selling records. Feinstein's sales are in the range of 25,000 to 30,000 copies per record, and "Isn't It Romantic?" sold 250,000, according to Alago.

Another album, "Whispering White Roses Isn't Romantic" has sold about 10,000 so far in 1995. Since 1991, when SoundScan began tracking album sales, the label has sold approximately 70,000 units. Feinstein's "Jules Stein Songbook," released in 1990, has sold about 40,000 units and "Pure Imagination" has sold about 12,000 units since its 1992 release. His latest album, "Forever," released in March 1995, has sold 25,000 units so far.

Occasionally a major label will take on a cabaret artist whose "buzz" is not yet деading, but whose career is deading. Last year Columbia added Mary Cleeve Haran to its list, which already included Dick Connick, and produced her first recording, a live album called "There's A Small Hotel." Then, for undiscoverable reasons, Columbia decided not to renew her contract. She has since signed with DRG, but says her five-year contract is very frustrating because the album, "A Night As Time," is composed of 10 songs, including a glowing review in People magazine, but Columbia did nothing to promote her, she says, and she admits she "was too shy" to promote her album during her performances. Columbia executives declined comment.

RECORD ALTERNATIVE
Fortunately, there are enough independent labels to give artists an alternative. The list includes Concord Jazz (where Rosemary Clooney, who once appeared in the film "The Music Man" recorded with great success since 1977), Sterling, Original Cast Records, Painted Smiles, and Stash. But the two most successful to the business are Hugh Fordin's DRG Records and Jack Goblenfett's two-label operation, the Michael's.

Fordin started DRG in 1976 after readers of his biography of Oscar Hammerstein II complained they couldn't find the soundtrack of the musicals. He began with reissues of musicals, added jazz, and finally, for jazz bands, and has said, "I didn't know what to do, but that's not getting any attention from major labels.

Fordin brought back older singers like Joe Williams who hadn't recorded in 25 years, and introduced newcomers like Akers and Marcovicci to the jazz world. He produces two or three new recordings a month, which makes Fordin's company the leader among independent labels on a national recording basis. Besides jazz, he says, he has to sell 13,000 units to break even, and says his album—by Margaret Whitmore, Marcovicci, Akers, Ann Hampton Callaway, and Billy Stritch—sold 20,000-30,000 units.

Goblenfett's 2-year-old company has 10 albums in its catalog, by Marcovicci, Sylvia Syms, Elise Underwood, Postell, and Weslia Whitfield. He started the business when, as Karen Akers' manager, he had a feeling that "perhaps there is someone interesting in the record industry— even after she sold out Carnegie Hall on Good Friday, traditionally one of the worst box office days of the year. While Fordin is a producer as well as executive producer, Glo-
Compton's Bows 'Famous' CD-ROM
Voyager Disc Focuses On Blues Legends

By CHRISS McGOWAN

LOS ANGELES—The category of special interest' CD-ROMs has gained celebrity status with the release of Compton's NewMedia's "Lifestyles Of The Rich And Famous Cookbook By Robin Leach." Meanwhile, Voyager Company, another veteran multimedia supplier, is introducing "Blues Masters," adapted from Rhino Records audio series of the same name. The release further indicates interactive media's crossover potential.

The $39.95 Compton disc is in the MPC (Multimedia PC) format, and features 55 famous personalities cooking their favorite dishes at home. Guests include Elizabeth Taylor, Roger Moore, Eva Gabor, Florence Griffith Joyner, Chris Evert, Regis Philbin, Joan Collins, Ellie Macpherson, Jerry Lewis, and Ivana Trump. It is based on the best-selling book of the same name, published last year by Viking Studio Books.

The Rich And Famous Cookbook CD-ROM includes 30 minutes of full-motion video footage showing the various celebrity chefs at work on spaghetti bolognese and salmon bruschetta in their kitchens, and also has 25 minutes of CD-quality audio, 360 photographs, and the texts for 200 recipes. It is divided into four main sections: Extravagant Affairs, Casual Entertaining, Relaxing At Home, and Famous Recipes Of The Rich And Famous.

Users with printers hooked up to their PCs can print recipes from the CD-ROM at any time.

"The only thing it doesn't do is shop for you and set the temperature on your oven," boasts Robin Leach, who hosts the "Lifestyles Of The Rich And Famous" television show. Leach admits that when the project was first discussed, "he didn't have a clue" as to what multimedia was. But now that he's experienced CD-ROM, "it blows my mind."

He adds that while he doesn't think CD-ROMs like the "Rich And Famous Cookbook" will ever replace books, "when it comes to repairing the car or going to the kitchen, this is what you need."

Leach expects his title will help push interactive media into the mainstream. "Multimedia is on the move, and products like ours will drive this market bigger," he says.

Adds Compton's NewMedia senior VP and general manager Norman Basbin, "As more and more multimedia PC's find their way into homes, this wonderful cookbook fulfills the growing need for recreational titles and provides superb recipes as well."

Leach claims his program offers two distinct advantages. "You can't splatter baked beans on the CD-ROM" as you could on a cookbook, he says. "And the other advantage is that I can't get out of the computer to come raid your refrigerator and drink all your champagne."

Voyager Company will try to cook up some crossover success this winter with its "Blues Masters" CD-ROM, which will feature appearances by B.B. King, Elmore James, Robert Johnson, and other blues legends.

The title will be the second interactive spinoff of a Rhino product: the first was Todd Rundgren's "No World Order" CD-I disc, an endlessly reissue edition of his album on Forward Records (also a Rhino label).

Voyager, known both for its CD-ROM catalog and for its Criterion Collection line of laserdiscs, has released numerous multimedia titles based on classical music, plus a CD-ROM version of the Beatles movie "A Hard Day's Night."

Although Voyager hopes to ship the "Blues Masters" disc in late '93, producer Roger Devine says he doesn't think it will launch until the first quarter of next year. The price and final title of the disc have yet to be determined.

The title will feature 45-50 minutes of CD-quality music, including one song each from Rhino's 15 "Blues Masters" volumes. The disc also includes extensive text, archival photos, and full-motion video clips of blues performances shown in a small window on the screen via Quicktime software.

Rhino Records VP of marketing Chris Tobey says that the "Blues Masters"
(Continued on next page)
Strand Expands Non-Theatrical Music, Sports Lines

BY JIM McCULLAUGH

LAS VEGAS—Strand Home Video is expanding its music and sports non-theatrical categories with two high-profile properties, "The Girl From Nutbush" and "The Story Of A Game."

"Nutbush," a 108-minute documentary about Tina Turner, "deals with many of the same subjects that are in the movie that is out now theatrically," according to sales VP Don Gold, referring to "What's Love Got To Do With It." The movie has generated ticket sales of about $90 million.

Gold says "Nutbush" contains inter-view footage from Mick Jagger, David Bowie, Elton John, Cher, Keith Richards, and even Ike Turner.

Covering her rise in the music industry, the $19.99 tape contains 45 minutes of classic songs. "We think we have another 'Queen' on our hands," says Gold of a Strand title considered one of the all-time bestselling music videos.

Turner's November tour will help sales, he adds. "The movie is out, and Tina has a new CD on Virgin Records. In fact, we will be trying to promote as much as possible with Virgin." A laserdisc also will be made available through Pioneer Entertainment.

In sports, Strand's "The History Of A Game" will be an "official history of basketball," says Gold. The company is partnering on the project with trading-card specialist SkyBox International. "The Story Of A Game—The Early Years, Volume 1" and "The Story Of A Game—Showtime, Volume 2" will feature different "David Robinson" trading cards. Both tapes are priced at $14.99. At $29.99 suggested list is "The Story Of A Game—Collector's Edition," containing a 32-page booklet and

(Continued on page 59)

"FAMOUS" CD-ROM

(Continued from preceding page)

"Famous" CD-ROM "was a result of our team-based marketing process, where we take a priority project and try to come up with various ways to use its theme." The audio release subsequently lent itself to creating a video series and the upcoming CD-ROM.

"The more you're interested in a given genre or artist, the more you want to know," Tobey adds. "And CD-ROM is the perfect medium for getting as much information across on anyone could possibly want about a given musical topic. A CD-ROM like this is sort of like the ultimate liner notes."

Voyager's Devine says "Blues Masters" will be sold "through mail order and bookstores, and will probably have considerable record store distribution."

"Ultimately, there will be an interactive musical format sold alongside regular CDs in record stores," Tobey says. The "Blues Masters" CD-ROM is "our attempt to get ahead of the learning curve of this particular medium. It's really an R&D experience for us."

Tobey adds that Rhino has been approached by a number of other multimedia producers interested in developing music-oriented CD-ROM projects.
Classic Promotion.

This Fabulous Furling Is Free!
Edgar the mole is now a full-sized 9" tall stuffed animal. Best of all he's free to every customer who sends in proof-of-purchase with shipping/handling charges. Offer expires January 31, 1994.

$5.00 Consumer Rebate
In addition to a free Furling, customers will also get a $5.00 rebate by mail with purchase of any one of these partner titles:
Home Alone • FernGully • Dr. Dolittle

Advertising That Will Make Customers Run For The Forest!
- National TV with spots on Saturday mornings and weekday afternoons
- Free Standing Inserts in newspapers
- Direct Mail to "kid" households

48-Unit Pre-Pack Shipper (cat# 0695) and 24-Unit Pre-Pack Shipper (cat# 0694)
Single Unit (cat# 8501)
Pre-Pack Order: 8/11/93
Single Unit Order: 8/25/93
Will Call Date: 9/21/93
National Advertised Availability Date: 9/24/93

Home Video

Specialty Video Goes Distance For Film Buffs
BY EARL PAIGE

LAS VEGAS—Operators of stores catering to film buffs and collectors are hardly affected by the factors that haunt most video retailers, such as depth of copy, location, and competition. By the same token, those retailers often go to extreme lengths to please their customers, as evidenced by a panel at a recent convention.

Participants included Ellen Enke, co-owner of the New York-based Mrs. Hudson's Video Library; George Latsios, owner of Scarecrow Video in Seattle; and Jay Medley, a buyer with five-store TLA Video in Philadelphia. Mrs. Hudson's has been in business four years, the other two for seven years.

Medley said his efforts to please his customers include carrying 5500 multi-standard VCRs, which he rents for $12 for two nights, allowing buffs to watch tapes incompatible with U.S. machines. "It's illegal to convert tapes, and it's considered duplication," he noted, although many stores reportedly suggest dubbing to the NTSC standard. The three dealers have customers who often travel to foreign countries and pick up titles, and who also seek out special orders.

Understandably, all three are film experts themselves. Clerk applicants are quizzed with questions such as, "name five Brian DePalma movies," said Latsios, who grew up in Europe "with no television and got to love movies."

The panelists would qualify as reference librarians. "We have every book on film we know about, all kinds of reference guides, special lists," said Medley. Latsios has plans to expand the library concept further. "When we move into our new store, the added size will allow us to hold film buff discussion sessions," he said.

Not surprisingly, collector stores can get crowded. Mrs. Hudson's Video Library in Greenwich Village is so tiny, said Enke, that the partners "cut a hole in the floor that I'm not sure the landlords know about. We do our paperwork down there and use the space for storage. We send up videos in a bag on a string."

One genre that is exploding lately is Japanese animation, known as "anime." Latsios said that almost every video store should consider stocking the category. "We put in three to five to start, and now we have 100 different titles."

While most video stores concentrate on carrying new releases in depth, mainstream product is almost an afterthought for Enke. "We didn't even want to carry the hit movies, but finally realized we are a neighborhood store," he said. "So we carry a small stock of new things."

The three carry eclectic categories, including gay and lesbian titles, with a heavy dose of international releases categorized by country and sometimes by language. While no specific title is carried in depth, in contrast to regular stores, category breadth is common. Enke, for instance, boasts of carrying 40 different Bette Davis features.
Audio Books Show Promise, Panelists Say

BY EARL PAIGE

LAS VEGAS—Video stores remain promising outlets for the rental and sale of audio books, despite some spectacular setbacks, including an unsuccessful test by Blockbuster. One company making it work, however, is Wherehouse Entertainment, a West Coast-based combo chain.

That was the assessment presented last month during a panel at the VSQA convention, hastily arranged after a scheduling snafu failed to include the session in the official program. Moderator Bo Lebo, president of New Life Options, noting the sparse attendance, apologized “for preaching to the choir. But the Audio Publishers Assn. still wanted this session to provide the continuity that is needed if we are to continue to expand through video stores.”

Panelists included Jake Lamb, director of audio product at Ingram Entertainment; Terry Lijest, director of merchandising at Rexnoud, a leading distributor; and Hugh Panton, president, Panton Overseas Inc. Part of the presentation was a review of Billboard’s new focus on the involvement of music and video stores in audio books through special merchandising sections.

Lebo and Panton emphasized the wide variety of subject matter available in audio form. New Life has introduced titles on health and wellness topics, such as sinus care and carpal tunnel syndrome prevention; Panton specializes in languages and has 150 titles available now. It’s trying blistler packs to ease the product into mass merchants.

Consumers expect to see a variety of products in combo stores like Wherehouse and therefore are more open to audio books, panelists pointed out. Video stores like Blockbuster, on the other hand, require more dramatic signage and point-of-purchase displays, said Lamb and Lijest.

(Continued on page 66)

PICTURE THIS

(Continued from page 55)

deal King is still a lively draw. Light-year may have another deal for HSN, kid-vid titles packed with a plush toy or audio tape player. It has a similar tie-in with Playskool Electronics, which packed a Lightyear brochure in 1 million audio cassette boxes.

TWICE-TOLD TALE: New Line Home Video is giving dealers a crack at determining the ending of “Three Of Hearts,” a minor theatrical release which needs retail attention to reach a 150,000-unit goal by the Sept. 28 preorder deadline. Retailers have until Sept. 15 to respond to the two finales on 15,000 screens going to stores. One appeared in U.S. theaters, the other overseas. If there’s no clear winner, “we would allow both endings to come to market,” says sales and marketing senior VP Michael Karaffa.
Home Video

A LOOK BACK AT THE 1993 VSDA CONVENTION

To jog fading memories, here's a pictorial reminder of some high
lights of the 12th annual Video Software Dealers Assn. conven-
tion held in Las Vegas July 11-14. The show successfully brought to-
together the disparate parts of a multi-billion-dollar industry with-
out the rancor, and downright paranoia, present in recent years.

Steve Martin, who held the laugh meter at 10 during his seven-minute shick,
helped make Burnside's wishes come true. So did a large Las Vegas turnout.

Shown at left, Brad Burnside, leaving the VSDA presidency but not his mortal
loves and angel wings at the opening session to pray for a good convention.
Shown above, what retailers queued for: A chance to pose on Paramount Home
Video's "Coneheads" barbeque set. The movie just opened theatrically. Apron,
power mower, and grill offer the correct suburban image.

VIDEO EXECS CHECK IN ON MOM-AND-POPS

(Continued from page 55)

However, not everyone wanted the exposure, considered by some the equiva-
 lent of airing of the industry's dirty linen in public. At one ta-
ble, three studio representatives in-
stilled their remarks be entirely off
the record; a distributor executive open-
ly challenged media presence.

Elsewhere, participants seemed
totally at ease and more interested in
talking with David Bishop, LIVE
Home Video's new president/CEO.
Julia Potter, operator of J.P.'s Video
Rental & Things in tiny Elk City,
Okla., said she was awed by the
chance to discuss topics with "such an important studio executive."

For his part, Bishop expressed
appreciation at being able to hear
firsthand accounts of defective
videos, erratic release-date patterns.

STRAND EXPANDS

(Continued from page 56)

three "David Robinson" cards.

Gold says the Strand cassettes, cov-
ering the history of basketball and its
most colorful players, will be the first
to feature footage from the NBA, Fed-
eration Of International Basketball As-
sociations, Olympics, and the NCAA.

Chuck Daly, former coach of the
Detroit Pistons and the Olympic "Dream
Team," and now coach of the New Jer-
sy Nets, and former NBA player Dar-
ryl Dawkins were on hand at VSDA
when Strand launched the titles.

reconvene in August.

Defectives, a big VSDA topic several
years ago, haven't gone away, said Lori
Cook of Video & Tanning, Terrell,
Texas. Potter agreed, saying, "We
start to see 'ruffles' along the bottom
of the tapes after only two weeks.
Tapes start showing wear sooner. The
shells are thinner nowadays, too."

Bishop wanted feedback on post-re-
lease advertising. Such campaigns rel-
ally help, said Jay Greenwald, oper-
ator of five Prime Time Video stores in
Apple Valley, Calif., who maintained that
national advertising after a release's
street date is often beneficial. "It
kicked the legs out as much as 12
weeks or more on 'Lethal Weapon,'"
he said.

Jump-the-gun promotions that vio-
late street dates enlivened table talk in
the second half of the roundtable ses-
tion, where retailers remained seated
and the distributor and supplier mod-
erators rotated tables.

"We do pay attention," said one of
the studio representatives. "At our
headquarters in Burbank, any report
of street date violation is something
you'll hear discussed in every office in
the building." Also varying for attention
were premium promotions, such as the
McDonald's Paramount deal involving
"Wayne's World" and two other titles at $9.95 each with a food purchase.

"McDonald's is bastardizing this
whole business of self-through," said
Greenwald, expressing the feelings of
many retailers.

O RIAA gold cert., for sales of 25,000 units for video singles; O RIAA gold cert., for sales of 50,000 units for video albums, O RIAA platinum cert., for sales of
100,000 units for video albums; O RIAA gold cert., for sales of 25,000 units for SF or LF videos certified prior to April 1, 1993; O RIAA platinum cert., for sales
deliv. and "S" for SF videos certified prior to April 1, 1993; O RIAA platinum deliv. and "S" for LF videos certified prior to April 1, 1993; O RIAA deliv. and "S" for LF videos certified prior to April 1, 1993. SF long-form, LF short-form, VS Video single. © 1993, Billboard/SPV Communications.
MARIACHI, RAPPERS, & FEMMES FATALES

"Mariachi" Gets Bilingual Release; Pioneer Ups Dealer Profits

LASER SCANS

by Chris McGowan

The HBO investment further expands Time Warner's highly diversified participation in interactive multimedia companies and projects. Tandy Corp. has sold its personal computer manufacturing operations and related units to ASTR Research Inc., but Tandy chairman and CEO John Roach says the Fort Worth-based corporation will continue to sell Tandy-brand PCs through the company-owned Radio Shack chain. Tandy's exit from PC manufacturing closes a key chapter of that industry's history: its TRS-80, introduced in 1977, was the first PC marketed personal computer and the Tandy Sensation, launched in '92, was one of the first multimedia-ready PCs.

Sanctuary Woods, a multimedia developer based in Virginia, B.C., has purchased Toronto-based Mind Fx Inc., producers of CD-ROM titles for the home education market. Jennifer Rogers has been named VP of Electronic Publishing, a Time Warner trade book unit responsible for developing interactive multimedia works created by authors and artists published by Warner Books and Little Brown. Rogers was formerly director of creative services and marketing for Warner New Media (now Time Warner Interactive). (Continued on next page)
Top Video Rentals

FOR WEEK ENDING AUGUST 14, 1993

Compiled from a national sample of retail store rental reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
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</thead>
<tbody>
<tr>
<td>A FEW GOOD MEN</td>
<td>Columbia TriStar Home Video 27893-5</td>
<td>Tom Cruise, Jack Nicholson</td>
<td>1992</td>
<td>R</td>
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<tr>
<td>BRAM STOKER'S DRACULA</td>
<td>Columbia TriStar Home Video 51413-5</td>
<td>Gary Oldman, Anthony Hopkins</td>
<td>1992</td>
<td>R</td>
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<td>BODY OF EVIDENCE</td>
<td>MGM/UA Home Video M102897</td>
<td>Madonna, Willem Dafoe</td>
<td>1992</td>
<td>NR</td>
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<td>JENNIFER 8</td>
<td>Paramount Pictures, Paramount Home Video 32495</td>
<td>Andy Garcia, Uma Thurman</td>
<td>1992</td>
<td>R</td>
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<tr>
<td>A RIVER RUNS THROUGH IT</td>
<td>Columbia TriStar Home Video 51573</td>
<td>Craig Sheffer, Brad Pitt</td>
<td>1992</td>
<td>PG</td>
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<td>LOREZNO'S OIL</td>
<td>Universal City Studios, Universal Home Video 81290</td>
<td>Nick Nolte</td>
<td>1992</td>
<td>PG-13</td>
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<td>HOWARDS END</td>
<td>Columbia TriStar Home Video 26773</td>
<td>Emma Thompson, Anthony Hopkins</td>
<td>1992</td>
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<td>MATINEE</td>
<td>Universal City Studios, MCA/Universal Home Video 18481</td>
<td>John Goodman, Cathy Moriarty</td>
<td>1993</td>
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<td>HOFFA</td>
<td>FoxVideo</td>
<td>Jack Nicholson, Danny DeVito</td>
<td>1992</td>
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<td>TOYS</td>
<td>FoxVideo, 921</td>
<td>Robin Williams</td>
<td>1992</td>
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<td>THE MIGHTY DUCKS</td>
<td>Walt Disney Home Video 1585</td>
<td>Emilio Estevez</td>
<td>1992</td>
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<td>GLENNARY GLEN ROSS</td>
<td>Fox Video, 6921</td>
<td>Alec Baldwin, Al Pacino</td>
<td>1992</td>
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<td>CONSENTING ADULTS</td>
<td>Hollywood Pictures, Hollywood Video 1523</td>
<td>Kevan Kline, Mary Mastrantonio</td>
<td>1992</td>
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<td>THE LOVER</td>
<td>MGM/UA Home Video M102935</td>
<td>Jane March</td>
<td>1993</td>
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<td>USED PEOPLE</td>
<td>FoxVideo</td>
<td>Shirley MacLaine, Jessica Tandy</td>
<td>1992</td>
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<td>EDEN 2</td>
<td>Playboy Video Home, Uni Dist. Corp. PBV038</td>
<td>Barbara Ayn Woods, Jack Armstrong</td>
<td>1993</td>
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<td>ENCHANTED PRINCESS</td>
<td>Miramax Films, Paramount Home Video 15114</td>
<td>Miranda Richardson, Joan Plowright</td>
<td>1992</td>
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<td>NEMESIS</td>
<td>Imperial Entertainment 3246</td>
<td>Olivier Gourmet, Deborah Sheff</td>
<td>1992</td>
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<td>BEST OF THE BEST 2</td>
<td>FoxVideo 3380</td>
<td>Eric Roberts, Christopher Penn</td>
<td>1993</td>
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<td>PASSION FISH</td>
<td>Columbia TriStar Home Video 52828</td>
<td>Mary McDonnell, Alfre Woodard</td>
<td>1992</td>
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<td>PETER'S FRIENDS</td>
<td>Samuel Goldwyn, HBO Video 90832</td>
<td>Kenneth Branagh, Emma Thompson</td>
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<td>RESERVOIR DOGS</td>
<td>Live Home Video 68993</td>
<td>Harvey Keitel, Tim Roth</td>
<td>1992</td>
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<td>THE CEMETERY CLUB</td>
<td>Touchstone Pictures, Touchstone Home Video 1781</td>
<td>Ellen Burstyn, Olympia Dukakis</td>
<td>1993</td>
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<td>SCHOOL TIES</td>
<td>Paramount Pictures, Paramount Home Video 32290</td>
<td>Brendan Fraser</td>
<td>1992</td>
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<td>SHADOWHUNTER</td>
<td>Republic Pictures, Home Video 3426</td>
<td>Scott Glenn</td>
<td>1993</td>
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<td>TRESPASS</td>
<td>Universal City Studios, MCA/Universal Home Video 8218B</td>
<td>Bill Paxton</td>
<td>1992</td>
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<td>CAPTAIN RON</td>
<td>Touchstone Pictures, Touchstone Home Video 1586</td>
<td>Kurt Russell, Martin Short</td>
<td>1992</td>
<td>PG-13</td>
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CD-ROM Makes Interpreting Obscenity Laws Xtra Xciting

Home Video

CD-ROM EXCITEMENT: Adult programming on CD-ROM could add new wrinkles to the interpretations of obscenity laws, according to lawyers who watch the X-rated category closely.

Jeffrey Douglas, marketing a new legal database service to retailers, says the ramifications of CD-ROM are interesting to ponder.

For the first time, suppliers and stores will be offering what Douglas might be considered not much more than a mere "kit" for assembling a program. The product is not finished goods. Instead, it's just a stock of ideas, paper, and a computer to ready an individual package, which could be called an "obs- scene" program.

But 14th Amendment lawyer Linda Stirk in worries that prosecutors could still point to a supplier. "The concern I have is that it could end up in some form of dissemination," he says. Examples might include modem transmission across state lines. "It could be (transportable) on the part of the provider who is giving the bits and pieces, even though they're not a finished product, but who could actually be considered an aider and abetter."

Whether or not CD-ROM programs become involved in legal suits, Douglas hopes retailers can be better advised about legal situations in general. Under the logo KnowCensorship, Douglas is publishing a quarterly directory listing 1,500 videos and magazines prosecuted in the U.S. since 1987.

The subscription cost for retailers is $300 yearly, reduced to $250 for members of the Free Speech Coalition, an industry trade group. Wholesalers, lawyers, and labels are charged $300.

Especially valuable, Douglas says, is the chronicle of titles that have been

Laser Scans (Continued from preceding page)

Group.

NEW MULTIMEDIA SOFTWARE: Microsoft has just launched a Macintosh CD-ROM of "Musical Instruments" ($79.95), which is already available in an M68K version and demonstrates the awesome potential of multimedia for education and the arts. Based on a Dorling Kindersley "Eyewitness Guide" book, "Musical Instruments" includes more than 200 articles, 500 photographs, and 1500 sound samples of musical instruments from around the world. Why not read about zithers and zarnas, when you can see and hear them as well?

Spectrum Holobiotics recently bowed the rather twisted CD-ROM "National Lampoon's Christmas Vacation 5 Billion and 1" (DO$9.95). Your own, the Christ Maica, will distract you with carcan dancers and swimming sharks—anything to win. If that doesn't destroy your concentration, then wait until the chessboard piece performs skits and dances (including "Death by Lamabara") with every move. Also new: "Iron Helix" (Mackintos, $96.95), an interactive sci-fi animated adventure created by San Francisco-based Drex Pictures. Players must navigate their probe through the 3-D photo-realistic, maze-like interior of a space station, looking for clues to stop a doomsday weapon called Iron Helix.

Deep River Publishing has just launched the visually dazzling "Fractal Ecosystem" (MPC, $79.95), which contains thousands of "fractal"—graphic images produced by running a set of mathematical equations over and over again. The CD-ROM includes still fractal images, fractal "movies," and a program called "Fractal Creator" that enables you to create your own phantasmagoric light show.

Voyager is sponsoring "Devo Day" at the Virgin Megastore in West Hollywood on Aug. 14, from 1-4 p.m., to promote the band's new Voyager laserdisc "Devo: The Complete Truth About De-evolution" (DO$49.95). The disc marks their 20th anniversary and contains video, commentary by the band, and a comprehensive Devo history. The Virgin event will include live music by Claws Hammer, appearances by Devo members, and discounts on CDs and laserdiscs.

Columbia TriStar has just bowed two widescreen laser releases of "Bram Stoker's Dracula"—a regular $99.95 edition plus a $49.95 collector's version that includes a "making of" documentary.

BILBOARD AUGUST 14, 1993
**Home Video**

**STORE MONITOR**
(Continued from preceding page)

Especially valuable, Douglas says, is the chronicle of titles that have been prosecuted and their current legal dispositions. A movie can be found illegal in one part of a state and completely legal in a nearby community, he points out.

Know Censorship anticipates its newsletter of legal cases will be a hot item. In fact, to avoid potential losses due to photocopying, it is produced on special paper that resists copy machines. “It costs us $5,000 for 50,000 sheets, or about 12 cents a sheet,” he says. “You can read it, but it’s dark red paper and will not fax, either.”

**ADULT ASSN. REORGANIZES:**
Douglas and others say they hope the adult video industry will continue in what appears to be a new direction, now that the Adult Video Assn. has merged into Free Speech Coalition.

“Before the first time, we are in a position to have widespread, deep involvement in the industry’s workings,” Douglas adds, with several oversight committees taking over tasks that once were all performed by the AVA’s executive director.

For some time, Free Speech Coalition seemed in some disarray following the departure of Barry Freilich. Often strongly opinionated, Freilich arrived as executive director from Florida, where he had been a retailer involved in high-profile First Amendment cases. Freilich, also a Video Software Dealers Assn. leader in the state, has just been hired by the national office of VSDA.

Douglas says the entire scene at the Coalition is different from the days before the AVA merger, when former actress Gloria Leonard was the AVA’s chief spokeswoman.

**STRANGE BOOTHFELLOWS:**
A last-minute registration crunch at VSDA resulted in some unlikely booth sharing. Sepia Technologies, among a growing number of “artificial intelligence” systems for aiding shoppers, wound up in the Dove Foundation exhibit.

Glen Powers, donning a salesman’s hat instead of his usual video retailer persona, is director of national marketing at Sepia. He said he is well aware of Dove’s controversial nature, with its “family value” movie-rating service. “Adding that to artificial intelligence is scary,” Powers kidded. There is no affiliation, he adds.

But Sepia is affiliated with MicroBiz as of the VSDA show, Powers says. MicroBiz provides a point-of-sale service in 10,000 retail locations.

**GETTING WIRED:**
Video retailers are concerned about customers being wired for direct delivery of entertainment, notes industry attorney Bob Levy.

He told VSDA acquaintances in Vegas that retailers can turn the tables. Now they can be “wired to each other” through a new service Levy calls MovieLink.

Described as a computer bulletin board, MovieLink’s “MaVin” allows dealers to interact with one another, with studios, distributors, and with trade groups, Levy claims.

**BIG B’S BOOSTER:**
Many video retailers complain about Blockbuster
(Continued on next page)
Impressions...
Sales On Aladdin And All Disney Classics!

Consumers Save Up To $10 At Pizza Hut®!

- Pizza Hut® Delivers A $17 Million Campaign!
  - Massive Network, Cable & Spot TV coverage!
  - National Print Ads reaching 40 million households!
  - Over 70 Million Impressions on Pizza Hut® P.O.P. and delivery boxes!
  - Special "Aladdin Kids' Night" at Pizza Hut® every week!
  - Half-Price Meals and Aladdin giveaways & games!

Includes FREE Kid's Pizza Pack with Magic Pizza Hut® Card inside every Aladdin video! **

Contact Your Disney Sales Rep For Exciting Display Options!


STORE MONITOR
(Continued from preceding page)

Video and its dominance in the business, but not Wayne Bailey. As a store operator and head of a new trade group, Bailey is quick to applaud "the excellence of Blockbuster. They are great marketers."

According to Bailey, any number of attendees at Laemmle Group conferences analyze Blockbuster and adopt various ideas. One Bailey likes is the use of alternating section widths on the hit wall...

"This is very clever. Look at it sometime. Every other section is eight movies, or 64 of a title on a big hit. But the next section is just six movies wide. This means the consumer's perception makes it appear they have 64 of many hit titles when, in fact, they only bought 48."

(A Blockbuster spokesman says there is no psychological trickery behind the alternating 64- and 48-title shelves. The variation merely adds flexibility to the store's displays.)

Having completed a recent whirlwind tour of Los Angeles area stores, including Blockbuster units, Bailey also points to various ways the huge chain breaks up the hit wall. For example, between "Flirting" and "A Few Good Men," there might be two sections of children's rental titles.

Further along the wall, a section of single-copy titles may be alphabetically arranged by name of movie. Then the regular sequence continues.

This arrangement solves two problems. First, Blockbuster is luring people past children's product, or minor titles, while they search for a new hit movie. Secondly, these extra sections serve as spacers. When a big title arrives and the everything along the wall has to be "moved down" to fit in a new hit, spacers come in handy.

"We don't believe in presenting new releases on the hit wall in alphabetical order by movie name," says Bailey of his Video Unlimited store in Aurora, Colo. "We differ from Blockbuster on this.

"Instead we will intersperse the presentation with big hits here and there. We will have 'Scent Of A Woman,' 48 or 64, whatever we buy, way up front at the beginning of the hit wall. Then at the other opposite end, clear across the store, we will put 'Unforgiven.' Right in the middle we will have 'The Crying Game.' We force our customers to shop the whole wall, not just right away to something that is going to be located alphabetically, grab it, and head for the counter."

Video Unlimited also features movies vertically rather than horizontally, says Bailey, offering another contrast. "We run our movies up and down so that every title has some copies directly at eye level," he explains.

"The way Blockbuster does it, and a lot of other chains also, is to run the movies out the other way. Some movies will not be visible above the knees. People come in all sizes. Your eyes can miss a title. Not with us. We will run one title down to waist level and then start another right there, as close to eye level as possible."

PRICE POINT: Video Unlimited is moving to a new rate of $3 for two days, Sunday-Wednesday. It previously was $2, but that was for a single day, Bailey points out.
### Top Video Sales

**FOR WEEK ENDING AUGUST 14, 1993**

<table>
<thead>
<tr>
<th>#</th>
<th>WEEK ON CHART</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Price</th>
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<tr>
<td>1</td>
<td>164</td>
<td>PINOCCHIO+</td>
<td>Walt Disney Home Video 2399</td>
<td>Animated</td>
<td>1940</td>
<td>G</td>
<td>29.98</td>
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<td>2</td>
<td>7</td>
<td>TEENAGE MUTANT NINJA TURTLES III</td>
<td>Columbia/TriStar Home Video 52433</td>
<td>Paige Turco</td>
<td>1992</td>
<td>PG</td>
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<td>PLAYBOY PLAYMATE OF THE YEAR 1993</td>
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<td>Anna Nicole Smith</td>
<td>1993</td>
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<td>PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN</td>
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<td>1993</td>
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<td><em>LONG SONGS: FRIEND LIKE ME</em></td>
<td>Walt Disney Home Video 1845</td>
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<td>101 DALMATIONS</td>
<td>Walt Disney Home Video 1263</td>
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<td>BARNEY RHYMES WITH MOTHER GOOSE</td>
<td>The Lyons Group 99031</td>
<td>Various Artists</td>
<td>1993</td>
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<td>COUNTRY LINE DANCING</td>
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<td>DANCES WITH WOLVES</td>
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<td>2001: A SPACE ODYSSEY (25TH ANNIV.)</td>
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<td>Ker Dullea Gary Lockwood</td>
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<td>BARNEY'S MAGICAL MUSICAL ADVENTURE</td>
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<td>FoxVideo 1876</td>
<td>Joe Pesci Marisa Tomei</td>
<td>1992</td>
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<td>BEYOND THE MIND'S EYE A</td>
<td>Miramar Images Inc. BMG Video 723380018-3</td>
<td>Jan Hammer</td>
<td>1992</td>
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<td>BARNEY IN CONCERT</td>
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<td>Macaulay Culkin Joe Pesci</td>
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<td>THREE FACES OF EVE</td>
<td>FoxVideo 1413</td>
<td>Joanne Woodward Lee J. Cobb</td>
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<td>Craig Stevens William Hopper</td>
<td>1957</td>
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<td>PLAYBOY: SEXY LINGERIE V</td>
<td>Playboy Home Video Unit Dist. Corp. PBV9277</td>
<td>Various Artists</td>
<td>1993</td>
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* Suggested retail price for sales of 50,000 units or $1 million in sales at suggested retail. A platinum certifcat for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ** A platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.
For the First Time on Home Video!

Quantum Leap

One of the most popular television series of the '90s is about to become one of the most demanded video collections in your store!

$14.98
suggested retail price each videocassette

The Color of Truth
Sam confronts the ugly sting of racism as an African American in the deep South, 1955.
#81621/48 mins.

Camikazi Kid
Sam leaps into the body of a hot-rodding teenager in 1961.
#81618/48 mins.

What Price Gloria?
Sam leaps into the body of a beautiful secretary in 1961 and experiences sexual harassment!
#81619/49 mins.

The Pilot Episode
Sam begins his time-traveling journey as a test pilot in 1956.
#80902/1 hr. 33 mins.

Catch a Falling Star
Sam becomes a stage actor who must save an alcoholic friend in 1979.
#81620/48 mins.

Winner of 3 Emmys and 1 Golden Globe Award!

Follow the incredible adventures of Dr. Sam Beckett (Scott Bakula) as he leaps back through time in this exciting action-fantasy series. Co-starring Dean Stockwell.

All Titles: Color / Not Rated / STEREO digitally recorded

Available on laserdisc: The Pilot Episode #40902 - What Price Gloria?/Catch a Falling Star #41734 - The Color of Truth/Camikazi Kid #41735

Street Date: September 22, 1993
Interactive Confabs Spread As Quickly As The Medium

LOS ANGELES—Interactive technology is so swiftly taking hold that it seems it is growing faster than the conferences discussing them. Strauss Zelnick, former head of 20th Century Fox studios and now head of new software company Crystal Dynamics, will keynote the second Conference On Interactive Marketing, scheduled for Sept. 21-23 in Scottsdale, Ariz. Then, Nov. 3-5 in Santa Monica, Calif., Alexander & Associates hosts InterTainment '91, the fifth conference designed to help attendees “break through the clutter of today’s interactive technologies.” No other details are available yet.

Among the Interactive Marketing panel sessions are:

• Interactive Multimedia: CD-ROM, floppy disc, CD-I, and laserdisc.
• Interactive Television: Now And The Future.
• Pay-Per-View: On Demand TV, Satellite Broadcasting (DBS), Interactive Video Data Services (IVDS).

ACTIVITIES Interactive Confabs Spread

Los Angeles, July 18

Interactive Academy Bows Ajax Award Promotes Developing Field

Los Angeles—First the Oscars, then the Emmys, now the MTV Awards, then the Hotters. Now...the Ajax. That’s the name for a new “sustained excellence” award to be given out by the fledgling Hollywood-based Academy of Interactive Arts & Sciences. The Interactive Academy was established to promote the new field of interactive entertainment, according to Andrew Zucker, executive director. Zucker is a veteran entertainment attorney practicing in Los Angeles' Century City.

He said the AIAAs and the Director’s Guild of America are planning the first Interactive Film Festival, to be held at the DGA in Hollywood during the spring of 1994.

Next spring also is the target date for the inaugural AIAA Ajax Awards ceremony, which will recognize CD-ROM, virtual reality, interactive film, and interactive TV.

**MUSIC**

Tangerine Dream, “Three Phases,” Miramar/BMG Video (800-245-6472) 30 minutes, $19.95.

Melodic, non-sappy, instrumental ensemble includes for the first time in longform some footage culled from various concert performances, much of it recorded during the act’s first North American tour. While these segments certainly can stand on their own, the multilayered sounds often are complemented by an array of visual images. If you are a fan, you are sure to love, including time-lapse photography showing rising moons, setting suns, and the like. Most importantly, “Three Phases” is a melding of the past, present, and future—offers a genuine perspective of the veteran outfit.

Kiss, “KissFree,” PolyGram Video, 90 minutes, $19.95.

Kiss is having one hell of a year. First comes word of a new tribute album embarkung the supergroup, and now another longform video. “KissFree” comprises footage shot on stage and behind the scenes during the band’s 1992 Revenge tour, as well as archival clips and interviews. While there’s plenty of contemporary coverage, featuring the band’s current incarnation of veterans Gene Simmons and Paul Stanley as well as Bruce Kulick and Eric Singer, longtime fans will be stoked to find four never-before-seen clips from the band’s early hair and makeup days, including “(100,000) Years” and “Nothing To Lose.” No reason this video shouldn’t be as big a seller as last year’s “Xtreme Close Up” offering.

**DOCUMENTARY**

“Merrily We Roll Along: The Early Days Of The AutoMobile,” “Mark Twain’s America,” Shanachie Entertainment (210-578-7763), 60 minutes each, $19.95 each.

**CHILDREN’S**

“Musical Chairs Concerts Presents Glenn Henson,” Zoom Express/BMG Kids (212-274-0210), 46 minutes, $12.95.

Zoom couldn’t have selected a better entertainer to herald its new Musical Chairs series. Bennett’s charisma and energy are contagious in this concert taped in front of an audience of eagerly participating family members. Backed by a rousing band, Bennett rocks and rolls his way through a slew of merry tunes. “I Can’t Sit There” encourages audience members and home viewers to clap their hands, vegetables. Bennett’s popular “I Must Be Flying” is here, as is his newest song and dancin’, “The Humble Homes” about the many ways to greet a friend. What’s up at the medium.
**LIFELINES**

**BIRTHS**

Boy, Joshua Stewert, to Brian Rawlings and Jennifer Stewart-Rawlings, July 7 in Los Angeles. He is creative manager of music publishing for WB/迪斯尼. He is a successful radio personality and standup comedian.

Boy, Benjamin, to Dani Michaels and Laura Martinez, July 3 in Houston. He is program director at KZFX Houston.

**MARRIAGES**

Joseph Ruscigno to Nicole Price, July 26 in Newport, Ky. He is president/CEO of Spectrum Group Management. She is a southern rock singer who has been touring with the show "American Classic Rock" and will star in the local television show "Nicole Price Presents" in the fall.

**DEATHS**

Patrick Snyder, 45, of complications from AIDS, July 13 in Los Angeles. Snyder was a music writer and editor. From 1972-75, he was editor of a defunct music magazine; he then went to Rolling Stone, where he was Los Angeles bureau chief from 1975-77. He received a Grammy nomination for his liner notes for Jefferson Airplane’s 1977 album "Flight Log." In the ’80s, Snyder worked at CBS in the public information department of A&M Records and at management company Ken Kragen and Associates. He is survived by his mother, Mrs. Kay Snyder, and his godsons, Kenneth Kelley and Matthew Howell. Donations in his memory may be sent to Being there, 3724 Sunset Blvd., Los Angeles, Calif. 90025.

Brett Cantor, 25, of stab wounds, July 30 in Los Angeles. Cantor was A&R talent scout for Chrysalis Music Group, part-owner of the Los Angeles club Dragonfly, and founder and president of his own Underground Entertainment, which promoted Los Angeles concerts by such acts as Petting Zoo, Sanitarium, After Hours, L.A. Paonza, Riot, and Superfly. Cantor also worked briefly at Agency for the Performing Arts and as a consultant for several music industry firms. He is survived by his parents, Paul and Rhonda, his grandmother, Frieda Gold, and his brothers, Cliff and Mare. Donations in his memory may be made to City of Hope and/or Tom Sturges at Chrysalis Music Group in Los Angeles.

Tom Hulett, 55, after a long battle with cancer, July 30 in Los Angeles. A pioneer in the national concert promotion business, Hulett co-founded Concert West in 1967, promoting tours by Jimi Hendrix and Creedence Clearwater Revival. In the ’70s, Concert West was one of the leading concert promotion companies, promoting over 500 events annually by such artists as Elvis Presley, Eric Clapton, the Rolling Stones, Paul McCartney & Wings, Led Zeppelin, the Moody Blues, Elton John, John Denver, the Bee Gees, the Beach Boys, Neil Diamond, Frank Sinatra, and Billy Joel. In the ’80s, Hulett established management company Tom Hulett and Associates, which clients included Warrant, the Beach Boys, Earth Wind & Fire, the Moody Blues, Three Dog Night, and Frank Zappa. Hulett is survived by his wife, Charlene; his daughter, Tina; his son, Donnie; his mother; and his brother. Donations in his memory may be made to USC Norris Cancer Center, 1420 San Pablo St., Los Angeles, Calif. 90025.

Send information to Lifelines, c/o Billboat, in the three-month period ended May 1, 1993, New York. N.Y. 10046 within six weeks of the event.

**GOLF TOURNEY**

The 11th annual Academy Of Country Music Celebrity Golf Classic will be played on Burbank’s De Bell Golf Course Oct. 11, with Doug Stone serving as the tournament host. Proceeds again will go to the T.J. Martell Foundation for Cancer, AIDS And Leukemia and its West Coast unit, the Neil Bogart Memorial Laboratory. Entry fee is $50 per person for the Texas style "scrambles" format tournament. For more info, call 213-462-2635.

**JOHN CAGE TRIBUTE**

A portion of the proceeds from the sale of Koch International Classics’ 2 CD tribute to the late composer John Cage will benefit Gay Men’s Health Crisis, an AIDS organization. The album features 21 artists. For more info, contact Susan Napodano at 516-938-8800.

**MAYFIELD HELPS OUT: CURTIS WILSON**

The writer/artist/producer, serving as the honorary chairman for Survivors United Network’s first benefit concert Sept. 4 at the Lone Star Roadhouse in New York. Mayfield himself is a quadrupleplia as a result of an accident during a benefit concert in Brooklyn. Ray White, a DJ at CD 101.9 New York, will host the event. SUN is a Long Island-based nonprofit organization that trains and employs the physically disabled in its own wholesale business. For more info, call 516-466-4835.

**GW**

**SLOWER GROWTH SEEN FOR MUSIC BIZ**

(Continued from page 10)

price growth modest," says John Suhler, president of the firm, in its report. Cassette sales are expected to continue their slide during the next five years. Their 1987-88 growth rate was 1%. For 1993-97, the study projects 0.8%

Overall unit sales are expected to rise to 1.1 billion in 1997 from 906 million last year, a 4.2% annual growth rate. This increase. From 1987-92 the average increase was 4.8%

Veronica, Suhler also projects that home video’s rate of sales growth will decline over the next five years to 7.9%. From 1986-92 the average annual rate was 13.5%. The banks say home video in the U.S. will be a $17.5 billion market in 1997. Last year it totaled $12 billion. Sell-through could account for $6.4 billion in video revenues in 1997, up from $4.9 billion in 1992. The market grew at an annual growth rate of 11.3%. Retail is projected to increase at a slower clip, at a compound annual rate of 6.1%, to $11.1 billion in 1997.

Total spending by advertisers on U.S. radio will reach $12 billion in 1997, according to Veronica, Suhler, from $8.6 billion last year. Of that, total stations are expected to take in $11.4 billion, network $560 million.

**Update**

King Of The Blues. MCA Records artist B.B. King releases after a recording session for his new album, "Blues Summit," which features guest performances by 11 well-known blues and R&B artists including Robert Cray, Etta James, Buddy Guy, John Lee Hooker, and Koky Taylor. The album includes the single "Playin'" which was written and produced by "Blues Summit;" Gray, Andy McKaie, VP of catalog development and special markets, A&R, and co-producer/album coordinator of "Blues Summit;" Hooker; Dennis Walker, producer of "Playin’ With My Friends;" and Mace Kappus, manager of Hooker and Gray.

**MTV Says 2nd Quarter Revenues Up**

NEW YORK—With growth of music television relatively flat in the U.S., rapid expansion of MTV in Europe provided the boost to the network’s revenues and cash flow in the second quarter.

Parent company Viacom Inc. reported that its revenue from the network in the second quarter rose 26.3% to $153.5 million. "The company’s most successful quarter ever," said co-chief executives at Viacom, "reflects an increase in the number of subscribers as well as the increase in the number of households receiving channel."

Viacom reported that MTV’s second-quarter sales from affiliates and from advertising were higher than last year’s but declined to break out the numbers.

The New York-based company’s sales revenues from its radio unit increased 7.2% in the quarter to $23.5 million from $21.7 million in the same period a year ago. Opening cash flow from the radio station’s operations was $19.1 million from $18.5 million.

During the quarter, Viacom acquired KQLZ-FM Los Angeles from Westwood One Inc. for $40 million cash, and channelled to call letters to KXEE-FM. In addition, Viacom agreed to exchange its KKKK-AM-FM Houston stations for Citadel’s WDWM-FM and WCPT-AM Washington, D.C.

Cable television revenues rose 5.2% in the quarter to $810.2 million from $772.6 million, while its cash flow was up only 4.9% to $484.9 million from $461.5 million. The gains were slight because the company sold its Minnesota cable systems to Turner Warner Inc.

Viacom’s cable unit in Castro Valley, Calif., will be testing interactive services, including video on demand, with AT&T later this year. A spokesman says interactive programming is being developed by Viacom alone, by the joint venture, and by third parties.

The company’s common voting stock had reached $365.75 a share in American Stock Exchange trading press to close, its 52-week high of $60.00.

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Service is our #1 Goal!
Radio

Talk Programmers Play The Field
Networks No Match For Marque Value

By Carrie Borzillo

LOS ANGELES—In the past, most N/T stations took syndicated pro-
gramming primarily from one network with which they were affili-
ated, but the trend these days is to-
ward "programming a la carte." As
more syndicated talk shows are la-
dunched, stations increasingly are
picking programs from different net-
works while building their own on-air
dream teams.

WABC New York PD John Main-
elli, who airs Unistar Radio Net-
work's G. Gordon Liddy and EFM
Media's Rush Limbaugh, likens the
trend to a similar movement in televi-
sion. "TV mixes networks with
care," he says. "At radio, no one
just sticks with one network any-
more, because not everything on it
works for us." 

In the past, stations didn't have a
lot of syndication options, according
to WWEB Buffalo, N.Y., VP/OM
toone, who carries Infinity Broad-
casting's Howard Stern as well as
Liddy and Unistar's Don Geroni-
no and Mike O'Meara. "If you were
a Westwood One, ABC, or Daynet af-
filiate, you took what you had and
lived with it," he says. "That's why
the adage 'you have to be local' be-
came so dominant in N/T philoso-
phies. Sure, there was great talk out
there, but for the most part there
were few big names." 

Steve Nicholl, PD of WCKY Cinc-
inna1 and corporate PD for Federat-
ed Media, says the debut of EFM Me-
da's successful Limbaugh show coin-
cided with programmers beginning to
look around to see what other tal-
ent is out there. "There's really what
opened our eyes," he says.

Today, the old-fashioned straight
network programming's days aren't any
more, Goodwin says. "Talk moved
away from an information-based, is-
 sue-oriented concept to entertain-
ment. Our audience is now the disen-
franchised music listener, and not
your typical 95-plus listener."

While WQVY Tampa, Fla., re-
mains largely affiliated with Uni-
star—the N/T outlet is owned by Un-
istar partner Infinity—OM Tom Riv-
ers says the trend toward cherry-
 picking programs is "simply to get
the most compelling product. As it
happens, [Unistar] has the most com-
pelling—[with Don] Imus, Liddy, and
Don and Mike. 

'Talk is more personality-driven
now than it used to be." "That's what
makes it unique." 

Others say the networks them-
self have made it easier for sta-
tions to pick and choose specific
shows, rather than a complete pack-
age.

The networks have opened up," says
KSTR-AM Grand Junction, Colo., PD Ken Pilling. "It used to be
that if you were a Mutual Affiliate, you
had all of their programs in.

That's not the case anymore. They've
made it available for broadcasters to
cherry pick." 

KSTR-AM airs programming from
10 networks or syndicators, including
Liddy, Mutual's Larry King, and
Talknet's Bruce Williams.

LA CARTE ADVANTAGES

"The whole a la carte idea is great,
because I can listen to available tal-
ent and pick what fits perfectly with
my station," Nicholl says.

We, we didn't have those choices.

"Another great thing with these pro-
sessions is that once they begin,
like with G. Gordon Liddy," he adds.

Goodwin agrees that the marquee
value of individual shows often is
greater than any one network slate.

"They're controversial and interest-
 ing; that's what draws people in," he
says.

Stations also are using the bigger
names to help build their own identi-
ties. KSTR-AM stresses the big name
talent it carries in all its station pro-
spections, and the AM, we all are our personal-
It's Our Big Chance. When KGRC Kansas City, Mo., threw its second "Rock
Fest," Skydor recording artist the Chance made the trip. Pictured, from left, are
band members Seth Kreiswirth and Ethan Kreiswirth, KGRC MD Valerie Knight,
and bassist Mike Brillantes.

It's In The (Re)Mix For More Country Singles

(Continued from page 1)

In between last year's remix releases for "Boot Scootin' Boogie" and the
current "Chattahoochee," both of which were successful for Unistar,
Goodwin says, "We've had a couple of
original songs better, others have
met with indifference at radio. That's
because labels were feeling their way
through the early stages of remixes with
hits and misses, says Wynton
Jackson.

One common complaint with past
efforts is that too often the remixes
simply extended songs without add-
ing anything, says Warren
president of Warren Media, a consult-
ing firm. He points to Hal Ketchum's
"Hearts Are Gonna Roll" as an
example of a missed opportunity.

One remix that did stand out was
Confederate Railroad's "Queen of
Memphis." That was an example of
[remix] making an average song
smash," says Dene Hallam, PD at
Houston's KBBQ. Lee Logan, PD at
KNX-LA, says the band's current work
"Trashy Women" has the potential to
become radio's latest dance hit.

Remixes were created with clubs in
mind, but radio has been drawn to
many versions because of their "new
factor," says Warren. Also, even be-
neous have been anxious to tap into
the country dance craze that contin-
uous to spread.

Logan, Hallam, and Warren are all
fans of radio remixes. Jay Phillips,
PD at KXXX Oklahoma City, is not.
Arguing that too many extended ver-
sions cross the line from country to
blatant dance pop, Phillips says "a lot
of stations are changing the texture
of their stations by [spinning remixes].
You've got to keep your head on your
shoulders and ask yourself what kind
of new station are you. We're getting
away from what brought [new listen-
ers] here." Told that Arista is working
on a remix of Brooks & Dunn's hard-
drive "Rock My World (Little Coun-
ty Girl)," Phillips replies, "Oh, God.
Good luck to them." 

Even remix boosters such as Hal-
am say that the new format for the
sound of new remixes and whether they're
remaining true to country. For in-
stance, he is hesitant about playing
Pam Tillis' "Cleopatra, Queen Of De-
nial" remix and Twister Alley's new
"Dance." Calling the latter perhaps
the fastest country song he's ever
heard, Hallam says it "may go over
the line."

What's the Trinit's remix of "P-R-O-U-
B-L-E" is mentioned by programmers
such as John Salvie, MD at WWYZ
Hartford, Conn., as another that is
too footloose even for contemporary-
outstanding stations. One thing all programmers seem to agree on is that Jackson's remix of

"Chattahoochee" is a gem and, in
waiting until the single had begun to
take up the charts, subcommitting it
to stations, Arista did a masterful
job of building momentum at radio.

"We were there, it's a solid track,
maybe we've had the track without a
remix, but many people to the popular-
ity of the remix as responsible for the
song's success. It's the Allex ay at No. 1 on the Billboard
Hot Country Singles & Tracks chart, and for placing the single firm-
ly on the inside track for a song of
the-year nomination from any of the
major country awards shows. Mean-
while, after 45 weeks, the album has
risen to No. 1 on the Top Country Al-
bume chart, a first for Jackson.

Jackson was concerned about re-
mixing the single too much, according
to Allen Butler, Arista's VP of pro-
motion/artist development. (Similarly,
on the eve of releasing the "Boot Scoo-
tin' Boogie" remix, Brooks & Dunn
were apprehensive about the remix's
synthesizer-tinged sound and feared
it would go down as the country equiva-
 lent of "Disco Duck.""

The end product, which clocks in
just over four minutes, includes an en-
hanced snare drum intro (reminiscent
of George Harrison's "My Got My
Hand Set On You"), a pumped-up bass,
and a verse that gets a second run-
through. (In an unusual move, the vid-
eo for "Chattahoochee" was shot to
the music of the extended remix.)

Not Available Commercially

As the success of "Chattahoochee"
demonstrates, heavy radio airplay of
a club remix can help spearhead a hit.

But labels have encountered the
downside, too; the cry of disappointed
fans. Unlike their pop music counter-
parts, country remixes are not avail-
able commercially. As many label
and radio people discovered, though,
m any country fans don't realize this
until after they've purchased an al-
bum expecting to hear the remix they
know from radio.

Radio

No Fairness Doctrine Legislation . . . Yet

By Bill Holland

WASHINGTON, D.C.—Despite
promises by Democrats at a recent
House hearing on the fairness do-
ctrine that the controversial meas-
ure would be introduced before the Aug.
6 recess, sources from the House
Commerce Committee and those of other
sources said no such bill has yet been intro-
duced.

However, Hill staffers said the
lawmakers will make good on their
promise. "They plan to squeeze in it
before they go home, but we have no
idea when exactly," said one subcom-
mittee member.

When and if a bill is introduced—
and there are assurances from lead-
ing House lawmakers, including Rep.
John Dingell, D-Mich., that it will be—it probably will be constructed as
an amendment to a larger bill, similar
to the one tackled onto the administra-
tion's campaign-reform bill on the
Senate side. "It'll be harder to shoot down that
way," explained a Hill source.

The National Assn. of Broadcast-
ers, which has been quiet about the pronounce-
ments, has said that if such a bill is introduced and passed, it will challenge the bill's constitutional-
ity in the courts. Most of the impetus for recodi-
fication comes from the perception on the
Hill that TV isn't doing its part in fairly representing national issues, say Hill sources.

Reimposition of the doctrine, crit-
ics warn, could play havoc with sta-
tions with a N/T format. 

Buck Owens Gets Bakersfield

The FOC has granted a waiver to its
one-to-market rule and granted
(Continued on page 74)

070
BILLBOARD AUGUST 14, 1993

70

70
BESIDES THE FACT that both stations target the African-American community, urban WJLB and urban AC WMXD (M-F: 92.3) Detroit have nothing in common, according to WMXD's Kris McClendon.

In the last two Arbitron books, WMXD has climbed from a 3.4 to a 4.7 of the 12-plus audience, putting it in fifth place in the market and No. 3 in the 25-34 demo. Under McClendon, WJLB's third place in the 12- plus demo in the spring book, but remained flat at 6.3.

But the differences between the stations are clear. McClendon points out that WMXD "doesn't have the rap, the hip-hop, or the bebop. We don't have a wild morning show. We don't have screaming jocks."

In fact, he says WMXD has more in common with the market's five AC stations, particularly WJL1 and WTLI. "We're very much like mainstream AC except most of our artists are black," he says.

McClendon began his radio career at country WMJY Benton Harbor, Mich. That was followed by on-air stints at WZWX Grand Rapids, Mich., and Detroit-area stations WABX, WRDR, and WJLB. His first PD job at WJZV Time, Mich., led to him joining WMXD two years ago to help the station finish its evolution into an AC.

"What we did first was take care of the music," he says. "We made sure we were on target 25-34. In order to appeal to black adults here, we figured the biggest hole was for oldies. Adults were listening to [WJL1] only because they didn't have anything else that they preferred. We took most of the adult music WJLB was playing, added some oldies, and the reaction was almost immediate. There was a need and a strong desire for radio designed for adults."

McClendon attributes the station's recent ratings success to consistency. "We set our plans and we stuck to them," he says. "I've had to insulate myself from outside voices."

He also credits the airstaff, which he proudly describes as among the best in the nation. That lineup consists of morning man Bill Bailey, midday host Gerald McClure, McClendon in afternoons, Gerry Bledsoe at night, and Val Monroe in overnight. The station is co-owned by Royce, Lyles, and owned by president/officer Fred Royce, who also owns WTXY in the market.

McClendon describes Bailey's show as "a thinking person's morning show," with "no sexual innuendo and no putting people down." In the spring book, Bailey best WJLB's morning show in the 25-34 demo for the first time.

Although the urban AC format has been around for 40 years, McClendon says there is still some educating to be done, particularly among the record community. "They have their priorities and say, 'It's a ballad, how come you can't play it,' but this station is not about ballads. It's about music that relates to adults."

McClendon also has concentrated on educating his sales force about what the format is all about. "I've got to have that complete understanding inside the station," he says. "If you don't believe in the product, that affects the way you do your job."

When McClendon describes the station as 40 current, and quickly adds, "Except what we consider current is probably not current to the record companies. For example, Luther Vandross' 'Little Miracles (Happen Every Day)' and Toni Braxton's 'Love Should've Brought You Home' are still in heavy rotation. We just hold on to our songs a lot longer."

Typically the records we say no to are by new or unfamiliar artists," adds McClendon. "We try to think of ourselves as the cornerstone station. Only core artists [Whitney Houston, Anita Baker, Aretha Franklin, Van- dross] are added out of the box.

Here's a recent hour of airmons: Rose Royce, "Wishing On a Star"; Luther Vandross, "Little Miracles (Happen Every Day)"; En Vogue, "Don't Go!"; Isley Brothers, "That Lady"; Anita Baker, "Talk To Me"; K. Kelly, "Dedicated"; Denise Williams, "Freek"; Peabo Bryson, "I'm So Into You"; Toni Braxton, "Love Should've Brought You Home"; Earth, Wind & Fire, "I'm Ready"; and Karyn White and Babyface, "Love Saw It."

Describing his philosophy about promotions, McClendon says, "We try to stay pretty low key or event oriented. Typical promotions include an annual fireworks display, riverboat cruises, and a Mother's Day luncheon.

"We try to do things that a 35-year-old woman would really relate to and enjoy," McClendon says. "We don't do club nights because most of the people that listen to our station don't have time to come out and party all night. Everything we do we take into consideration the lifestyle of our audience."

Surprisingly, the station's success has been accomplished largely without the aid of marketing, with the exception of 14 billboards around town.

Despite the station's success, McClendon says there is much more work to be done. "We need to maintain and really solidify ourselves in the market. We are still not the station that is immediately recalled, since we're only [as] few years old, so we need to work on that."

"We're also really looking to increase our community involvement," he continues. "We will become more aggressive in the community, and when we do that, I think other people in this market better watch out."

---

House To Host B’board Radio Awards

NEW YORK—Nashville-based air personality Gerry House will be the master of ceremonies at the 1993 Billboard Radio Awards.

House successful career spans several aspects of the music business, including top-rated country morning show, "Gerry House And The House Foundation," originating from WSIX Nashville, was launched into national syndication by Premiere Radio Networks in May and now is also heard on KZDG Denver. He is also a hit country songwriter, has recorded two comedy albums for MCA Records, and runs his own music publishing company, Housenotes Music.

House is a past Billboard Radio Award winner and has also won other personality awards from the National Association of Broadcasters, the Country Music Association, and the Academy of Country Music.

The annual Billboard Radio Awards are the premier industry awards for radio professionals. They honor the best radio stations, programmers, music directors, air personalities, and promotion/marketing directors, along with the top syndicated programs in the business. Winners are selected by Billboard readers, and will be featured in the Sept. 18 issue.

The ceremony will be held Sept. 9 at the Adolphus Hotel in Dallas. The ceremony takes place during the National Assn. of Broadcasters convention.
Album Rock Tracks

Radio

Modern Rock Tracks

Promotions and Marketing

by Carrie Borzillo

Station's Form Flood Relief Networks; KKGO Conducts Classical Promotion

Los Angeles—When a disaster hits, you can usually count on radio to come to the rescue. Many stations, both in and outside of flood-washed eastern Missouri and western Illinois, are sponsoring benefit concerts and other promotions to aid flood victims.

One of the stations taking an active role in the relief effort is CBS-owned KKMO in Saint Louis, which has implemented a "KKMO Flood Relief Radio Network" to help area flood victims.

The radio "network" was formed to assist stations in other states in helping flood victims. Participating stations are responsible for developing a flood relief drive in their market. On updates those efforts to be broadcast on KKMO through Aug. 6.

Among the stations involved are: KLTR Houston; KNX Los Angeles; KKAR Phoenix; WGN Atlanta; WHAS Louisville, Ky.; WJNO West Palm Beach, Fla.; WWJ Detroit; WWWW Cleveland; and WYDE Birmingham, Ala.

In addition, the CBS Foundation gave a grant of $15,000 on behalf of KKMO to the American Red Cross St. Louis Bi-state chapter.

Right after the flooding occurred, KKMO set up the FloodCenter Hotline to be used as a communication center giving flood news and information. The station also sponsored a July 18 benefit concert with the St. Louis Symphony Orchestra featuring pianist Andre Watts, soprano Christine Brewer, and mezzo-soprano Jane Hambrell.

The KKMO Flood Relief Team helped to distribute food to volunteer and flood victims throughout July.

Many other stations have implemented flood relief efforts as well.

WJKH (Q96) Detroit morning man Dick Purton held an all-day radiothon to benefit victims. The station raised $86,200 and collected several tons of supplies.

WWJ/DWM Chicago helped the Salvation Army fill a semi-truck full of water, food, clothing, and supplies for flood victims.

WVEZ Louisville air three live broadcasts as part of a city-wide effort to raise donations for victims. Food, clothing, and supplies were collected.

WWMI Baltimore's morning team also collected water, food, and clothing for victims in Iowa and helped move to the collection site. It filled two 18-wheelers with supplies.

IDEA MILL: CONDUCTOR CONTEST

Classical KKGO Los Angeles and the Los Angeles Philharmonic, in association with the Virgin Megastore, are sponsoring the Hollywood Bowl Guest Conductor Contest. The winner will conduct the Hollywood Bowl Orchestra in "The Star Spangled Banner" Sept. 5 on stage at the Bowl.

KITS (Live 105) San Francisco is registering listeners to win a special World Series VIP package, which includes two tickets to see the Giants Oct. 20 at Candlestick Park during the World Series. If the Giants don't make it to the series, the winner will receive a cassette tape by They Might Be Giants.

Bailey Broadcasting's "RadioScope" celebrated its 10th anniversary with its 7th annual summer celebrity concert. Tyron Turner from "Menace II Society," Immature, Miss U.S.A. Keesha Moore, Four Sure, Karla, Coming Of Age, Bobby Ross Avila, and others came together for the Aug. 4 concert to help fight inner-city drug use and gang violence.

In addition, "RadioScope" and Zoo Entertainment are joining for a back-to-school contest, "The Coming Of Age, Cool Back To School," running through August. Cash and gift packs are being given away.

KKMO Kansas City, Mo., is getting cool this summer with its "2 Calorie Quest Cool Down" promotion. During June, July, and August, a station van is visiting "hot spots." (Continued on page 74)
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the proposal by Buck Owens Production Co. to acquire a second station in the same market—Mooney Communications Inc.'s KTIE Bakersfield, Calif.

The FCC determined that there would be no "undue concentration of ownership or control of the broadcast media in the Bakersfield area" and the sale would not affect diversity and competition there under the revised ownership rules.

Bakersfield, Owens famous stomping ground as a young country performer in the '50s, is served by 36 radio stations and four TV stations; 24 of them are separately owned, and the commission said there would be no market dominance problems as a result of the deal.

FCC OKS HERITAGE MEDIA DEAL

The FCC said it has found no evidence of overt discrimination in a number of cases involving stations in three states owned by James M. Hoak, and has dismissed several petitions to deny the transfer of licenses to Heritage Media Corp.

Hoak now owns 59% of Heritage, but at completion of the sale of the stations, he will own only 10.8% of Heritage's voting stock.

KULL/KRPM Seattle, WRTV/WIL St. Louis, WEMP/WMYX Milwaukee, and WBBF/WBEE-FM Rochester, N.Y., are the stations involved in the deal.

The FCC did find equal-opportunity concerns at one of the combos, KULL/KRPM, and fined it $6,250 in addition to attaching reporting conditions.

FCC PROPOSES NEW HOLDING RULE

The FCC has proposed a requirement that successful applicants in comparative hearing proceedings operate their stations for three years before they are eligible to transfer the licenses.

This action would supercede the current one-year holding requirement and would restate the old "no-working-three rule," which would serve to safeguard the public from applicants with deceptive, "quick-profit proposals."

HOUSE INTRODUCES USER FEES

On Aug. 3, House lawmakers inserted in the administration's budget bill language requiring FCC "customers" to pay so-called user fees. The fees, long opposed by the broadcast industry, would be in addition to the $41 million cost of regulation fees now paid by broadcasters and other companies in the telephone and cable industries.

Details are sketchy, but sources say a TV station might have to pay $15,000 a year to the commission and a small radio station $200 and up depending on revenues.

PROMOTIONS

(Continued from page 72)

spots" in town and delivering the new soft drink Quest . . . WMXV (Mix 105) New York and Loews Theaters teamed for the "Loews Family Adventure Weekend," in which Mix 105 gave away hundreds of movie passes.

KRQR San Francisco has implemented a goodwill campaign in support of the California Motor Car Dealers Assn. The station is running 60-second announcements advising listeners of the advantages of buying a new car from a dealer. Names of new car dealers are being rotated.

After 10 years, KLOL Houston will bid farewell on Sept. 11 to its legendary fund-raiser, "The KLOL Rock 'n' Roll Auction."

KROQ Los Angeles "Loveline" co-host Jim "Poorman" Trenton has been hired by the local FOX-TV affiliate for some "man on the street" reporting for its new morning show, "Good Day L.A."

PRO-MOTIONS

WPLY (Y100) Philadelphia promotion coordinator Dave Demer joins WXXL Orlando, Fla., as promotion director . . . Elisa Cefalu has been upped from assistant promotion director to promotion director at WQMX Akron, Ohio. Former entertainment editor Clara Weiss takes over for Cefalu.

Amy Thomas joins WEZK Knoxville, Tenn., as promotion director. She was previously in healthcare marketing and public relations.

N/T PLAYS THE FIELD

(Continued from page 70)

sic. "You have to be more entertaining, and not spend time dwelling on traditional N/T philosophies," he says. "Our proooks make fun of that stuff."

For example, one of the station's liners is, "Weather on the 10s! . . . Give me a break. If you want to know the weather, look out the window."
Revenues Post Double-Digit June Jump; Selling In Seattle; NPR Goes European

by Phyllis Stark
with Eric Boehler & Carrie Borzillo

Radio Broadcasting equipment manufacturer electronics, subsidiary of Cirrus Technologies, has acquired Seattle-based program supplier Broadcast Programs & Services sister company, Sentry Systems, from Kaye Smith Enterprises for an undisclosed price. BP provides radio formats and consulting services to approximately 800 stations. Sentry Systems manufactures radio format controllers and digital audio equipment.

BP and Sentry will continue to be based in Seattle under their current management, including president Edgerton. In addition, Jim Radford joins BP as national program consultant. He was network OM at KJZZ, where he will not be replaced.

In other news, radio revenues posted double-digit gains in June, capping off six months of growth, according to the Radio Advertising Bureau. In the first semester, combined local and national revenues were up 9.4% over the same period last year. Local revenue was up 9.8%, and national was up 7.8%.

Combined local and national revenues were up 11% in June, with local posting a 10% gain and national up 14%.

There was also good news for the troubled radio network business. According to the Radio Network Assn., network revenues were up 7.8% in the second quarter and up 8.5% in the first half, compared to the same periods last year.

National Public Radio has been testing its satellite listening service for European distribution of its programs “Morning Edition,” “Weekend Edition,” and “All Things Considered.” The programs are being distributed by the World Radio Network and will be available in Europe in early September. NPR also hopes to launch a “Talk of the Nation” network by the end of the year.

Former Vermont Public Radio president John Connelly will direct NPR’s international distribution.

Cable audio supplier Digital Cable Radio has signed its first U.K. affiliate agreement with Birmingham Cable Corp. BBC, the U.K.’s largest cable operator, serves 42,000 subscribers in England’s second-largest city. DCR’s programming will be launched there in September.

Fans of the “Dr. Demento Show” will have to wait another week. The ABC show, scheduled for Aug. 2, after the station dropped the show. Syndicate On The Radio Broadcasting is looking for a new Los Angeles affiliate.

Syndicated morning man Don Imus has been phoning in bits of his show from Mexico, where he is being treated for a collapsed lung. Mark Charnoff, PD at KMZM flagship WFAN New York, says the I-Man should be back full-time in a few weeks.

Programming: HOT 97 PD EXITS

After seven years with the station, Joel Salkowitz, WQHT (Hot 97) New York’s regional VP operations and programming, exits and has not been replaced. After a vacation in Africa, he will be looking for a new opportunity and can be reached at 212-963-2877.

Gravity

WQEW New York PD Stan Martin is up for the biggest programming and operations... WSKG-FM New York flips from Spanish AC to tropical music.

KDKO Boston, which had been simula-
casting sister WCLW, is now airing Satellite Music Network’s “Real Country” format... Spanish WSH-HAM Boston is back on the air.

Urban radio veteran Ron Atkins joins WVAJ (V103) Chicago as OM. His major projects are to be on the air until the end of the summer... for the first time in over 10 years, WPMS-FM’s WPMS is on the air.

BP and Sentry will continue to be based in Seattle under their current management, including president Edgerton. In addition, Jim Radford joins BP as national program consultant. He was network OM at KJZZ, where he will not be replaced.

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## Top 40 Airplay

### Spring '93 Arbitrons

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<td>Atlantic</td>
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<tr>
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### Full Chart

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### Chart Notes
- Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are listed in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

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### Monitor

#### Top 40/Mainstream

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<th>Label/Distributing Label</th>
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<td>Elvis Presley</td>
<td>CBS Records</td>
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<td>2</td>
<td>LATELY</td>
<td>OutKast</td>
<td>LaFace Records</td>
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<td>3</td>
<td>SOMETHING'S GOING ON</td>
<td>Stevie Wonder</td>
<td>Motown Records</td>
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<td>4</td>
<td>BABY I'M YOURS</td>
<td>Paul McCartney</td>
<td>EMI (Virgin)</td>
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<td>5</td>
<td>WORLDWIDE</td>
<td>Stone Temple Pilots</td>
<td>Atlantic Records</td>
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#### Top 40/Rhythm-Crossover

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### Radio

**JULY 26—AUG. 1, 1993**

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 co-owners of the Top 40/Mainstream and Top 40/Rhythm-Crossover charts monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard. BPI members are ranked on detections. Non-BPI members are ranked on ratings. Chart positions shown in parentheses indicate a station's movement from the previous week.

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### Arbitron Ratings

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>City</th>
<th>Network</th>
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</thead>
<tbody>
<tr>
<td>WDEL</td>
<td>WMW</td>
<td>Newark, DE</td>
<td>Atlantic</td>
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<td>KRTQ</td>
<td>WGGG</td>
<td>New York, NY</td>
<td>CBS Radio</td>
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<td>WQRE</td>
<td>WEAQ</td>
<td>Philadelphia, PA</td>
<td>ABC Radio</td>
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<td>WSTU</td>
<td>WCAU</td>
<td>Philadelphia, PA</td>
<td>NBC Radio</td>
</tr>
</tbody>
</table>

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### Chart Notes
- Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are listed in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.
Thinking Global for the Cranberries (Continued from page 1)

to Island Records' approach to break- ing Irish quartet the Cranberries.

Boistered by the success of the lead-off track, "Dreams," the band's debut album, Crucial, is "Going in the Right Direction."
"So Why Can't We?" advanced from Billboard's Heatseekers chart last week by moving into the top half of the Billboard 200 album chart.

"We all felt that we should do ev- erything in our power in the initial marketing. However, we had problems delayed the release of the Cranberries' debut. Interestingly enough, when they were managed, it turned to Rough Trade Records U.K. head Geoff Travis, who had previously tried to sign the band. I wanted to go with an international label. "We decided to give h..."

Given their choice of several labels, the band signed with Island three years ago. However, after management problems delayed the release of the Cranberries' debut, Island stepped in and signed the band to a recording contract.

There was a consensus decision not to be "Kitshy."

In a recent interview with Billboard, Islands' lead singer/songwriter Dolores O'Riordan, "Eight months later when we had our manage- ment difficulties, we turned to Geoff because we knew him and he had gone through negotiations with him. In North America, the band is rep- resented by Rob Ros, Metropolitan Entertain- ment.

TABLE

<table>
<thead>
<tr>
<th>Name</th>
<th>Sales</th>
<th>Airplay</th>
<th>Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRANBERRIES</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>SONGS</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>&quot;Dreams&quot;</td>
<td>3</td>
<td>10</td>
<td>1</td>
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<tr>
<td>&quot;Linger&quot;</td>
<td>2</td>
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<td>1</td>
</tr>
<tr>
<td>&quot;Man&quot;</td>
<td>1</td>
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<td>1</td>
</tr>
<tr>
<td>&quot;No Room&quot;</td>
<td>0</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

Colleagues Recall Hulett's Cutting-Edge Tour Biz Work (Continued from page 10)

Weintraub, "We got sued and people were irate that we were chang- ing the concert industry. But we did it anyway. Just because some- one said they owned Denver didn't mean we couldn't go in. We were strong-headed and strong-willed. We just didn't want to lose a lot of mon- ey. We were happy."

In the process, Concerts West did not lack for support from regional promoters and booking agents, whom they would often completely bypass by making deals directly with the major bands. This was an effort to make more money for their acts.

In the mid-'70s, many promot- ers were astute to the tactics of Concerts West's actions, encouraged promoter Bill Graham to start coordinating na- tional tours. He took the lead among the local promoters for marketing and other skills. Slowly, Concerts West began to share the profits with the locals.

"When the summer venues [many of which were owned by the local promoters] became a strong force they had to sell to the local guys," Delsener says. "They sold me a date on Sinatras at Forest Hills. They always cut us in after the first week. They said, "Let's take care of the local guys.""

Magid adds, "Tom and the rest of the band were happy."

MANAGEMENT CAREER

With Weintraub already concen- trating on film production and the concert industry returning to more traditional promoter control, Con- certs West folded in 1983. Al- though he still promoted selected events up to his death, Hulett eventually launched management concern Hulett & Asso., which guided the careers of such artists as the Moody Blues, the Beach Boys, Warrant, and Frank Zappa.

As a manager, Delsener remem- bers, Hulett was still a tough cus- tomer. "He got the best deals for his acts. He knew the tricks of the trade because he knew the busi- ness so well."

"'What's the plan?" he'd say. "Here's what I'll let you make, but I can't go to my boys and give you a free ride."

At the time of his death, Hulett & Asso. represented Johnny Riv- er, the Chicago-based band's lead singer, Janie Lane, and the Moody Blues, who are in the midst of their most suc- cessful tour in 15 years on the mainland (Billboard, Aug. 7). For now, the company will continue doing business, according to acting head Jason Ra- phalow.

As Weintraub reflected on Hu- lett's life after delivering a eulogy at his funeral, he said their relationship had been special because it began with "We just hit it off from the first day and never stopped hitting it off, except today when I was standing up and he was lying down. Today, I had to carry him."
<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>CAN’T HELP FALLING IN LOVE (FROM ‘SLIVER’</td>
<td>JUNIORS</td>
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### Hot 100 Singles Sales

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<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>Elvis Presley</td>
<td>123,456</td>
</tr>
<tr>
<td>2</td>
<td>SHINE ON, MAGEE</td>
<td>Jesus Christ Superstar Cast</td>
<td>98,765</td>
</tr>
<tr>
<td>3</td>
<td>ONE WOMAN</td>
<td>monocle</td>
<td>76,543</td>
</tr>
<tr>
<td>4</td>
<td>THE LAMBDA PHENOMENON</td>
<td>The Lambda Phenomenon Band</td>
<td>65,432</td>
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<td>5</td>
<td>HAVEN'T GOT A CLUE</td>
<td>Brian Wilson</td>
<td>54,321</td>
</tr>
<tr>
<td>6</td>
<td>DAUGHTER OF MY MIND</td>
<td>The Frantics</td>
<td>43,210</td>
</tr>
<tr>
<td>7</td>
<td>PLEASE COME HOME</td>
<td>The Please Come Home Band</td>
<td>32,109</td>
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<tr>
<td>8</td>
<td>I KNOW</td>
<td>The I Know Band</td>
<td>21,098</td>
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<tr>
<td>9</td>
<td>COME AS YOU ARE</td>
<td>Nirvana</td>
<td>10,987</td>
</tr>
<tr>
<td>10</td>
<td>RED ROBIN</td>
<td>The Red Robin Band</td>
<td>9,876</td>
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### Hot 100 Airplay

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<th>Artist</th>
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</table>
viewed as a pricey bet on Motown's new generation of artists and on continued exploitation of the legendary label's rich past.

"It's a big gamble" and only album, "cookeyhighharmony," has sold nearly 7 million copies worldwide since its release in 1991. The "local quality" of the Motown sound, according to Busby, was "not even close." Another source says it would be worth much more if a deal weren't already in place to sell Motown for $20 million and $3 million, respectively.

The U.S. recession and its effects on the music industry have been cited as reasons for the $30 million price tag. However, Busby, a former MCA executive who has been involved in the recording industry for over 20 years, denies this. "We made a strategic decision to sell Motown at this time," he says. "It is a good deal for MCA and a good deal for Motown."

**PolyGram Profits Surge in First Half**

PolyGram, the parent company of Motown, announced a 70% increase in profits for the first half of 1993, driven by the strong performance of its U.S. operations.

**Stewart Diamond Score Platinum in July Certs**

Aaron Tippin's "Raindrops Keep Fallin' on My Head," released by Sugar Hill Records, a division of PolyGram, has been certified platinum by the RIAA.

**PLATINUM SINGLES**

- "Duke, Dazzle Dan," by Tony Merck (von der Sternenfort, Germany), was released in July 1993. It reached No. 1 on the Billboard Hot 100 chart and has sold over one million copies worldwide.

- "I'll Be There," by The Jacksons, was released in August 1989 and has sold over three million copies worldwide.

- "Never Can Say Goodbye," by WWII, was released in October 1992 and has sold over two million copies worldwide.

**GOLD SINGLES**

- "I'll Be There," by The Jacksons, was released in October 1989 and has sold over one million copies worldwide.

- "Never Can Say Goodbye," by WWII, was released in October 1989 and has sold over one million copies worldwide.

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**MULTIPLATINUM SINGLES**

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JARRE TOUR MAPS OUT AN INNOVATIVE ROUTE

(Continued from page 1)

To ops to ‘96 rave culture in an effort to reinvent the outdoor pop show, Jarre, whose current album, “Chronologie,” on Disques Dreyfus/Polydor Records, has been charting across Europe this summer, has been staging one-off spectacles of sound and light since 1979 against the skyline-backing cities Paris, Beijing, and Houston, and London. While his live shows have been shows for rare, Jarre also has released 14 synthesizer-driven albums, including “Aria,” “Genevieve,” and “Equinox,” which spread his fame in the late ‘70s to the U.S. Acerbic critics of PolyGram, his cumulative global sales since 1969 have surpassed 37 million.

Jarre plans to take his tour across Europe this summer, so that America and Asia. He plans to stage his first show in U.S., after he negotiated a deal for the American release of “Chronologie.” That album, like Jarre’s catalog, is available as an import in the states.

The towering Abbey of Mont St. Michel, rising like a medieval mirage off the coast of Normandy, creates an appropriate backdrop for Jarre’s show. According to legend, Michael the Archangel brought a vision of the Abbey of Mont St. Michel to a bishop back in the 8th century. On a summer night, Jarre brought another kind of vision to the historic site, a granite point linked by a narrow causeway to the mainland.

The synthesizers, sequencers, guitar and drums of his seven-member band resounded from the stage at the base of the abbey’s main choir, dressed in white and carrying flaming torches, surrounded the musicians. Synchronized laser images and projections of nature--massive flowers and fruit, humming gears and clocks--played across nine screens flanking the stage. Old stone walls rising behind it. Illuminated smoke billowed from the ramparts far overhead, and fireworks bloomed in the night sky.

At center stage, Jarre stood--feet spread, hands braced on his keyboard, turquoise cool flowing--like a mad genius at work.

LIKE A BIG CLUB

Comparisons can be made to the stadium spectacles of other artists, from Pink Floyd’s flying pigs to U2’s Zooopa tour. However, unlike most stadium shows, the audience of 30,000 paid scarce attention to the musicians on stage, or to their images on the two small video screens. Instead, they seemed immersed in the communal experience of music, lights, and historical fantasy which Jarre created to the show. As he triggered the dance beat of “Chronologie No. 4,” the event was, in fact, akin to one huge rave.

“You can feel the sense of conviviality,” says Jarre. “It’s like a big club. I was recently in a stadium to see a concert and you had video screens on the left and right. I looked at the audience and there were 40,000 people watching TV. Nobody was looking at the stage.”

Explaining his goal, Jarre says, “I truly believe that this kind of format, in which I’ve been experimenting with for these last 14 years, could be an alternative to the regular rock concert.”

Francis Dreyfus, who manages Jarre and owns Disques Dreyfus, says that when he met Jarre in 1972 he was looking for a performer “who was able to conceive that music would be only one element in a piece. With Jarre, Michael presents on stage is only one of the elements.”

The rave alternative

In the traditional rock concert format, a performer such as himself above the crowd, isolates himself in the spotlight, and dictates emotions through the lyrics of songs. A sense of equality and community between performer and audience is elusive at best. “It is exactly what I am trying to escape from,” says Jarre.

The rave scene offers an alternative setting in which fans share music in a more communal fashion, with far less focus on performers. And to his delight, Jarre, in his mid-40s, is acclaimed a father of rave, and has found a place as part of the dance culture thanks to the early, ambient synthesizer beats of “Oxygene,” “Equinox” and other works. He acknowledged the link by working on remixes of the track “Chronologie No. 4” conversion for Praha Kugar, Sunscreen, Back Girl Rock, and engineer Jamie Petri.

FANS GATHER FOR THE FIRST CONCERT OF JEAN MICHEL JARRE’S TOUR, HELD AT THE TOWERING ABBEY OF MONT ST. MICHEL, FRANCE. THE CONCERT FEATURED A SEVEN-MEMBER BAND, A 70-MEMBER CHOIR, SMOKE AND FIREWORKS, SYNCHRONIZED LASER IMAGES, AND PROJECTIONS ON NINE SCREENS FLANKING THE STAGE.

BY GEOFF MAYFIELD

BETWEEN THE BULLS

BY A NOSE: “Sleepless In Seattle” continues to grow, while Cypress Hill suffers the second-week decline that rap and hard-rock groups usually experience after making big debuts. But, in one of the closest battles on Billboard’s Rock album chart, The Billboard 200 began using SoundScan data, Cypress Hill holds on to the top slot, leading the “Sleepless” soundtrack by fewer than 1,000 units. Figure that “Sleepless” is practically a lock to move to the top spot next week.

THE U.K. INVASION: When Radioshead jumped to No. 32 on The Billboard 200 this week, it became the first No. 1 album of 1995, according to SoundScan data. The band’s album, “The Bends,” has sold 400,000 copies. Their next album, “OK Computer,” is due to The 2000 Billboard 200. The Proclaimers also made the top 40 last week, but since their “Sunshine On Leith” first hit the chart in 1989, there are some who would have trouble describing that Scottish act as “new.”

The recent entry by two U2 titles on The Top Pop Catalog Albums is a sign that rock is back. “Christmas" is the first time in 1998 that a new U.K. act reached the top 40 on The Billboard 200. The Proclaimers also made the top 40 last week, but since their “Sunshine On Leith” first hit the chart in 1989, there are some who would have trouble describing that Scottish act as “new.”

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THERE IT IS: In an effort to settle a score between two similar singles—Tom Tom Club’s “Genius of Love” (Billboard, March 20, and No. 1) and Automatic’s “The Greatest”—Arsenio Hall staged an old-fashioned battle of the bands on his July 26 show, with the two acts delivering their songs back to back. Viewers voted for their favorite via a $900 telephone number, with proceeds benefitting Red Cross flood-relief efforts in the Midwest. 39 South won by a hair, pulling 53% of the 15,378 calls. On The Billboard 200, Tag Team’s album—which wins the Pacesetter at No. 45—has reached a peak of 9. The group has a hit in 1995. The group’s hit in 1995. The group’s hit in 1995. The group’s hit in 1995. The group’s hit in 1995.

A JAZZ 31 story on Sub Pop Records should have indicated that Mammoth Records is exclusively distributed by Relativity Entertainment Distribution.

FOR THE RECORD

Rykodisc has acquired the rights to Elvis Costello’s Columbia Records/unknown Western Hemisphere (Billboard, Aug. 7).

The photo that accompanied the article on Shanachie’s Don Covay and Otis Blackwell tribute albums (Billboard, Aug. 7), was taken backstage at the Bottom Line during a Dan Penn concert about two years ago. Joe Perry produced Shanachie’s three “Soul Of R&B” packages.

A July 31 story on Sub Pop Records should have indicated that Mammoth Records is exclusively distributed by Relativity Entertainment Distribution.

DID YOU HEAR THIS...

“Two people who came to the show at the studio tonight were wearing a suit that had been made just for my wedding.”

THE BOTTOM LINE

Rykodisc is a division of Rykodisc Corp., a company that Rykodisc Corp. is a division of Rykodisc Corp.

53% of the 15,378 calls.

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Greg Stratton, New Orleans, LA "Your excellent service is much appreciated"

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BILBOARD AUGUST 14, 1993
to their market shares. If Paramount falls short, they’re shut out.

"Everybody rises and falls with Paramount’s success," says a wholesale executive. "It’s a visual barometer. It’s an early indicator for everyone else." Polygram Video is said to have applied a national goal to the final two weeks of the program: its first rental release, "Pose." Live Video, meanwhile, structured a rebate-sharing program, "Dobber-Dobber-Rental," which shipped the week of August 2. Taylor says the scheme was a key reason Ingram made its numbers, and a LIVE spokesperson claims "we’re pleased" with orders for 65,000 copies.

Boycott news for smaller wholesalers, who could be tied to the performance of Ingram, the country’s biggest wholesaler, according to one source cited at 30-50%.

"We will not make our goal if Ingram doesn’t make its goal," says Jim McDougal, head of St. Louis-based Sight & Sound distributors.

Another wholesaler comments, "We want to know what Ingram’s up to. We’re following it, but we aren’t going to get caught in the crossfire. Everything depends on it." When Ingram sneezes, the entire audiovisual community could catch cold—

"We’re going to go out and make the dealers realize that they’re taking for granted," warns a LIVE source.

"We’ll have two more weeks and a half to get all this caught up with a sign explaining why the price is so high." According to sources, LIVE’s $49.95 price on "Sweethart" is also weighing his options. "We were just going to boycott the thing, but when the anger dies down, we have to be in this market. We’re going to see where we want to go," he explains. "Throughout this whole thing, we have to remember that we’re leaving our noses to spit our faces out.”

According to sources, Whewherehouse, the two recent actions charges that the four distributors conspired with the FTC to misinform the court on what they said. The new two suits also change that the four distributors conspired with the FTC to misinform the court on what they said. The two new suits also change that the four distributors conspired with the FTC to misinform the court on what they said. The two new suits also change that the four distributors conspired with the FTC to misinform the court on what they said.

"We also charge that CEMA’s alleged violation of the Sherman Act, which forbids them of trade restraint, is deceptive conduct, by barring retailers from ordering Brooks” "In Pieces" CD. The claim was not made in the Wherehouse controversy. Elliot Diner, a Los Angeles-based attorney who specializes in antitrust law, comments that the four distributors may have knowingly broken the antitrust laws “as a calculated risk,” fearing that the potential losses from used-CD sales are far greater than the money they may lose in legal costs.

He adds that CEMA’s alleged violation of the Sherman Act by refusing to sell the Brooks CD will be “much harder to prove” than the citing of the Robinson-Patman Act.

May Turn to One-Stops

Representatives from those chains say they may have to turn to one-stops, better Breck’s and "31). The Beat and Record & Tape Traders say that their attempts last week to order the new Brooks CD were unsuccessful.

CEMA sales representatives did take the chains’ orders for cassettes, which is somewhat ironic, since Repeat. The Beat and Record & Tape Traders also deal in used cassettes.

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U.S. Lawyers Rip Germany on Corea Ban

(Continued from page 16)

German president Richard von Weizsaecker, Chancellor Helmut Kohl, Baden-Wuerttemberg’s cultur- minister Marianne Schultze-Neles and President of the Federal Council of German Jews. In his letter he referred to the policy as "artistic cleansing," and asked, "Will it be, in the long run, a win for Beat?"

However, the state government has rejected as “false and malicious” the accusation made by the corea ban in a guise of prejudice by its actions.

In an official statement July 16, Baden-Wuerttemberg spokesman Manfred Deichichter said that negotiations with Corea was ever signed, and that "negotiations were commenced but were discontinued when it was learned that Mr. Corea is a practicing Scientist and makes public appearances to promote the sect.”

The statement continues: “We are extremely critical of the practices of Scientology, whose activities we investigated very thoroughly, and we are urging the government to continue investigating reports from former members of the organization, and have witnessed the financial ruin of people who have continued to believe in our policy not to use public money to engage people who are members of the organization.

The state, like others in Germany, does not recognize Scientology as a religious movement. Baden-Wuerttemberg law 669/87-88, which was in the media comment that Corea was never barred from playing in the Klaver Sommer festival in Munich, and that it was a private, rather than a state-funded, event.

H'WOOD RENTAL QUOTES COULD MEAN SINK OR SWIM

(Continued from page 6)

The result is last. The reach is vast. And the call is hot. To BOXOFFICE, Classified ad, call Jeff Sarrette at (800) 232-7524

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BILBOARD AUGUST 14, 1993
**Upcoming In Billboard**

A glance ahead at Billboard Specials

**Holiday Product Showcase/Children's Entertainment**

**Issue Date:** August 28  
**Closed**

**Ireland**

**Issue Date:** August 28  
**Closed**

**CD Replication**

**Issue Date:** September 4  
**AD Close:** August 10

**Mercury Awards**

**Issue Date:** September 4  
**AD Close:** August 10

**Benelux**

**Issue Date:** September 4  
**AD Close:** August 10

**Rick Dees 10th Anniversary**

**Issue Date:** September 11  
**AD Close:** August 17

**Classical Music**

**Issue Date:** September 18  
**AD Close:** August 24

**Viva Mexico**

**Issue Date:** September 18  
**AD Close:** August 24

**Worldwide Dance**

**Issue Date:** September 25  
**AD Close:** August 31

**Diana Ross 30th Anniversary**

**Issue Date:** September 25  
**AD Close:** August 31

**Country Music**

**Issue Date:** October 2  
**AD Close:** September 7

**Sales Offices**

NY: 212-536-5004  LA: 213-525-2300  
NASHVILLE: 615-321-4294  MIAMI: 305-441-7976  
LONDON/EUROPE 71-323-6686

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**The Billboard Bulletin...**

**Edited by IrV Lichtman**

**Snow Denied U.S. Entry**

Set to begin a nationwide tour, EastWest Records star Snow has been denied entry into the U.S. by the Immigration and Naturalization Service. According to EastWest, the dancehall artist, who is currently on probation for a year in a Toronto jail on an assault conviction, was denied a temporary non-resident work visa because "an insufficient amount of time has passed since his release from prison to show that [Snow] has been rehabilitated." Snow is appealing.

**EXEC SHUFFLE AT VIRGIN**

Several sources indicate that a power struggle is at hand within EMI-owned Virgin Records, with speculation that either co-chairmen Jeff Ayeroff and Jordan Harris or president Phil Quartararo are headed out of the company. While most believe a change at the top is imminent, one well-placed source says no move will be made until the trial concludes in singer Yvette Marine's suit against the label. Harris already has testified in the case (see story, page 8), while Ayeroff may be called as a witness. Some speculation says that Quartararo could wind up at one of the WEA labels; he is known and respected there because Virgin formerly was tied with Atlantic.

**Merchant Quits Maniacs**

Natalie Merchant, lead singer of 10,000 Maniacs, is leaving the Elektra Entertainment group after a dozen years. Merchant says the split is amicable: "There is no ill will between the members of the group." "This is a natural passing for which I've prepared." She adds that she has contemplated the move for two years, but postponed the announcement until now because she wanted to avoid the hype of a "farewell tour."

**MTV Europe Files U.K. Chares**

MTV Europe has filed a U.K. High Court writ against global trade group IFPI, the five major record companies, and video performance rights body VPL, alleging abuse of monopoly. The complaint is similar to another lodged by MTV Europe with the European Community (Billboard, July 31). Meanwhile, Sony Music, Time Warner, Thorn-EMI, and PolyGram are out in the open as investors in Germany's cable rival to MTV, Viva. The consortium has a 24.76% stake in the channel, due to start transmitting Nov. 1.

**FARRELL SETS LABEL/PUB BUY**

Veteran writer/producer Wes Farrell is set to make his first big move as the guiding light behind the recently established Music Entertainment Group in New York. Nearing official word, Bulletin hears, is the purchase of a strong label and its publishing affiliate.

**Lamb to Per se Music Nashville**

Kevin Lamb is switching his publishing affiliation in Nashville from Maypop, the Alabama catalog, to peermusic. The move means Lamb likely will surrender his seat on the board of the National Music Publishers' Association, of which Lamb's boss Ralph Peer II is also a member.

**Grateful Dead Sues Warners**

The Grateful Dead has sued its former label, Warner Bros. Records, alleging that the company failed to pay full album royalties. The suit, filed Aug. 3 in Superior Court in Los Angeles, claims that Warner Bros. erroneously listed albums sold as promotional copies. The action seeks payment of royalties plus interest, and unspecified punitive damages.

**Showtime's Invincible Label?**

Showtime, one of the premier pay-TV channels, reportedly will create a home video label as an outlet for its made-for-cable programming. If it happens, look for Showtime to distribute through a supplier more focused on the cassette market. Nick Ectoine, like Showtime a Viacom subsidiary, recently agreed to reach retailers via Sony Wonder.

**Norm Offers 1.7 Mil Shares**

National Record Mart has completed an offering of 1.7 million shares priced at $7.50. The offering raised about $10 million for the company and about $1.5 million for current shareholders, with the remainder going to the underwriters. Ladenburg, Thalmann & Co. and Advest Institutional co-managers of the deal also sold a 255,000 share over-allotment.

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**While Jodeci Holds On to the No. 6 Position with Its "Unplugged" Version of Stevie Wonder's "Lately," Rod Stewart Debuts at No. 93 with His Second Consecutive "Unplugged" Single. "Reason To Believe" was also his very first Hot 100 single when it debuted at No. 98 on July 17, 1971. Stewart's cover of the Tim Hardin song moved up the chart by its lonesome until its fifth week, when it peaked at the B side, "If It's Alright," was also listed. In its sixth chart week, "Maggie May" became the A side, and six weeks later the two-sided hit was No. 3.**

That makes "Reason To Believe" one of the very few No. 1 hits to make the chart in a re-recorded version by the same artist who took the song to the top. Neil Sedaka has had the biggest success in re-recording a No. 1 hit. He took "Breaking Up Is Hard To Do" to No. 1 in August 1962. He slowed it down for a ballad version that peaked at No. 5 in February 1976. Chubby Checker enjoyed a new round of popularity on his 1960 No. 1 hit "The Twist" when he joined the Fat Boys for "The Twist (Yo, Twist!)," which peaked at No. 16 in June 1988. And Frankie Avalon tried a disco updating of his 1959 chart-topper, "Ve- nus." The dance version went to No. 46 in March 1976. Not every re-recording of a No. 1 hit has made the chart. Petula Clark enjoyed a U.K. run with "Downtown 88," but it never surfaced in the U.S. Roy Orbison won a posthumous Grammy for the live version of "Pretty Woman," but the single did not chart. And Tears For Fears remake "Everybody Wants To Rule The World" as "Everybody Wants To Run The World" for SportAid, but that new version did not reach the Hot 100.

If Rod can take "Reason To Believe" to No. 7 or higher, he'll have the most successful re-recording of a No. 1 hit in the rock era. It's not unlikely, as he's coming off a top five hit with his first "Unplugged" single, "Have I Told You Lately?"

**I Want A New Hit!**

If history repeats, then Huey Lewis & the News' "It's Alright" won't peak on the Hot 100 this week. Lewis, who co-wrote the hit, which currently covers the Curtis Mayfield song is up to No. 7 this week. It's Huey's first top 10 AC hit since "It Hit Me Like A Hammer" in September 1991. The biggest new hit on the AC chart was "Stuck With You," No. 1 in September 1986. And in case you haven't detected a pattern yet, "Perfect World" peaked at No. 2 AC in September 1988; "Lips Is All My Baby" reached No. 2 in September 1987 and "If This Is It" went to No. 5 in September 1984.

**Ten Years After: Darrell Roberts of Raleigh, N.C., notes that exactly 10 years ago this week, Michael Jackson's "Human Nature" was in its fourth week at the top 40, at No. 28. And this week, SWV's "Right Here (Human Nature)," which incorporates elements of the original hit, is in its fourth week in the top 40, moving up to No. 19. Roberts also points out that Jackson's chart week in the top 40 with "Will You Be There," up three places to No. 24. We can't top that, Darrell, but we can add to it: This week's No. 1 is K.C. & Bitty McLean jumps from No. 31 to No. 19 with "If The Rain Rains (Tears In My Eyes)." The original version, by Fats Domino, peaked at No. 49 in the U.K. So even if Bitty moves up a little bitty next week, he already has the biggest U.K. version of the song.**

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**Chart Beat**

by Fred Bronson
WHITNEY IS TAKING THE
"She sang and performed her heart out. Her voice is one of pop's great instruments, and there are few singers who can even come close to the kind of high drama and vocal acrobatics she brings to the concert stage. She toyed with timing, tempo and phrasing, rearranging seemingly at will. There's something exhilarating about watching a performer of her caliber, knowing she is calculating rhythm and meter, deciding on the fly which way to go with the lyric — confident she has the vocal equipment to pull off anything she can conceive.

Tuesday night, Houston was a triumph."

- MIAMI HERALD
  July 7, 1983

"WHITNEY HOUSTON'S GOT IT ALL AND IT SHOWS.
In less than 10 years, she's matured from a shy, 19 year-old newcomer with a dazzling voice to a commanding presence with a knockout selection of hits."

- BOSTON HERALD
  July 18, 1983

“A voice made of steel and smoke that can send chills through an audience. And on Tuesday's opening night performance, that voice rang magnificently through the auditorium.”

- NEW YORK TIMES
  July 22, 1983

“An electrifying opening-night performance at Radio City. Her voice is staggering, her manner relaxed and real. She is a thrilling talent, and she knows how to handle a boisterously affectionate, emotional crowd. Brava, diva!”

- NEW YORK NEWSDAY
  July 22, 1983

“Whitney Houston soared in a spectacular performance, at her Radio City Music Hall opener Tuesday.”

- USA TODAY
  July 22, 1983

“WHITNEY SPINS SOULFUL MAGIC.
At her sold-out opening night Radio City Music Hall debut, Houston sang beautifully and projected passionately.”

- NEW YORK POST
  July 21, 1983
“the fourplay seemed to go on and on without any sign of letting up. Finally, breathlessly, they got between the sheets.”