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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

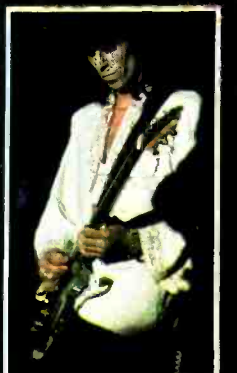
AUGUST 1, 1992



VSDA
11TH ANNUAL CONVENTION
A SALUTE!
"FAST FORWARD TO THE FUTURE"



PLAYBOY
HOME VIDEO
10TH ANNIVERSARY
A CELEBRATION!



THE HOTTEST TALENT IN ANY FORMAT

BILLY RAY CYRUS

IS ABOUT TO EXPLODE ONTO THE MUSIC VIDEO CHARTS WITH "Billy Ray Cyrus"

With the success of his debut single "Achy Breaky Heart", the first Platinum Country Single in nearly a decade and a Triple Platinum plus debut album, **Billy Ray**'s career has taken off like a rocket! Playing to sold-out crowds across the country and consistently staying at the top of the charts, **Billy Ray** is a true phenomenon.

"**Billy Ray Cyrus**" features a mix of exclusive behind-the-scenes profile footage and video clips that showcase the many sides of **Billy Ray** and his music.

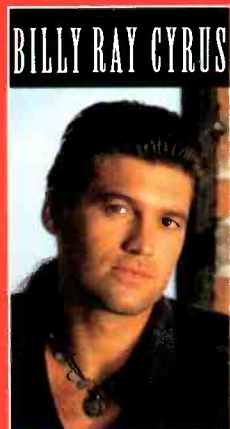
Video Tracks include:

**ACHY BREAKY HEART
COULD'VE BEEN ME**

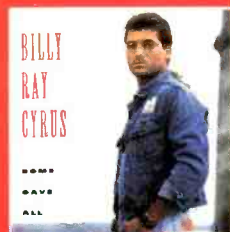
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NOW WATCH HIM BURN UP
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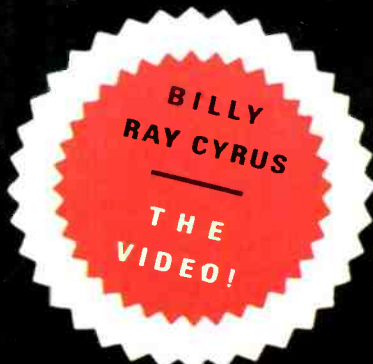
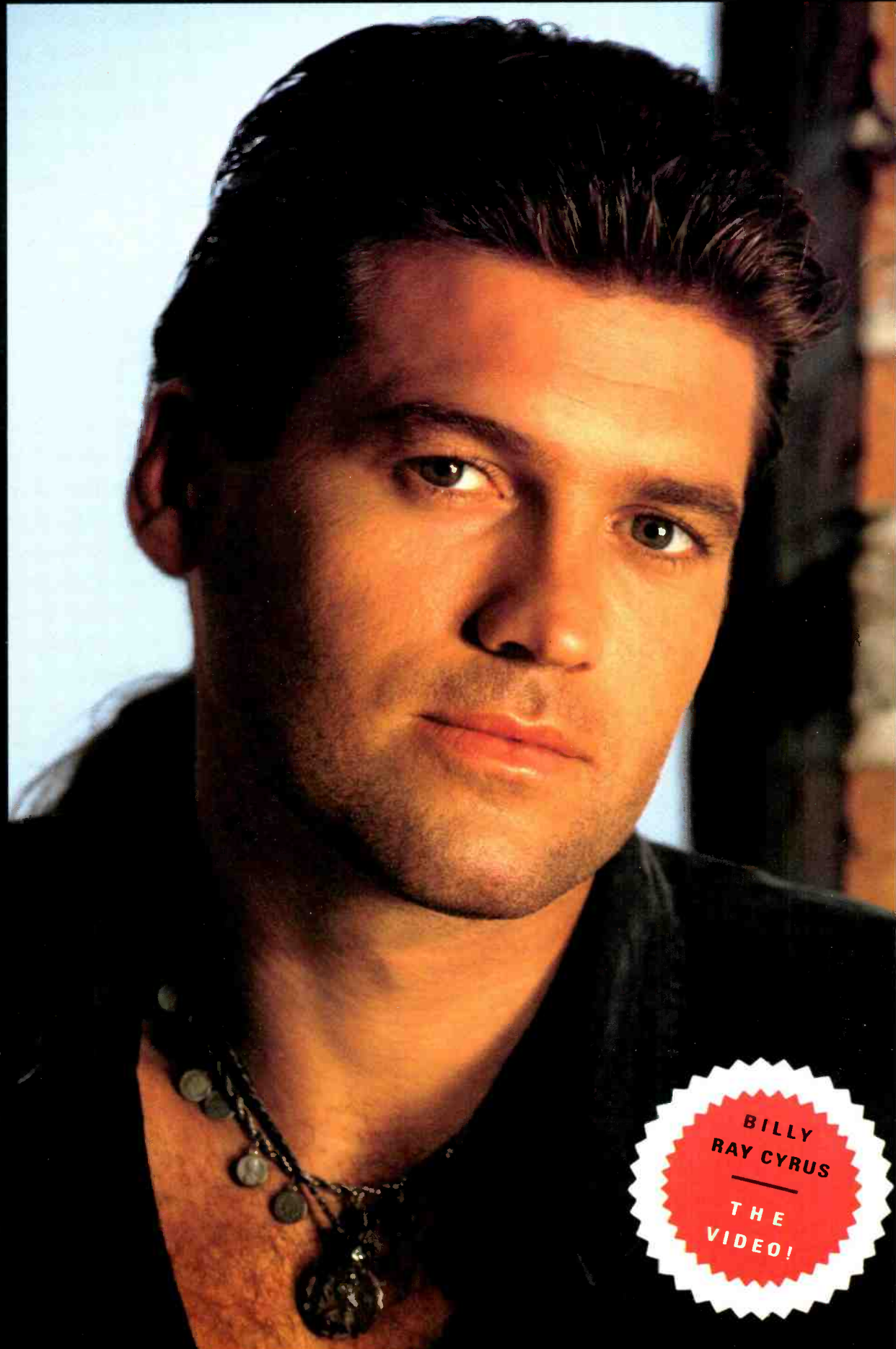
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Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 1, 1992

ADVERTISEMENTS

Tom Cochrane

The Gold Album
Mad Mad World
C2, C4 / 97723

Featuring
"Life Is A Highway"

- Top 10 Billboard Pop Single
- Top 5 CHR Single
- Top 5 AOR Single

Capitol. We're Driving This One Home.

Vid Stores Find Ways To Sell Thru Learn How To Compete With Discounters

BY SETH GOLDSTEIN
and KEN TERRY

NEW YORK—Video stores, as always scratching for their share of sell-through revenues, are finding new ways to counteract the price advantages of the mass merchants as they stand on the brink of the largest haul of direct-to-sell-through releases in the young industry's history.

The positives—and the negatives—are expected to be the focus of discussions at the Video Software Dealers Assn. convention in Las Vegas this week (26-29). Specialty retail outlets, notes Tom Adams, home video analyst for Paul Kagan & Associates, are the last sell-through frontier. Every other class of business has been fully opened—a source of frustration to veteran retailers who have been on the sidelines as sell-through exploded.

This year's crop of third- and fourth-quarter titles priced under

\$25 is the biggest ever, at an estimated 50 million-60 million cassettes (Billboard, July 11). Lured by the potential of this bumper crop, some of the more aggressive independent retailers are doing their best to compete with the mass merchants. For example, the San Francisco-area Video Station has priced Columbia TriStar Home Video's "Hook" at \$15.99, "lower than

Wherehouse and lower than anyone around us except the price clubs," says owner Ken Dorrance, newly elected to the VSDA board. "We want [customers] to associate us as a low-price leader."

Vern Fross, senior VP of sales and marketing for Nashville-based Ingram/Commtron, cites another retailer that is selling his customers (Continued on page 105)

Late-Night Talk Show Gigs Spurring Sales Of Albums

BY CRAIG ROSEN

LOS ANGELES—With Jay in and Johnny out, the late-night talk show circuit is providing more valuable exposure to new and established acts, with chart surges often following televised performances.

In recent months, Simply Red, Shanice, Curtis Stigers, Jon Secada, and Mr. Big have experienced jumps on The Billboard 200 in the wake of appearances on "The Tonight Show



Jon Secada is among those benefiting from a change in music style by Johnny Carson replacement Jay Leno, while Sass Jordan got a lift from the canceled "Dennis Miller Show."

With Jay Leno," while the Spin Doctors and Arc Angels have shown sales increases following shots on "Late Night With David Letterman."

In some cases, albums by the artists were dropping or had stalled prior to the appearances.

With Leno at the helm, "The Tonight Show" has taken on a more adventurous booking policy in the hopes of attracting younger viewers, various label executives say.

(Continued on page 113)

Wealth Of Jazz In Europe Reaps Marginal Rewards

BY MIKE HENNESSEY

HAMBURG—The eternal paradox of jazz in Europe is that its profile is much higher than its profitability.

European tours by major American artists are a year-round activity—indeed, without them, U.S. jazzmen's incomes would be more than 50% lower in many cases. Almost all major cities—and some very minor towns—have annual

jazz festivals, and that's not all: Specialist jazz labels are also proliferating; Europe has a score of monthly jazz magazines; and there is an active jazz club scene here.

It all seems decidedly healthy—until you take a close look at the economics.

One of Europe's most prestigious annual jazz events—voted the best jazz festival outside the U.S. in the (Continued on page 22)



UPCOMING
IN
BILLBOARD

"ON THE TIP"
WORLDWIDE
DANCE

ISSUE DATE:
SEPTEMBER 26
AD CLOSE:
SEPTEMBER 11

POPULAR • UPRISINGS

Toad Makes Move As 'Fear' Bubbles Under

PAGE 114

GLOBAL MUSIC PULSE

A'Jyota Releases Sets In Japanese, English

PAGE 37

When the heroes are forgotten. When the stakes are life and death. There's one stand you've got to take. There's one rule you've got to break...

ARTICLE 99

COMING SOON!

RAY LIOTTA • KIEFER SUTHERLAND



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Life Music is a movement...
it passes the boundaries of just me in its message.
It gives all people with stressful problems and confusion
a way out. It lets you know that you are not alone
in your grief and you must get to a higher level of
existence. That is the best definition of the
Life Music Movement - Taking people to a higher level.
- Speech

ARRESTED DEVELOPMENT Taking people to a higher level.

Gold Album: "3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF..." Gold Single: "TENNESSEE"

- #1 Rap Single
- #1 Dance Single
- #1 R&B Single
- #1 MTV Top 20 Countdown
- #1 MTV's Fade to Black



- #1 BET's Rap City and Video Soul
- Nominated for two MTV video awards
- Best New Artist and Best Rap Video

the new single and video is
"PEOPLE EVERYDAY"



VIDEO RETAILERS SHOULD LOOK AT NEW PRODUCTS

BY BETSY WOOD KNAPP

As the home video industry accelerates in its second decade, it's time to take a close look at what the future holds for video stores. What steps can be taken to safeguard its place in the evolution of consumer needs and technology?

"Fast Forward To The Future," the theme of this year's Video Software Dealers Assn. conference, was undoubtedly chosen to stress the urgency of the challenges facing the video industry today. The VSDA as an association, along with all of us who supply this industry with its product, have gathered in Las Vegas this week to bring programs, innovations, and ideas to the retail community in an effort to ensure the industry's continuing prosperity.

The video store provides its customers with the ability to "self-program" their entertainment and information needs; in other words, customers have access to a vast selection of entertainment and information programming when and where they want to use it.

Today, video retailers are the dominant source of this self-programming experience. Despite all the jokes about VCRs that perpetually blink "12 o'clock" and the public anxiety about using this rel-

atively new and unfamiliar technology, VCRs are in almost 80% of U.S. households, and home video has been overwhelmingly accepted by the public.

But, despite the advantage of video as a self-programmed experience, along with the convenience and service that the consumer has learned to expect from video retailers, "more of the same" is not the key to future growth in our business. Technology is relentlessly molding and defining what the consumer wants today and tomorrow. Already, there is significant demand for various programs on laserdisc and CD-ROM, as well as spoken-word programming on audiocassettes.

I believe that audio programming represents one of the most promising business opportunities for the video store today. Audio covers a vast array of genres, including books on tape (based on movies and other popular fiction), self-help, motivational, and children's programming—all of which are compatible with the current video-store product lineup. The spoken-word audio business alone is estimated to be generating \$1 billion in sales now, with an annual growth rate of 25%-30%. Many video retailers have already established audio rental and sales de-

partments, and some of the major distributors have set up audio departments for video stores.

Video retailers *must* take action now to embrace the new technologies or risk losing their position as the dominant source of self-programmed media. History tells us that the risks of inaction are great.

Think back to the introduction of videocassettes in the early '80s. The well-established consumer-



'More of the same is not the key to future growth in the video business'

Betsy Wood Knapp is president/CEO of Los Angeles-based Wood Knapp Video.

electronics merchants who sold video players were in a prime position to seize control of the rental and sale of video software. But those electronics retailers allowed a cadre of highly motivated and ambitious specialty dealers who "saw the future" to capture the market.

Video stores can and should be a one-stop shop for consumers as they seek and select their entertainment. We will see a myriad of

new kinds of exhibitors on this year's convention floor, including audio book publishers, video game software and hardware companies, interactive programmers, and food and snack marketers. These exhibitors are all offering video retailers the opportunity to boost revenues by providing the consumer with more options.

As competing technologies—such as satellite-to-home-delivery and "video on demand"—continue to emerge and develop, video retailers need to think beyond the breadth and depth of rental titles on their shelves. We've recently seen rental product and activity decrease, giving way to an increase in sell-through. Retailers who haven't already gotten involved in sell-through should adapt to this trend. In addition to stocking the newest rental theatrical hits, they should attract their customers' attention to other video choices.

To do so, they can develop and nurture specific sections devoted solely to kid vid, fitness/health, self-help, and classic films. These sections should be merchandised

with updated point-of-purchase materials, "suggested buys," and special sales.

How can the video retailer "seize the future" today? I offer these suggestions:

- Use the opportunities presented at this VSDA convention to talk to studios and distributors to learn about these emerging markets.

- Find out what kind of merchandising support you can expect to launch new product lines.

- Seek information about the emerging media from trade journals and other industry observers.

- Examine your customers and what you know about their needs in order to make prudent investment decisions on new product lines.

Above all, the video retailer must not lose touch with the changes in consumer needs. And remember that the consumer will discover new ways to satisfy that longing for self-programmed entertainment and information.

The video retailer with an established base of customers now has new products to enhance store traffic and customer loyalty. It's a golden opportunity that must be captured before other retailers recognize the same opportunity. It's time to gather up all we know from the past to create the future of our business.

LETTERS

DON'T STOP THE SONG

Songs are society's mirror. Throughout our history, songs have reflected the tones, the attitudes, and the events of every decade. They have prepared us for war and marched us through it; saluted our heroes and ridiculed our fools and villains; marked every kind of national and personal disaster; noted every trend and passing fad; and expressed the feelings of rage and resentment that we, as a worried world, repress.

Songwriters don't make history; they sing it. And if the song isn't pretty—if it's too loud, its message is mixed, its tempo is feverish, and its tone is threatening and ominous—look at the life around you. History is singing. Don't try to stop the song. Right or wrong, the song is inevitable. It's a photograph. And all of us are posing for it.

Arthur Hamilton
President
National Academy of Songwriters
Hollywood, Calif.

IGNORANCE OF TRADITION

Michelle Shocked's and Bart Bull's Commentary on gangster rappers (Billboard, June 20) compares them to 19th century minstrels who adopted various "coon" personae to entertain white audiences. Not only do Shocked and Bull display their ignorance of the minstrel tradition, but they also misplace the cultural origins of gangster rap.

Shocked and Bull assert that

gangster rappers confirm the racial stereotype personified by "Zip Coon," the minstrel character whom they suggest was a "chicken-thieving, razor-toting" figure. In fact, Zip Coon was a black dandy with elaborate coiffure, ornamental jewelry, and a blue swallow-tailed jacket. This 19th-century comic figure has nothing to do with today's gangster rappers.

To be sure, the minstrel tradition codified other racial stereotypes, including the "chicken-thieving, razor-toting" figure. But these stereotypes are not the source of the gangster rap persona. The true cultural antecedents of that persona are found in the late 19th century African-American ballads about black bandits or "bad niggers," such as John Hardy, Railroad Bill, and Stackolee.

Some of these songs were based on real African Americans who had run afoul of white law enforcement. Railroad Bill, for example, was actually Morris Slater, a black turpentine worker in Alabama who killed a policeman in 1893 and spent the next three years robbing freight trains until his death in March 1896.

Unlike minstrel "coon" songs, the ballads about black bandits were primarily performed for African-American audiences in distinctively African-American styles by singers who wandered from plantation to plantation.

Similarly, the core audience for today's gangster rappers is primari-

ly African American. To be sure, several have gained crossover success, but not because they pandered to racial stereotypes. Simply put, gangster rap is more interesting, musically and lyrically, than much of mainstream pop music.

Robert T. Perry
Brooklyn, N.Y.

IRONIC TALE OF A LAB RAT

For experimental purposes, I recently purchased a recording of Bob Marley's song "I Shot The Sheriff." When I played the song to my lab rat, he became extremely violent and agitated. I am concerned that America's youth, upon hearing this song, may be led to shoot one of our fine "officers in blue," or worse, a sheriff.

I am condemning the song and asking all retailers to pull any and all copies of "I Shot The Sheriff" from their shelves. (The fact that Bob Marley is black has nothing to do with my condemnation of this song.) I also plan a boycott of Marley's record label, Island Records.

Clayton Scales
Charleston, S.C.

DEEE-LIGHTED

I just picked up the new Deee-Lite release in an Eco-Pak, put it on the CD player, and found myself looking at the cover as I grooved along.

All of a sudden, I remembered what it's like to own an album and actually look at the package while I listen to the music. And, you know

what? It feels good.

So here's to the Eco-Pak: If alternative music is so hip, maybe alternative packaging should be, too.

Andrew Friedenber
La Jolla, Calif.

MAJORS NOT PLAYING FAIR

Retailers are not getting a fair shake from the industry in the transition away from the CD longbox. I write this as one who has long fought the longbox (I believe I was the first to editorialize against this environmentally wasteful and costly package back in 1988) and as a member of the Ban The Box coalition. I am glad that the longbox will be done away with, but it was never my idea to see this done in such a way as to harm retailers.

We read in Billboard that a request by the National Assn. of Recording Merchandisers to delay implementation of the phaseout from April until August 1993 was rejected. Why?

If the major labels thought that retailers could parlay that one delay into endless delays, that would be one thing. I was not part of any of these meetings, so I do not know what was discussed. But if, as indicated in the article, the reason for requesting a four-month deferral was to give a chance to introduce universal source tagging on a national standard, that seems like a constructive and beneficial request.

The announced plans of at least two majors to grant relatively small

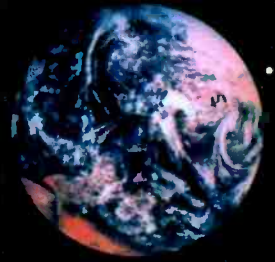
discounts to retailers for a very short period of time (Billboard, July 4) are also disappointing. I think that a suggestion made by Rob Simmonds of Rykodisc a couple of years ago was much more constructive: that all labels pass on their full savings to retailers in the form of a lower wholesale price for a minimum period of six months. That discount would help retailers refixturing and maybe implement universal source tagging as well.

We're all in this together. I get the distinct impression that a little more cooperation between retailers and manufacturers would be useful—and not just on this issue. True, retailers tried to stonewall on this issue and to block environmentally sound change. But the decision has been made to go ahead, and—given the near-universal popular support for elimination of the longbox—I don't think there is any danger that this decision would be reversed.

If we can assume that the ultimate result has been determined, let's not, as manufacturers, try to force this down the retailers' throats. Instead, let's work with them by giving them the time to create a universal source-tag system and by offering them a lower price to help with refixturing. We will all benefit from a system that works well for all concerned.

Bill Nowlin
Rounder Records
Cambridge, Mass.

BILLY RAY CYRUS



MAKING HISTORY WITH



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ACHY BREAKY HEART • Platinum
BILLY RAY CYRUS, THE VIDEOS
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Sight & Sound Tests Mail-Order Waters

■ BY EARL PAIGE

LOS ANGELES—In a move to enlarge its marketing support services, St. Louis-based home video wholesaler Sight & Sound Distributors is about to test a mail-order promotion to consumers through its retail accounts.

With a monthly merchandising

kit, publications, and regular promotions up-and-running for more than a year, Sight & Sound's Marquee Video Network will be augmented by the catalog approach, says senior VP Larry DeVuono.

"Marquee Mall," the working name for the mail-order promotion, is designed to generate retail traffic for accounts by inviting consumers

ordering product to pick it up in the stores.

Consumers can also choose next-day mail-order delivery through an 800-number system that automatically credits their local video store for the purchase.

A key to the promotion is Sight & Sound's four-color, 2-year-old monthly magazine, the Video Report, which has a circulation of more than 600,000. The magazine, which averages 32-36 pages per issue, is available only via Sight & Sound accounts as a free counter giveaway.

Each month, stores receive their own individual shipment of the magazine, which they stamp so the order form inside will identify the store for credit if a customer chooses mail delivery of his or her purchases.

"Through research, we have found consumers spend a lot of time with the magazine," says Lynn Peterson, Sight & Sound's director of public relations and marketing. "This is why we think a catalog and mail-order concept within the magazine will work."

The plan calls for offering a full

assortment of sell-through product from \$24.99 down, plus special sets, such as PBS' "Civil War" collection, "Gone With The Wind," and other boxed items "that might not normally be carried in our customers' stores," says Peterson. "We offer thousands of titles in our warehouse, far more of an assortment than any of our store customers could ever hope to assemble."

As an incentive, merchandise such as T-shirts, satin jackets, and coffee mugs will be offered as gifts with purchases, says Peterson.

TIMELY DELIVERY

One reason for the mail-order feature is that fulfillment can be guaranteed the next day, Peterson says. If a customer orders through a store, it might take several days for the product to come in if the store is on a weekly delivery schedule, she adds.

Sight & Sound has mushroomed in recent months to nine branches, adding facilities in Cleveland, Dallas, and as far east as Cherry Hill, N.J., plus forming a partnership with Hollywood America, a compa-

(Continued on page 105)

Registrants Down 12% As VSDA Meet Nears

■ BY PAUL VERNA

NEW YORK—While registration for the upcoming Video Software Dealers Assn. convention is down by 12%, the number of exhibit booths is up 10% over last year, according to VSDA executive VP Don Rosenberg.

One possible explanation for this apparent paradox is that more companies are attending the show but each is sending fewer representatives. Rosenberg says, "Some companies are telling me, 'Last year we sent six people and this year we're sending five.' Everyone's watching their costs." (For an in-depth interview with Rosenberg on convention issues, see *Billboards VSDA* super-section, page 47.)

That guarded approach on the part of VSDA registrants reflects a flatness in rental revenues that has nettled the industry since the recession kicked in some 18 months ago. In an attempt to bolster business, the VSDA will launch its long-awaited consumer-awareness campaign during the convention.

"We'll unveil the results of the survey [undertaken to assess the viability of the campaign] and our list of recommendations of what we think should be done to help alleviate the problem," says Rosenberg.

He adds the campaign has evolved considerably from the "one-pronged attempt" proposed more than a year ago to an "extremely multifaceted" plan now. He declines to provide specifics pending the formal announce-

ment on the final day of the Sunday-Wednesday (26-29) event.

However, one source notes the budget for the project has been slashed from an original \$20 million to a comparatively paltry \$1 million.

While attendees await word on the awareness campaign, they will have a chance to air their views on industry issues during a series of supplier-dealer round-table discussions that will be beefed up this year.

(Continued on page 103)

Blockbuster Net Profit Up 40% In 2nd Qtr. Earnings Increase To \$29.9 Mil Despite Economy

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp. reports that second-quarter net profit rose 40% from the same period last year, despite weaker video product, a sluggish economy, and a faster depreciation rate on hit tapes.

For the three months that ended

June 30, the country's biggest home video retailer says net income rose to \$29.9 million from \$21.4 million last year on a 25.9% increase in company revenues to \$264.6 million from \$210.1 million. Operating profit (earnings before interest and tax payments) jumped 34.9% to \$48.6 million from \$36 million.

The gains came despite a slowdown in sales growth in the quarter. Same-store revenues (for company-owned outlets operating at least one year) were up 3.5% over last year. In the first quarter, though, they increased about 8%.

"The product available was weaker in the second quarter than it was a year ago," says Gregory K. Fairbanks, the company's new chief financial officer. "But we're pleased with the overall comps of 3.5%, coming off a price decrease from the previous year."

Net income grew 40% because of higher sales and better cost controls, says Fairbanks. He notes that compensation costs and selling, general and administrative expenses (SG&A) were lower as a percentage of revenues than last year. He also points out that net in-

(Continued on page 105)

Suit Against Blockbuster Over Erol's Sale Dropped

■ BY BILL HOLLAND

WASHINGTON, D.C.—A Texas state court has dismissed a \$140 million lawsuit filed last March by Dallas-based Capitol Entertainment Management Co. against Blockbuster Entertainment Corp., the Fort Lauderdale, Fla.-based video chain, following a settlement reached by the parties July 19. The agreement concerns the selling price of franchised stores in the Washington, D.C., suburbs.

At issue was Capitol's claim that Blockbuster had agreed to sell it 69 of the 200-plus former Erol's Inc. stores for \$200,000 apiece. Capitol alleged in its court papers that Blockbuster had decided to hike the asking price of each store to \$550,000. In its reply to the suit, Blockbuster denied that charge, as well as allegations of unfair competition.

Under the terms of the settlement, Capitol has agreed to buy 43 former Erol's stores from Blockbuster, bringing its number of D.C.-area Blockbuster franchises to 64. Since the spring, Capitol has resold seven of Blockbuster's former Erol's stores located in Montgomery County, Md., back to the video retailing giant. Blockbuster now

has a total of 133 units in the Washington metro region.

Neither Capitol nor Blockbuster officials would disclose the amount of the settlement or comment on

(Continued on page 105)



Thats What Friends Are For. ASCAP president Morton Gould presents the ASCAP Friend of Music Award to Sen. Dennis DeConcini (D-Ariz.), chairman of the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks, and Rep. William Hughes (D-N.J.), chairman of the House Judiciary Subcommittee on Intellectual Property and Judicial Administration. DeConcini and Hughes were honored for their support of American music and commitment to advancing the rights of creators. Shown at the honorary luncheon at ASCAP's New York office, from left, are Rep. Jack Brooks (D-Texas), chairman of the House Judiciary Committee; DeConcini; Gould; Hughes; and former Congressman Robert Kastenmeier, currently chairman of the National Commission on Judicial Discipline and Removal.

Labels Neglect Video Concerns On C'right Bill

■ BY JEFF CLARK-MEADS

LONDON—Concerns from the international video rental industry about projected European copyright legislation (*Billboard*, July 25) are receiving sympathy from the music business. However, the record companies say they cannot support changes in a document that, in its present form, matches their desires almost perfectly.

The differences between the two industries center on the envisaged rental right contained in a draft directive produced by the European Commission. The document, currently before the European Parliament, would create a new compensatory revenue stream that would flow to creators, including writers, performers, and directors. For record companies, this would produce a welcome control on CD rental across the European Community, the world's biggest music market.

However, because the directive gives a right to performers, in the video sector this would empower actors to veto cassette rentals of new and old releases.

The record companies, as represented by the IFPI—which has coordinated and spearheaded the lobbying for the rental right—appreciate the potential difficulties the video industry faces. "We understand their position," says IFPI spokesman Mark Kingston. "We are talking with them on how to get a more satisfactory directive for both parties."

That talking will, though, stop short of the IFPI's advocating a reduction in proposed rights for the record industry. "It may have to come down to two separate pieces of legislation," Kingston says. "These are two separate businesses dealing with different sets of circumstances."

STILL IN FLUX

The draft directive is still in a state where it could accommodate changes to respect the wishes of the video companies. The European Parliament—a body made up of elected representatives from the 12 European Community nations—will consider the document and all proposed amendments during a debating process that, according to the IFPI, may last for the rest of the year.

When the parliament has agreed on a final form, the document will be presented to the community's Council of Ministers, which will, after consideration and possible amendment, formally adopt it. It will then be the obligation of each EC state to pass the directive into national legislation. A deadline for compliance will be fixed once the council has given its approval.

"For the record industry, rental rights are essential to the way we carry out business," notes Kingston. "One only has to look at the Japanese example to see there would be a tremendous problem should there be no legislation to control the right to rent."

More In Store For Billboard's Video Coverage

NEW YORK—Two important new Home Video features will debut next week in *Billboard*.

• **Picture This!** a weekly column by Seth Goldstein, *Billboard's* home video editor, will provide inside news and commentary on key topics.

• **Video Previews** will be *Billboard's* expanded look at new, sell-through-priced releases. This will be your guide to the artistic, technical, and commercial merits of the industry's key titles.

Watch for these new features—along with our usual powerful package of stories and sales and rental charts—in next week's *Billboard*.

HOW LONG DOES IT TAKE A PILZ DOUBLE BOX TO GET TO THE DEALER?

The race against time begins as soon as you place your order: Our production capacity guarantees that tight delivery dates will be kept even in the case of large orders. You save time and money because they arrive at the production plant in special reusable containers. This means you waste neither time nor money with superfluous packaging. And if you use the new Pilz packaging machine, you waste no time unloading either. You simply dock the Pilz container and then package 7,200 CDs an hour in a computer-controlled procedure. You will know better than us how much this saves you. To sum up: Although we don't know which retailers you supply, we do know that the Pilz Double Box will get there more quickly than any other. Give us a call to find out more about the Pilz Double Box system.



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Artists & Music

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

Some Time Warner Protesters Relent But Pension Funds May Be Used As Club

BY CHRIS MORRIS

LOS ANGELES—In the wake of the stormy July 16 confrontation at the Time Warner shareholders meeting between corporate executives and police groups over the song "Cop Killer," it remains uncertain what action will be pursued by protesters of the song within the law-enforcement community.

At the Beverly Hills, Calif., meeting, Time Warner president and CEO Gerald Levin stood firm in his defense of the company's release of the controversial Body Count song and indicated it would remain on the market despite the public outcry (Billboard, July 25).

This intractable position on the song has created a standoff between the corporation and the cops, and may have left some of the protesters in tactical disarray. At least one major player in the protest has evidently backed down from its original demands.

Ron DeLord, president of Combined Law Enforcement Assns. of

Texas, which instituted the call for a nationwide boycott of Time Warner and the demand for the song's withdrawal, says his group will meet with company executives within the week.

DeLord, who spoke at the Time Warner meeting, says he realizes the company has no intention of pulling the song or the Body Count album, and now maintains he "never expected them to withdraw this record." He says he believes Time Warner's Levin is "moving toward" an apology to law-enforcement officers and some acknowledgment of its corporate responsibilities concerning the release of recorded material.

DeLord adds, "I think we're going to reach that accord with them, but if we don't, we're prepared to do our part in a nationwide boycott." But DeLord also concedes, "We haven't come up with a nationwide action plan."

A Time Warner spokesperson says only, "We have an ongoing dialog with several of the police groups, and we've found them to be constructive."

DeLord notes that other police groups—some of which have "separate agendas"—have taken a harder line on the withdrawal of the song.

He adds, "The reality [will set in] that they've got to come off their position. They're going to have to spend a lot of money and a lot of time to battle this major corporation."

Charles B. "Bud" Meeks, executive director of the 23,000-member National Sheriffs' Assn., says that while his group supported the Time Warner boycott in a letter mailed earlier this month to state sheriffs' groups, it did not address the issue of stock divestitures, as originally proposed.

"I doubt if any state associations have any stock in any Time Warner products," Meeks now says. "To ask them to divest would be inappropriate."

At press time, it was unclear whether other law-enforcement pension groups that have threatened

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Disney's 'Legacy' Box Contains 78 Classics

BY MELINDA NEWMAN

NEW YORK—With vaults that are lined with more than 500 classic songs, Walt Disney Records is preparing to release its first boxed set, "The Music Of Disney: A Legacy of Song," Sept. 29.

The 78 songs featured on the set are culled not only from movie classics such as "Snow White & The Seven Dwarfs," and "Mary Poppins," but from other Disney outlets as well, including studio shorts, theme-park attractions, and television's "The Mickey Mouse Club" and "Walt Disney's Wonderful World Of Color."

The collection spans more than 60 years from the 1928 title "Steamboat Willie" to 1992's "Beauty And The Beast." Among the voices behind the recordings are Sean Con-

nery, Kirk Douglas, Burl Ives, Angela Lansbury, Julie Andrews, Dick Van Dyke, and Bette Midler.

According to Peter Boucaud, marketing manager for Walt Disney Records, narrowing down the collection was no easy task. "We went back and looked at everybody's favorites and things that had never been released in the original format," he says. "We also considered the quality of the music, and the history behind the song."

The collection will be available on three CDs for \$49.98 or three cassettes for \$34.98. Included in the package is a 60-page illustrated history of Disney music that includes interviews with some of the people responsible for creating the songs. The collection is housed in a 12-by-12-inch box that features Mickey

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And The Hits Just Keep On Coming. Sony Music Publishing celebrates songwriter Keith Thomas' string of No. 1 R&B and pop hits, including Vanessa Williams' "Save The Best For Last," Amy Grant's "Baby Baby," and BeBe & CeCe Winans' "Addictive Love" and "I'll Take You There." Thomas is currently writing with Johnny Gill. Shown, from left, are manager David Sonnenberg; Thomas; Deirdre O'Hara, senior VP of creative affairs, Sony Music Publishing; and Marvin Cohn, president, Sony Music Publishing.

2 Christian Distributors Link; 40-45 Nashville Jobs Lost

BY BOB DARDEN

WACO, Texas—Two of the biggest independent distributors of Christian products, Spectra Distribution of Nashville and Spring Arbor Distributors of Belleville, Mich., have entered a unique fulfillment and administration agreement.

According to Joe Fee, Spectra's executive VP/GM, Spring Arbor will warehouse all of Spectra's inventory in its six fulfillment centers and pick, pack, ship, and bill all orders for Spectra product, be-

ginning Aug. 3. Additionally, Spring Arbor will collect all of Spectra's trade receivables.

The move will cost 40 to 45 Spectra warehouse operations employees their jobs in Nashville by the end of this month.

Fee says the Spectra employees were advised July 6 that the agreement would result in the closure of the company's Nashville warehouse.

Noting that the company did everything possible to find new jobs for those

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New Matsushita Unit To Oversee U.S. Biz Exec Named To Work With MCA Music, Video Arms

NEW YORK—Matsushita Electric Industrial Co. Ltd., which acquired MCA Inc.'s music and video companies in December 1990, has appointed Mamoru Furuichi to oversee its U.S. entertainment businesses from Japan. Furuichi is a director and longtime executive at Osaka-based Matsushita.

The company's annual report says the new Entertainment Arts Division was formed to "spearhead our growth in the entertainment business."

Christine Hanson, VP of corporate communications and public affairs at Los Angeles-based MCA Inc., says of Furuichi: "He's in charge of the Matsushita Group entertainment activities."

Hanson says the purpose of the new unit, which has 15 staff members, is "to have a group specifically in place to work with MCA and MCA companies and the Matsushita companies to coordinate efforts to maximize the potential of this acquisition of MCA."

In its annual report, the company notes the new division, along with "a number of subcommittees with MCA specialists," will "coordinate the synergism of MCA's software and Matsushita's hardware."

This coordination is especially important in light of Matsushita's joint promotion with Philips Electronics of a new music format, digital compact cassette, which will debut in the fall.

Hanson says the unit, which was quietly formed March 1, has so far "made absolutely no change to any of our operations."

A Matsushita spokesman, Akira Nagano, says in a company statement that the Entertainment Arts

Division will "have nothing to do with the creative side of MCA's business."

NO BID FOR VIRGIN

Some entertainment industry observers have questioned moves the giant Japanese consumer electronics company has made in the U.S. entertainment industry since it acquired MCA Inc. for \$6.1 billion. For one thing, the sources say Matsushita held back the growth of its record business by declining to make a strong bid for Virgin Records, which was bought earlier this year by Thorn-EMI Plc.

Meanwhile, the company's Uni-

versal unit has been faltering recently because many of its movies have not generated strong revenues at the box office or on home video.

Matsushita's annual report for the fiscal year that ended March 31 says sales for its entertainment operations totaled \$4.7 billion, or 8.4% of the parent company's consolidated sales, and entertainment operating profit was \$154.9 million, or 5.3% of the company's total earnings.

The entertainment unit includes MCA's music, movies, home video, television, theme parks, books, and merchandise businesses; JVC's music, movie, and video businesses;

(Continued on page 105)

Sources Say Uni Exec Will Head Mercury/Nashville

NEW YORK—Luke Lewis, senior VP of audio distribution at Uni Distribution, is leaving the company to head up Mercury's Nashville division, according to sources.

The move comes at a time when Mercury's Nashville outpost is riding high, thanks to the explosive success of Billy Ray Cyrus, whose "Some Gave All" album has been No. 1 on The Billboard 200 for eight consecutive weeks.

Paul Lucks, who holds the title of VP/GM at Mercury's Nashville division, will be given the opportunity to stay on, according to a source in the PolyGram camp. Lucks, who has been in the PolyGram family for 16 years with the last four in

Nashville, currently shares power with Harold Shedd, senior VP/creative.

At Uni, Lewis' impending departure apparently is spurring other changes within the company. As part of those changes, discussions are said to be under way to bring Eddie Gilreath, who heads up Gefen's sales effort, over to Uni. Gefen is owned by MCA, Uni's parent.

Lewis' move to Nashville is motivated in part by family considerations, says a source close to the situation.

Representatives of MCA and PolyGram declined to comment; a Gefen spokeswoman was unavailable.

ED CHRISTMAN



Ronnie Wood If He Could—And He Did. Guitarist Ronnie Wood, left, is congratulated by Continuum Records president Tim Brack on his signing to the label. Wood's first solo album in over a decade, "Slide On This," is scheduled for Sept. 8 release. The first single, "Show Me," is due out Aug. 11. The album features guest appearances by U2's The Edge, Joe Elliot, Hothouse Flowers, Charlie Watts, and Bernard Fowler.

Merry Garth Set Heads Hot August Prince, Clapton, INXS Releases Slated

■ BY DEBORAH RUSSELL

LOS ANGELES—Christmas is coming in August for Liberty Records as country megastar Garth Brooks releases his first holiday album, "Beyond The Season."

The title leads a sizzling slate of August releases from Prince & the N.P.G., Bobby Brown, INXS, Eric Clapton, and MC Serch.

Brooks penned an original Christmas tune, "The Old Man's Back In Town," for the holiday album, which he co-produced with Allen Reynolds and Jim Rooney. The set, due out on Aug. 17, includes vocal harmonies by Trisha Yearwood on "Silent Night."

The country corner also features forthcoming titles from Travis Tritt, whose "T-r-o-u-b-l-e," (Warner Bros., Aug. 18), was produced by Gregg Brown; Alabama's "American Pride" (RCA, Aug. 11), which the band produced with Josh Leo; and Waylon Jennings' "Too Dumb For New York City, Too Ugly For L.A." (Epic, Aug. 11), produced by Richie Albright.

Prince & the NPG's new Paisley Park/Warner Bros. album, the title of which combines the universal symbols for male and female, already has spawned a gold music video single in the form of the controversial track "Sexy MF." Radio and video edits are planned for the cut, which was banned from commercial broadcast due to its explicit lyrics.

The second single, "7," is set for release in mid-August. Bobby Brown's much-anticipated "Bobby" (MCA, Aug. 18) features a duet with his new wife, Whitney Houston. The album's first single, "Humpin' Around," hit pop radio July 22. Brown produced "Bobby" with Teddy Riley, L.A. Reid, and Baby Face.

Other key R&B releases include Freddie Jackson's "Time For Love" (Capitol, Aug. 11), Morris Day's "Sensational" (Warner Bros., Aug. 25), Stevie B.'s Epic debut "Healing" (Aug. 25), and Brenda Russell's "Greatest Hits" compilation (A&M, Aug. 4).

The new INXS album "Welcome To Wherever You Are" (Atlantic, Aug. 4), comes less than two years after the band's last studio effort, "X," and less than six months after the group's "Live Baby Live" concert album. Mark Opitz and INXS produced the album with veteran engineer Bob Clearmountain.

Clapton's "Unplugged" (Warner Bros., Aug. 11) was rescheduled from its original July release date, and features live acoustic versions of such Clapton favorites as "Layla," "Before You Accuse Me," and "Tears In Heaven" (Billboard, July 4).

Other potentially hot rock titles set for August include Warrant's "Dog Eat Dog" (Columbia, Aug. 25), Joe Walsh's "Songs For A Dying Planet" (Epic, Aug. 11), and Damn Yankees' "Don't Tread" (Warner Bros., Aug. 11).

(Continued on page 113)

Virgin Names L.A. Megastore Partner

■ BY STEVE McCLURE

TOKYO—Virgin Retail has chosen Singapore businessman Ong Beng Seng as its partner in its Los Angeles megastore venture (Billboard, June 20). Ong and Virgin are establishing a new company, Virgin Megastores Sunset, on a 50/50 basis, for the specific purpose of running the U.K.-based chain's first U.S. store.

Ian Duffell, managing director of Virgin Retail's Asia Pacific division, says he is "looking at November-December" as the time frame for opening the 25,000-square-foot outlet.

Ong is a Singapore tycoon whose company, Hotel Properties, has extensive hotel and com-

mercial interests in Southeast Asia. The firm has a 50% stake in Hard Rock Cafe Holdings Pte., which operates Hard Rock sites in Kuala Lumpur, Singapore, and Bangkok. "He's very much the mirror of Richard [Branson, Virgin Group chairman] in Asia," says Duffell, who is overseeing the Los Angeles project. "We've been talking for a long time."

Meanwhile, Duffell refutes the report—based on comments made in June by Branson—that the Los Angeles store would be a base for exporting American-made records to Europe. "[Branson's] view is that it will only move product out if that is allowable by the suppliers—the record companies," says Duffell.

"There is no way that we are looking at using it as a back door—he's quite categoric about that. It would fly in the face of everything they're trying to do in America to try and stop parallel imports. The important point is that we only ever work within the guidelines of the industry."

In Japan, for example, Duffell says Virgin was up against Tower, which ships much of its product direct from the U.S. "We've competed by using accredited wholesalers and, in many cases, the record companies are importing for us," he says. "We see the potential [in Los Angeles] as purely retail and not wholesale. The last thing we want to do is to go into America with any controversy over that."

Mike Bone Resurfaces At Def American In Mktg. Post

LOS ANGELES—Mike Bone, the colorful and often-controversial music executive who has served as president or co-president at three different labels, has resurfaced at Def American Recordings, ending months of speculation.

Bone was fired as co-president of Mercury Records in Nov. 1, two days before the Los Angeles Times identified him as one of four music industry executives accused of sexual harassment (Billboard, Nov. 16, 1991). At the time, executives at PolyGram and Bone himself denied there was any connection between his dismissal and the sexual harassment lawsuit, reportedly filed in July 1990 by a former employee at Island Records, where Bone served as president prior

to joining Mercury.

Bone was previously president of Chrysalis Records.

Def American spokeswoman Heidi Robinson confirms Bone started work at the label's Burbank, Calif. headquarters July 20. Def American owner Rick Rubin and Bone declined to comment on his appointment.

According to Robinson, Bone will "oversee and make contributions to the sales, marketing, and international departments" of the label.

"The fact that Bone is here makes it pretty loud and clear," Robinson says. "It would be great if people would forget all those rumors about his past and let him make a mark here for himself at this company."

CRAIG ROSEN

EXECUTIVE TURNTABLE

BILLBOARD. Ken Piotrowski is named Eastern advertising representative for Billboard in New York. He was account executive at Cashbox.

RECORD COMPANIES. Jeff Fenster is appointed VP of A&R for the Zomba Recording Corp. in New York. He was VP of A&R for Charisma.

Sony Music in New York promotes **Thomas Ryan** to director of administration, talent, and studio services, and **Robert Cohen** to associate director of business affairs. They were, respectively, associate director of finance administration, Sony Music Operations, and counsel in the law department of Sony Music Entertainment.

Motown Records in Los Angeles names **Tonik Mizell** VP of legal affairs and **Frank Cooper** associate director of legal affairs. They were, respectively, head of her own entertainment law practice and entertainment



PIOTROWSKI



FENSTER



RYAN



MIZELL



LEOMPORRA



ESPY



VALENTINO



RAUHAUSER

attorney with Irell and Manella.

Domenique Leomporra is promoted to senior director, media and artist relations, for Capitol Records in New York. She was director of media and artist relations.

MCA Records in Los Angeles promotes **Mindy Espy** to director of marketing and **Candace Tobaben** to director of A&R administration. They were, respectively, director of A&R administration and associate director of product services.

Joanne Feltman is named director of business affairs for BMG in New

York. She was manager of business affairs for Sony Music. In addition, BMG senior director of national accounts **Tom White** relocates from Minneapolis to Nashville. He retains his title.

Teddi Bonadies is named Southeast regional promotion manager for Columbia Nashville. She is based in Atlanta. She was marketing manager of the mid-Atlantic branch of Sony Distribution.

PUBLISHING. **Thomas Valentino** is appointed senior director of writer/pub-

lisher relations for BMI in New York. He was a legal assistant at the firm of Grubman, Indursky, Schindler & Goldstein.

David Connelly is promoted to VP of operations and administrative affairs at MCA Music Publishing in Los Angeles. He was assistant to the president.

DISTRIBUTION. **Andrew Rauhauser** is promoted to director of planning, sales/marketing, for PolyGram Group Distribution in New York. He was director of technical services.

Renny Martini is named VP of sales for independent distributor Allegro in Portland, Ore. He was VP of sales for Angel/EMI Classics.

RELATED FIELDS. **Arnold Jay Smith** is named director of the New York office of Peter Levinson Communications Inc. He was head of his own publicity/marketing consultancy.

Yasuo Inomata is promoted to director of marketing for Aiwa America in Mahwah, N.J. He was divisional manager for product planning in the company's Tokyo office.

Satriani Sets Stage For New Album Took Notable Measures For 'Extremist'

BY CHRIS MORRIS

LOS ANGELES—The last three years have wrought some major changes in the life of guitarist Joe Satriani.

The soft-spoken axeman took nearly two years to complete his current Relativity Records solo release, "The Extremist." This fall, he'll take to the road with a new touring band. And he has been signed to a band deal with Epic Records.

Satriani, whose last two albums, "Surfing With The Alien" (1987) and "Flying In A Blue Dream" (1989), went platinum and gold, respectively, began recording "The Extremist" in 1990 at Bearsville Studios in New York with producer John Cuniberti. But he became dissatisfied with the results and pulled the plug on the sessions.

"The biggest mistake I made was not stopping it sooner," says Satriani. "One day I realized I had lost the connection with my dream, that 'The Extremist' was going to be an album with a new sound, a new approach."

He took a nine-month hiatus from the album, stepping into the studio



JOE SATRIANI

for guest shots with Spinal Tap and Alice Cooper.

Although some of the Bearsville material appears on the finished album, Satriani completed "The Extremist" with producer Andy Johns, noted for his work with the Rolling Stones, Van Halen, and Ozzy Osbourne. The finished work does incorporate some of the sounds Satriani heard in his head: He doubles on such instruments as dobro, mandolin, harmonica, and banjo.

The sessions featured drummer Gregg Bissonette and his brother, bassist Matt, both of whom recorded and toured with David Lee Roth. "We

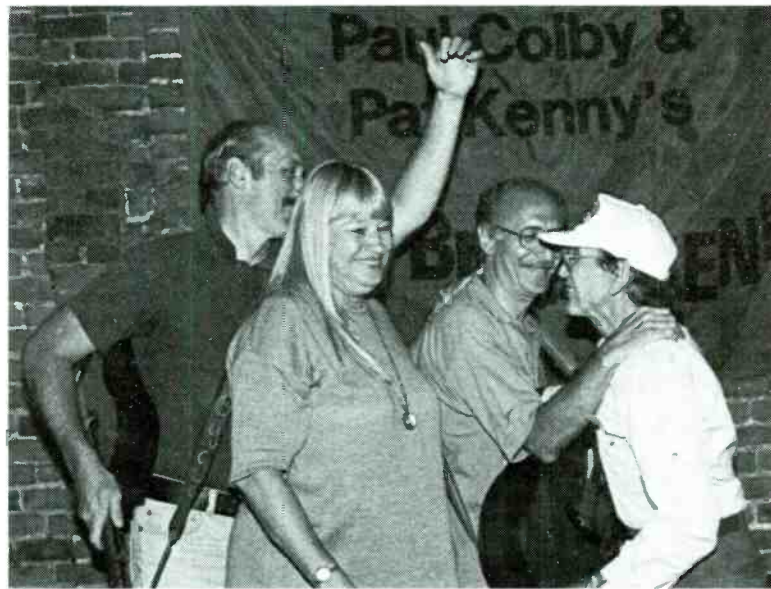
had a natural agreement on the direction of the album," Satriani says.

With keyboardist Phil Ashley, the Bissonettes will join Satriani on his forthcoming headlining tour, which kicks off in North America Nov. 1 and hits Europe in late January.

While Satriani is at this point unsure of the kind of venues he'll be playing, he remains in favor of the intimate ones that show off his all-instrumental presentation to best advantage.

"My only comment was, 'Make sure it's a great place to play,'" he says. "It's better when it's kept at a reasonable size. I would prefer to tour longer or do multiple shows in one town. It seems more musical that way."

One project that continues to hang fire is Satriani's still-unnamed band
(Continued on next page)



Bittersweet Benefit. On the same Greenwich Village stage they played in the early '60s, Peter, Paul & Mary joined in a benefit concert for the Bitter End, helping to raise funds for a legal battle by the famous club, which is facing eviction over a building code violation. Pictured, from left, are band members Paul Stookey, Mary Travers, and Peter Yarrow, and Paul Colby, owner of the club. (Photo: Chuck Pulin).

Cash Assembles Shining Roster For Benefit Album

BY MOIRA McCORMICK

CHICAGO—When Rosanne Cash was planning the artists roster for "Til Their Eyes Shine (The Lullaby Album)"—a Columbia Records benefit album featuring more than a dozen renowned female recording artists—she was looking for "a really diverse group of women, multi-generational and multi-ethnic. [We] felt really strong about that."

The beneficiary of the project is the Institute for Intercultural Understanding, an organization that teaches children who are victims of war or inner-city poverty to express themselves through art and poetry through its "Voiceless Victims" program. And an intercultural group of artists is just what Cash and institute founder Jan Arnow came up with.

The performers contributing lullabies to "Til Their Eyes Shine" cut across generational, ethnic, and stylistic lines: Mary-Chapin Carpenter, Gloria Estefan, Emmylou Harris, Carole King, Kate and Anna McGarrigle, Laura Nyro, Maura O'Connell, Brenda Russell, Sweet Honey In The Rock, Dionne Warwick, Deniece Williams, and Cash.

"There were a few people I wanted who couldn't do it because of scheduling," Cash notes, "or couldn't because of contractual things. But then other people would call up and say they wanted to be on it, so the final group really defined itself."

Cash says the idea for an all-star children's album was inspired by Walt Disney Records' Pediatric AIDS benefit album "For Our Children," which has sold more than 800,000 copies and features such stars as Paul McCartney, Sting, Bob Dylan, and Barbra Streisand.

Actually, says Cash, "I really can't take credit for being the force behind this. It was a triple threat—me, Jan, and [producer/coordinator] Don DeVito."

The album contains a mix of traditional and original lullabies. "There
(Continued on page 15)

Capitol Reissue Offers A Look At Doris Troy

BY DAVID NATHAN

LOS ANGELES—While Doris Troy's last Billboard chart entry was with her 1963 original version of the now-classic "Just One Look" on Atlantic Records, the singer/songwriter's career is enjoying a major revival, thanks in part to the reissue of her lone self-titled 1970 album for Apple Records. New York-born Troy is known to rock fans for her vocal work on Pink Floyd's "Dark Side Of The Moon."

Although her recorded output has been limited in recent years, Troy has been busy starring in the popular off-Broadway musical "Mama, I Want To Sing" (written and produced by sister Vy Higgen-
(Continued on page 41)

Sweeping Passion Of Street Performance; Guns N' Roses Get In Anti-Censorship Ring

ON A STREET CORNER in Times Square, a midday Manhattan crowd gathers, listening as a group of musicians conjure sounds of a culture rooted thousands of miles south in the Andes mountains.

On a subway platform not far away, some three dozen city dwellers are delightfully distracted and drawn to a singer's gorgeous version of "Shower The People."

Elsewhere in the grimy maze of the Times Square subway station—arguably one of the most intimidating but dynamic "venues" in the city—a pair of drummers on plastic pails delivers a pounding set that seethes with New York adrenaline.

Street performance remains the purest and most overlooked way music reaches an audience in this music capital, without marketing plans, promotion budgets, or recoupable expenses. These acts know from the cash left at their feet whether they can win fans—or not.

After three years of running around New York to major-label showcases, I admit I often relished the street music encountered on The Beat most of all. Is it the serendipity of those sets or the total lack of hype? Maybe. I think also it was the welcome reminder offered by these artists that passionate music is compelled by a desire to communicate first—and to collect cash second.

I collected the names (and tapes) of far too few of these talents. The group **Antara**, heard in Times Square, is one of several South American ensembles that have brought their haunting sounds to these streets. Subway singer **Kathleen Mock** hails from Montgomery, Ala. Her voice first stopped me in my tracks in Grand Central Terminal, where she was singing, aptly, **John Prine's** "Angel From Montgomery." And remarkable pail drummer **Larry Wright**, now jamming with his brother **Jared**, has scored gigs in the film "Green Card" and **Mariah Carey's** "Somebody" video with his powerful underground rhythm.

Earlier this year, Rhythm Safari Records had the sharp idea of releasing "Spirit Of Venice, California," a collection of the best street musicians from that West Coast cultural outpost, produced by **Harlan Steinberger**. The concept ought to be explored in cities around the world.

But there's also a threat to the freedom of street music. As public gathering places give way to those privately managed "festival marketplaces" and malls, a new level of bureaucracy and control comes between artists and passersby. And there's already enough bureaucracy elsewhere in the music business.

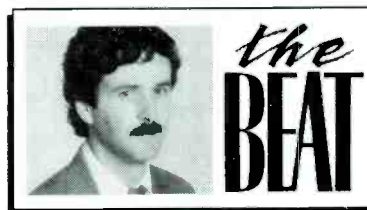
Meanwhile, the best street tip I can offer: Stop, listen, and drop a few bucks in that open instrument case.

ON THE BEAT: The return of the **Charlie Watts Quintet** at the Blue Note in New York drew guests including fellow Rolling Stone **Keith Richards**, **Max Weinberg**, **Dennis Diken** of the **Smithereens**, **Gary Busey**, **Phil Spector**, and **Paul Shaffer**. Watts, meanwhile, walked out on a taping of "Late Night With **David Letterman**" after declining (with Shaffer's support) to add a second acoustic bass and electric guitar to a quintet arrangement, as requested by "Late Night" producer **Robert Morton**. . . **Olivia Newton-John** has postponed a summer tour in support of her Geffen Records greatest-hits album "Back To Basics" after announcing she has been diagnosed with breast cancer. The singer said she made her condition public to preempt tabloid coverage. "I draw strength from the millions of women who have faced this challenge successfully,"

she says. . . Epic plans the October release of an early live recording of young **Stevie Vaughan**, as he was billed then, taped at the Steamboat in Austin, Texas, in 1980. . . **Anthrax** has tapped **John Bush** of **Armored Saint** to replace **Joey Belladonna** as the group's lead vocalist. The band is recording the first disc under its new Elektra Entertainment deal for fall release.

NO ILLUSIONS: **Guns N' Roses** has invited the newsletter "Rock Out Censorship" along on its current stadium tour with **Metallica** and **Faith No More**. The not-for-profit Right To Rock Network, a coalition of groups fighting music censorship, is helping solicit funds to print 250,000 copies of "Rock Out Censorship" for distribution on the tour and expand its own national data base. Contributions can be sent to: Right to Rock Network, Box 341305, Los Angeles, Calif. 90034.

THE BEAT GOES ON: With the next issue of Billboard, newly appointed talent editor **Melinda Newman** assumes authorship of The Beat column. My byline moves to our international section to launch "Home & Abroad," a new biweekly column spotlighting the activities of artists outside their native markets. To all who contributed to my tenure on The Beat for these past three years with your music, tips, talk, and readership, my thanks.



by Thom Duffy

A Street-Walker's Lament Raised In Censorship Issue

SELLING ANTI-Censorship: There's excess when it comes to a reference to Cole Porter's "Love For Sale" in a full-page anti-censorship ad—including placements in Billboard's July 25 issue and in the July 17 edition of The New York Times—taken out by the member companies of the **Recording Industry Assn. of America** in the wake of the controversy surrounding **Body Count's** song "Cop Killer."

Using the device of fictitious headline-looking quotes, the ad cites songs that supposedly fell victim to censorship down through the years, starting with the Porter song in "1940."

The "headline" states "Cole Porter's 'Love For Sale' Outlawed."

There is no record of the song—or any song, for that matter—ever being outlawed by any governmental body in the U.S., although "Love For Sale" was certainly banned by many radio stations that felt a need to protect their listeners from a tale, poignant as it is, of a prostitute's dreary, sex-is-a-business existence (A spokesperson for the RIAA concedes the use of the word "outlawed" in the ad was excessive, explaining, too, that the reference to 1940 refers to an NBC radio network ban that year.)

"Love For Sale" is from a 1930 Broadway musical called "The New Yorkers" and the song was instantly recognized for its daring theme.

Its controversial nature was raised right after the show opened by, for instance, **Percy Hammond**, a prominent New York theater critic for the **Herald Tribune**. "... When and if we ever get ... censorship I will give odds it will frown upon such an honest thing," he is quoted as declaring in **Stanley Green's** "Broadway Musicals Of The 30's."

In fact, "Love For Sale," a song recorded hundreds of times since its introduction, can be rightfully associated with racist attitudes of the time. It was originally meant to be sung by a performer in the role of a white prostitute on Park Avenue. The producers, believing this setting would upset white audiences, shifted the scene to Harlem and, of course, hired a black artist to sing the song. She was replaced a few months later by the wonderful **Elisabeth Welch**, who still sings the song today with the touching passion it deserves.

THE SECOND TIME Around: Three years ago, **Patti Labelle**

first recorded **Diane Warren's** "If You Asked Me To" for use as the love theme in the **James Bond** film "Licence To Kill."

"While her version was great and quite successful on the R&B and AC charts, it barely made the pop charts," recalls Warren.

"One night during this time I was talking to my friend **Polly Anthony**, the head of promotion at **Epic Records**, and we both couldn't understand why this wasn't a pop smash. We made a commitment at that time that

somehow, sometime, this song would receive the success it deserved. It was **Polly** who suggested that **Céline Dion** re-

cord 'If You Asked Me To'..."

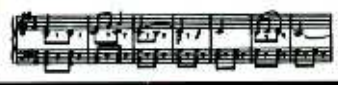
Of course, that was the beginning of top 10 chart history. As Anthony puts it, "Radio's constantly begging for real songs from real artists. Céline and Diane nailed it!"

FRIENDS OF COPYRIGHTS: ASCAP presented U.S. Sen. **Dennis DeConcini** (D-Ariz.) and U.S. Congressman **William Hughes** (D-N.J.) with its Friend of Music Award at a luncheon July 13 at ASCAP's New York headquarters. After the presentation by ASCAP president **Morton Gould**, the two solons and luncheon guests, including other prominent Democrats in town for their party's national convention, were treated to performances by ASCAP writers **Cy Coleman**, **Betty Comden & Adolph Green**, and **Charles Strouse**. The ASCAP Friend of Music Award was first presented in 1986 to U.S. Sen. **Edward M. Kennedy** (D-Mass.). The luncheon had its humorous moments, as well as a political flavor. ASCAP's Gould, in introducing the awards, said he would avoid the ultimate ego trip by not quoting his own testimony before Congressional subcommittees. DeConcini accepted his award by reading a script he said his staff had come up with that had a liberal quoting of ASCAP song titles. Comden & Green sang "The Party's Over," with Comden suggesting it would hopefully reflect the end of the Republican hold on the White House.

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

1. **Classic Eagles**
2. **Crazy For You**
3. **The Secret Garden**
4. **Queen—Greatest II**
5. **ZZ Top Greatest Hits.**

Words & Music



by **Irv Lichtman**

ARTISTS IN CONCERT

LOLLAPALOOZA '92
RED HOT CHILI PEPPERS
MINISTRY
ICE CUBE
SOUNDGARDEN
JESUS & MARY CHAIN
PEARL JAM
LUSH

*Shoreline Amphitheatre
Mountain View, Calif.*

LOLLAPALOOZA IS LIKE getting hit over the head with a sledgehammer, and loving it. Musically, it's like the U.S. Olympic basketball dream team—an overpowering lineup that you probably won't see together again: Warner Bros. acts **Red Hot Chili Peppers**, **Ministry**, and the **Jesus & Mary Chain**; Priority Records' **Ice Cube**; A&M act **Soundgarden**; Epic's **Pearl Jam**; and **4AD's Lush**.

The Lollapalooza '92 tour got off to a rowdy, uproarious, and exceptionally entertaining start at this south-of-San Francisco venue July 18 as part concert, part carnival, and part political and social consciousness raiser.

Ice T, the surprise master of ceremonies, started pumping folks up (and telling the police what they could do, too) at about 1:30 p.m. The Pixies-ish grooves of **Lush** bombarded the crowd and tended to overshadow **Miki Berenyi's** vocals, although maybe it was enough that an occasional syllable sounded familiar. The heavy alternative-blues-rock of **Pearl Jam** was greeted favorably by the crowd, many of whom sang along with the equally indiscernable lyrics of "Alive" and others, while front man **Eddie Vedder** worked himself into a frenzy.

Jim Reid of Glasgow's **Jesus & Mary Chain** was more subdued while leaning into his lines on "Reverence," as brother **William** and the band performed with as little personality as is humanly possible. Some of the band's partially sequenced grooves were strong and danceable, providing a bit of pop relief.

Soundgarden was all crunch and finesse, thrash with fusion overtones. **Kim Thayll** took the best guitar solo of the day, **Matt Cameron** thumped his bass down around his ankles, and singer **Chris Cornell**

JOE SATRIANI

(Continued from preceding page)

project with Epic. The guitarist was signed to the label two years ago by A&R VP **Bob Pfeifer**.

"I met with a number of guys at the major labels on the 1990 tour, and there was a lot of interest in getting together a band project," Satriani explains. "Since Sony and Epic and Relativity [whose Relativity Entertainment Distribution is half-owned by Sony] are all part of the same family, we were able to work something out. But we don't have a vocalist yet."

Satriani, who says that the **Bissonettes** are both interested in being part of the band, adds, "We're going to wait until we get a singer and make it a true band project. I don't want to write all the material, because then it would be a solo album."

was dynamic and tuneful, belting high notes that cut across the chordal and rhythmic grain.

Ice Cube and his **Lench Mob** gave a 45-minute audio collage of beats, boasts, sirens, and gunshots mixed with police-radio tapes. "Everybody knows somebody that died over some stupid shit," lamented the Compton, Calif.-based rapper in one introduction. He worked the stage and the crowd, patrolling his turf, pogo-ing and pumping fists.

Jello Biafra of **Dead Kennedy** fame introduced **Ministry**, the speed-metal band that subscribes to the **Glenn Branca** industrial guitar drone school. **Ministry** screamed, spat, and tossed bones and bottles of **Arrowhead** into the crowd.

Great anticipation surrounded the **Chili Peppers' set** and the debut of their new guitarist, **Arik Marshall**. They came out with the heavy funk of "Give It Away," with Marshall ripping a tasty, slightly bent solo right off. **Flea's** percussive, hammering, and popping bass style drove the action with **Chad Smith's** crisp drum work. **Flea** and front man **Anthony Kiedis** are excellent showmen too, rocking the house and pulling off a bit of "Magic Johnson" for their hoops idol.

Former **Jane's Addiction** singer and Lollapalooza organizer **Perry Farrell** did a wild set with his elec-

tic new group, **Porno For Pyros**, on the second stage. Hats off to **Farrell** for making sure you couldn't walk out of this venue before seeing and hearing things to make you think.

ROBIN TOLLESON

THE H.O.R.D.E. TOUR
BLUES TRAVELER
PHISH
SPIN DOCTORS
WIDESPREAD PANIC
COL. BRUCE HAMPTON & THE AQUARIUM RESCUE UNIT
*Garden State Arts Center
Holmdel, N.J.*

WHEN THE H.O.R.D.E. invaded New Jersey July 11, it brought with it seven hours of hybrid grooves from five complementary bands that felt more like a long, spontaneous jam session than a concert.

While each of the acts appearing showcased its own definitive style, the sets fit together flawlessly for a musical blend of blues, bluegrass, jazz, and funk that forced you to get up and wiggle.

Horizons of Rock Developing Everywhere (**H.O.R.D.E.**)—as this tour is billed—is a concept much in evidence in the unique lineup of **Blues Traveler**, **Phish**, the **Spin Doctors**, **Widespread Panic**, and **Col.**
(Continued on page 15)

SCENE ONE: *Le Dufy Dining Room*

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PREMIERE

Savatage Creates Heat At Tampa Music Awards

TAMPA, Fla.—Savatage dominated the fourth annual Tampa Bay Music Awards held July 3 at the historic Tampa Theatre. About 1,000 musicians and listeners showed up at the converted '20s movie palace to watch the Atlantic Records band play its final set with singer Jon Oliva, and win four awards: band of the year; best nationally released album, for "Streets, A Rock Opera"; best metal band; and best drummer, going to Steve Wacholz.

Clang, an alternative pop quartet with an independently distributed CD due this fall, took home the awards as critics' choice; best pop band; and best keyboardist, for Corey Holt.

Diamond Teeth Mary McClain, an 89-year-old blues singer and recipient of the show's Players Magazine Lifetime Achievement Award, proved the evening's performance highlight with her gutsy, emotional a cappella belting of "Stormy Monday."

Also snagging top awards, out of 29 presented, were Reprise/Warner Bros. singer Schasle for best female vocalist; Relativity band Morbid Angel, best death metal band; UROK, best locally released album and new band; Deloris Telescope, best rock band; Steve Gruden of Secret Service, best male vocalist; Men From Earth, best progressive/alternative act; the Funky Groovy Catepillars, best rap/funk act; Todd Grubbs of Universe, best guitarist; and Ed Woltil of Mad For Electra, best songwriter. PHILIP BOOTH

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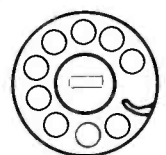
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Do-Gooders. Giant Records act Good 2 Go records a station ID for the School Entertainment Activities Program's simulated radio station, KDION: School Radio Network. The group visited SEAP's Los Angeles office to record the teasers and introduce "He Thinks He's All That," its new single. KDION is "broadcast" to California students via promotional location visits. Shown, from left, are Cindy Shows, Melissa Miller, Natalie Ferne, Missy Newman, and Kathy Webb of Good 2 Go.

Serch Takes On Solo Missions 3rd Bass Rapper Primes Album, Record Co.

■ BY HAVELOCK NELSON

NEW YORK—The white rap group 3rd Bass had a lot going for it: not just pop success and teen screaming, but hardcore respectability and the first remix album by rappers in "The Cactus Revisited," from 1990. This Def Jam duo of M.C. Serch and Prime Minister Pete Nice marched into rap land with the booming single "Steppin' To The A.M." and kept the beat with follow-up hits like "Products Of The Environment," "The Gas Face," and "Pop Goes The Weasel." Its other albums, 1989's "The Cactus Album" and 1991's "Derelicts Of Dialect," have each been certified gold.

Then, despite its successes, the supreme team—along with its DJ, Daddy Richie Rich, who is black—broke apart following the six-month "Pop Goes The Weasel" tour last year.

"We didn't dissolve, we just reformed," says Serch, adding, "We spent three years touring, like, bananas. I just had to get away and relax. I went out to L.A., and in my relaxation I started making records for the fuck of it. We just kept recording, and that's how my solo album came about."

Called "Return Of The Product," Serch's solo set is scheduled to ship Aug. 25 on Def Jam through Sony Music's new Chaos Records imprint. The leadoff single, "Here It Comes," came July 16. While not heavy on science, the song revels in the art of hip-hop wordplay. "It's about this development in my career," Serch says. "It's basically a statement of who I am and what I've set out to do."

The tracks on "Return Of The Prod-

uct" make it clear that Serch has twin agendas. He wants to party using old-school tools like freestyle raps and frothy choruses ("That's the typical Serch shit," he says), but he also feels compelled to comment on the social topics of prejudice and criminal justice. "He's pushing the envelope with a uniquely Serch spin on hip-hop," says Def Jam president David Harleston. "His music is playful, intelligent, and hard." His soundscapes press live instrumentation against looped samples.

Serch collaborated on five tracks with Wolf & Epic (the studio team whose credits include songs for MC Lyte, Laquan, and Bell Biv DeVoe). He also involved producers T. Ray and Skeff Anslam. "I thought Wolf & Epic couldn't do hardcore music," Serch says, "but we did it."

Some of the rhymes on the rough cut "Back To The Grill" (the B side to "Here It Comes") are by Select signees

(Continued on next page)

Family Stand Decides To Sit Down Lack Of Label, Radio Support Lead To Farewell

SHADES OF BLUE: We are disheartened to report that one of the most innovative black rock/funk/soul bands is throwing in the towel based on a number of frustrating factors: lack of record company promotion that clearly understands the band's vision and audience demographics and/or an insufficient budget with which to effectively convey that vision and tap that audience; lack of radio support, on the part of both urban and rock radio; and other factors perhaps known only to the band members themselves at this time. The **Family Stand**, composed of singer/songwriter/musicians **Sandra St. Victor**, **Peter Lord**, and **V. Jeffrey Smith**, took to the stage of Tramp's in New York June 14 to play what St. Victor termed their "last stand."

Their fiery performance was a beautiful thing, particularly of tunes from their second album, "Moon In Scorpio" (Atco/EastWest), some of which, ironically enough, bore relevance to the factors causing their farewell appearance: "Plantation Radio," a funk jam that blasts the sameness of the radio landscape; "You'll Never Be," a funk'n'roll

treatise on those attempting to front; and the emotionally affecting "The Education Of Jamie," a ballad describing the comeuppance of a sister who forgets who she is.

According to Lord, with whom I spoke the morning after, the band members are maintaining hope that they will carry their vision forward. The three have been successful as songwriter/producers for **Paula Abdul** and will continue to produce other acts. St. Victor, who originally signed on with Lord and Smith's production company as a vocalist when they were known as **Evonne Jeffries & the Stand**, will likely record a solo album. Labels seeking to add a dynamic and talented group to their roster, take heed! This group smokes.

STOP THE MADNESS: I feel compelled to comment on **Willie D.**'s upcoming single, "F**k Rodney King" (Rap-A-Lot). This single—which is not even available in stores as of this writing—has already stirred up attention in the media, eager to place further condemnation on rap as a medium of hatred and to gloat over the deep divisions that still exist in the African-American community (See—they don't even know what they want!). Though this rapper's feelings reflect those of some African Americans—that King's response to the acquittal of the four officers who beat him and his emotional plea for calm during the days of rage in Los Angeles were too passive—Willie D.'s disre-

gard for King's personal tragedy and his call for a bloody revolution is irresponsible. When will labels like Rap-A-Lot exercise their prerogative in refusing to record hurtful crap like this?

INNER VOICE: While lately there has been a boom among young male balladeers, there are a couple of new young female singers whose style comes from a more thoughtful, introspective place. Both singer/songwriters, Capitol's **Bemshi** and Epic's **Des'ree** are each attempting to establish a totally unique voice. Capitol held a listening party in New York for male press only (huh?) back on June

19, at which Bemshi performed material from her album "Woman Child," including the first single, "Where Is My Daddy?," due Aug. 17. According to reports, Bemshi gave a compelling performance. Des'ree was the star of a July 16 gathering at N.Y.'s Laura Belle, where the British vocalist mesmerized us with material from her upcoming album, including "Feels So High,"



by Janine McAdams

the first single (due Aug. 18) and already a hit in Europe. This is not your typical R&B fare, but it is plenty soulful.

MORE MOVIE MUSIC: Paramount is set to release the first animated feature film produced by African Americans and featuring African-American characters. Called "BeBe's Kids," the characters are based on a routine by the late comedian **Robin Harris**. The film was written and produced by **Reginald and Warrington Hudlin**, who directed Harris in "House Party." The soundtrack, due Aug. 17 on Capitol, features new songs written and produced by **John Barnes** and performed by **Aretha Franklin**, the **O'Jays**, **Ronnie Isley**, the **Emotions**, and others.

BITS: Giant Records has launched a black music field staff under **Tony Rice**, the label's national director, black music promotion. The new team began July 13 and includes **Ardenia Brown**, Northeast; **Joe Lewis**, Southeast; **Marsha Price**, Midwest; and **Unice Rice**, Southwest. . . . On top of departures by **Traci Jordan** to a top post at MTV and **Dedra Tate** to Biv One Records, other Motown defections include **Eric Thrasher** (former national director, promotion) to VP of promotion at Reprise, and **Joan Scott** (formerly West Coast regional, promotion) to national director of promotion at Zoo. Could VP of communications **Michael Mitchell** be next out the door?

ARTIST DEVELOPMENTS

McKNIGHT'S BRIGHT FUTURE

"You never know how it's going to turn out," reflects Brian McKnight on initial reaction to his self-titled Mercury Records debut album, which features his songwriting, production, instrumental, and vocal skills. "So far, so good." McKnight has just returned from a 10-city promotional tour during which he performed every night at plush venues for members of the press, radio, and retail communities.

Accompanying himself at the piano, McKnight impressed listeners with his powerful musicality. "I guess we produced the desired result," says the Buffalo, N.Y., native, referring to the chart rise of "The Way It Goes," the first single from the album.

Tony Anderson, executive VP/GM, rhythm & black music group, at Mercury, acknowledges the label's long-term commitment to McKnight. "Being realistic, we know that it may take somewhat longer than usual for market penetration. We believe Brian has a brilliant future. He's the kind of artist catalogs are made of."

Anderson adds that the full-company effort behind McKnight's auspicious debut "began prior to the release of the single with the tour. We wanted people to know what we already knew—that Brian comes with no gimmicks. A talent like his is rare and especially in one so young."

The 22-year-old McKnight, brother of Claude McKnight from Take 6, began his musical career while studying computer science at Oakwood College in Alabama. "I was doing jingles and radio IDs in a local studio when I met Brandon Barnes and we began writing together," he says.

The duo's first effort was "The Way It Goes," which ended up on McKnight's initial demo. "I sent out tapes and did a showcase for one label

and almost got signed by another," he says, adding that Sam Sapp, then Wing Records' A&R director, heard the project and called Ed Eckstine, president of Mercury, who immediately contacted McKnight.

The recording process spanned some two years while Mercury underwent restructuring. During that time, McKnight recorded "You Gotta Go," a duet with Vanessa Williams that he co-wrote for her platinum-plus "Comfort Zone" album.

"There were times I felt frustrated, but Ed kept reassuring me. I must have written 200 songs during that period so I used the time productively," he says. "Eventually, we narrowed the choice down to 17 songs and although some great tunes didn't make it, we were looking for an album that would appeal overall to a younger audience."

McKnight produced seven cuts himself, three with Barnes, and three with Gerry Brown and Phase 5, which includes the album's only cover, Hall & Oates' "I Can't Go For That."

Citing Stevie Wonder, Donny Hathaway, Michael McDonald, and Bobby Caldwell among main musical influences, McKnight says his older brother's success with Take 6 may have helped. "He definitely gave me guidance about the business, but I know I can't ride on what's happened with him," he says.

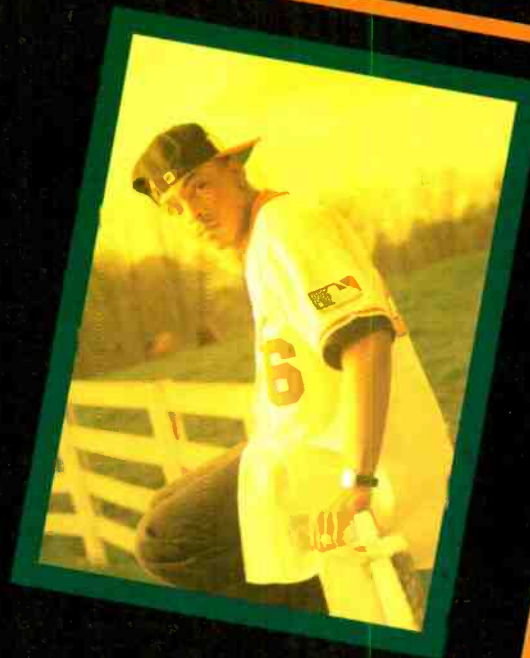
McKnight is currently producing Tim Miner on Motown, the Scotts for Capitol, and new act Kazzing on Mercury. He will also likely be working with Williams on her third album. Meanwhile, Mercury is exploring touring opportunities.

"Given the kind of artist Brian is, we're looking for the right package for him and he'll be doing some spot dates through the summer," says Anderson.

DAVID NATHAN

EAST COAST FAMILY

V O L U M E O N E



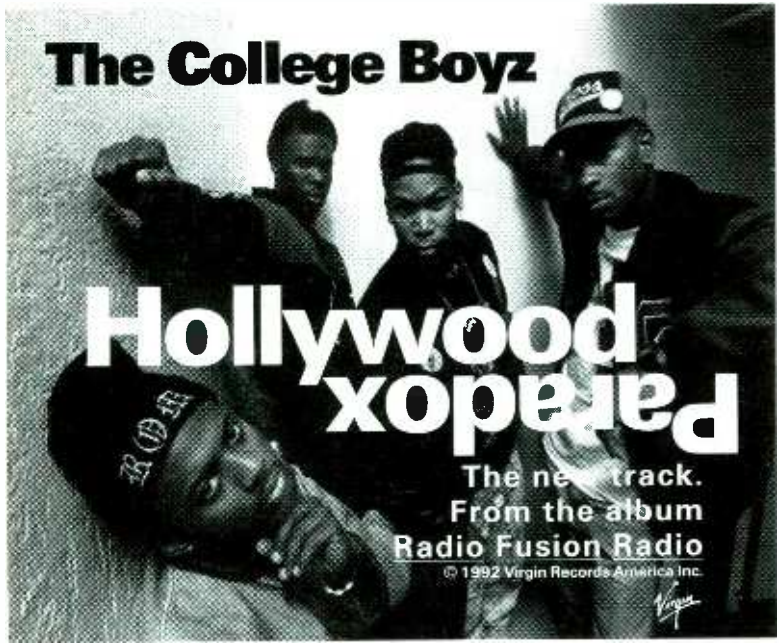
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'Mecca' A Rock-Solid Compilation; Lords Of The Underground Surface

THE CREATOR: Heavy D. & the Boyz ("Don't Curse"), House Of Pain ("Jump Around"), EPMD ("Rampage"), A Tribe Called Quest ("Jazz"), and Public Enemy ("Night Train," "Shut 'Em Down") are among those who were touched by the hand of Pete Rock, pilgrims. A god among rap artists and fans.

Rock, whose real last name is Phillips, earned his lofty status by making ballsy, bedazzling hip-hop with an original soul feel. "I call my style the mecca sound," he says. "It comes from within."

In 1987, he became a guest DJ on Marley Marl's WBSL New York weekend rap show, "In Control." Later, he collaborated on a remix of Johnny Gill's "Rub You The Right Way" with his mentor, DJ Eddie F. His first stint as a solo producer was with Groove B. Chill (the underrated "Starting From Zero" on A&M). "I make beats up every day," Rock says. "I save them up on disc." Currently, the producer is working with Run-DMC, Slick Rick, Jungle Brothers, and others.

"Return Of The Mecca" is the brilliant Elektra album Rock produced with cool rapper C.L. Smooth, a buddy from high school. Since its debut in stores June 5, the collection has sold more than 280,000 units. The tribute track "They Reminise You (T.R.O.Y.)," became a No. 1 hit on Billboard's Hot Rap Singles chart. Its follow-up, "Straighten It Out," ships Monday (27). "This song discusses political, musical, and streetwise topics," says Smooth.

BUSTIN' OUT (ON FUNK): With a mad-flo lyrical style from da sewer, Newark, N.J.'s Lords Of The Underground are going to be difficult to ignore this summer. A street buzz is already building around "Psycho," their first bit of aural dynamite, which drops Aug. 10 on Pendulum. The smooth voices of rappers Funky Man and Do It All are paired with a grungy, guard-ya-grill groove by producer Marley Marl. Be prepared to get blown away.

I CAN'T HOLD BACK: In a disappointing development, Edutainer Records has again pushed back the release date of Heather B's "I Get Wrecked." This rapper is primed to pump the suburban masses and the hardcore, thanks to her participation in MTV's "The Real World" and its associated mainstream press. As some listeners to Kid Capri's WBSL New York mix show know, the cut is a fat slice of bold, black, unbleached speech. Would somebody please tell Blastmaster KRS-ONE, who owns Edutainer, to wake up? ... Hip-hop publicist Chris Reade can now be reached at Set To Run in New York ... As he joins hip-hop's gorgeous mosaic, French-Mexican rapper A.L.T. isn't speaking in tongues. With a crew called the Lost Civilization, he rhymes only in English, forming lots of fun and freaky jams with a lovely Latin swing. On the Atco/EastWest debut



by Havelock Nelson

album "Another Latin Timebomb," A.L.T. (who performed in Latin Alliance and has written raps for Gerardo, Tarrie B., and Kid Frost) reveals a gift for verbal puzzles ("Candy Store," "I'm Flippin'"), the lilting first single "Tequila"). He also shows he has a social conscience. "One Little Indian" is a di-

plomatic and defensive battle cry advocating justice for native Americans; "Behind The Sheets" explores the underbelly of white-supremacist terror ... Grammy-nominated rappers Salt-N-Pepa will make their film debut in "Stay Tuned," which stars Pam Dawber and John Ritter and premieres Aug. 14. The duo's appearance will be via a video shot by Millicent Shelton, who is represented by K.D. Sadler ... Play Shinehead's "Try My Love" (Elektra Entertainment) and try to keep still ... A remake of the rap classic "The Message" by Nikolaj Steen featuring Melle Mel and Scorpio is out now on Imago.

Billboard® FOR WEEK ENDING AUGUST 1, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	6	*** NO. 1 *** WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS 2 weeks at No. 1
2	5	6	5	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
3	2	1	12	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
4	7	7	6	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO
5	3	3	12	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
6	4	2	14	THEY REMINISE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH
7	8	8	8	STROBELIGHT HONEY (C) (M) (T) MERCURY 866 868	◆ BLACK SHEEP
8	10	18	5	JUMP AROUND (M) (T) (X) TOMMY BOY 526*	◆ HOUSE OF PAIN
9	13	23	5	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
10	12	22	4	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
11	6	5	10	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
12	17	24	4	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
13	11	10	18	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
14	19	26	3	THIN LINE (C) VIRGIN 98544	◆ KID FROST
15	9	9	10	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54420/MCA	◆ HEAVY D. & THE BOYZ
16	14	17	7	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 105/ICHIBAN	◆ MC BREED
17	24	29	3	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1
18	16	19	7	NASTEE (M) (T) ATLANTIC 85871*	◆ KWAME
19	NEW ▶	1	1	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
20	28	28	3	FULL TERM LOVE (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE
21	25	—	2	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI
22	NEW ▶	1	1	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK
23	18	14	17	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
24	29	30	3	I CAN'T HOLD BACK (M) (T) ATLANTIC 85863*	◆ K-SOLO
25	26	—	2	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	◆ BEASTIE BOYS
26	15	11	18	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
27	NEW ▶	1	1	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
28	21	16	7	BRONX NIGGA (M) (T) RUFFHOUSE 74300*/COLUMBIA	TIM DOG
29	NEW ▶	1	1	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
30	23	12	17	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH

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



ACT LIKE YOU KNOW: The top of the Hot R&B Singles chart has no surprises this week. "Giving Him Something He Can Feel" by En Vogue (Atco-EastWest) gives the funky divas their fifth No. 1 R&B single. It has reports from the entire panel, gaining WYFX West Palm Beach, Fla., and has No. 1 reports from 31 stations. "Baby-Baby-Baby" by TLC (LaFace) moves up handily 5-2, with strong retail and phenomenal radio increases. It has reports from 98 stations and No. 1 reports from 15, including KIPR Little Rock, Ark.; KMJQ Houston; WGCi Chicago; WCDX Richmond, Va.; WJBT Jacksonville, Fla.; and WWIN-FM Baltimore.

MUSIC TO MY EARS: As a musical innovator, Miles Davis continues to be a giant, even posthumously. "The Doo-Bop Song" (Warner Bros.) fuses contemporary jazz sounds with hip-hop rhythms, demonstrating the common roots of all of our music. "Doo-Bop" has gotten radio's attention with new activity at 18 stations, including KMJM St. Louis; WQOK Nashville; WYLD-FM New Orleans; WZHT Birmingham, Ala.; KJMS Memphis; WJLB Detroit; and WWDM Sumpter, S.C. It is on 23 other stations, including WZAK Cleveland; WEAS Savannah, Ga.; WKYS Washington, D.C.; WBSL New York; WDAS Philadelphia; and KJLH Los Angeles. Among the many other cuts to choose from on the album, "Doo-Bop," one of my many favorites is "Chocolate Drop."

And by the way, in case you didn't get around to listening to the newest Dells album, "I Salute You" (PIR), I would like to recommend a few cuts that smooth and up-to-date. Listen to "Somebody's Gotta Move" and my personal favorite, "Baby Don't Go Away Mad."

MO' MUSIC: The top of the Hot R&B Albums chart has been relatively stagnant, with the same records dominating and shifting up or down only slightly. The soundtrack album for "Boomerang" (LaFace) storms into the top 10, advancing 12-3. Radio is devouring this album and churning out hits. Take a look at the R&B Radio Monitor chart. Two songs from the soundtrack are performing extraordinarily well. "End Of The Road" by Boyz II Men holds at the top for the second week, with all of the 62 monitored stations registering airplay. (Also, it enters the R&B Singles Sales chart at No. 2). "Give You My Heart" by Babyface featuring Toni Braxton moves up to No. 10 with exposure on 60 stations. Below the chart, four other songs are getting good airplay. They are "Don't Wanna Love You" by Shanice; Love Shoulda Brought You Home" by Toni Braxton; "It's Gonna Be Alright" by Aaron Hall featuring Charlie Wilson; and "I'd Die Without You" by P.M. Dawn. Another song that is not yet registering on the monitor, "Tonight Is Right" by Keith Washington, is getting airplay in New York. I guess it's safe to say that L.A. Reid and Babyface have created another smash.

IS IT TRUE that War and the Barkays are both in rehearsal to go out on the road? Does anyone know where Mandrill is? An entire era of music may re-emerge!

JAZZ IS HAPPENING IN EUROPE BUT ITS PROFITS ARE DISPROPORTIONATE

(Continued from page 3)

poll—is the North Sea Festival, staged in the Hague, Holland, by veteran promoter Paul Acket. A record-breaking 70,000 fans were expected to attend this year's event, July 10-12 in the Hague Congress Center.

The festival's 13 stages presented more than 1,000 musicians and singers over the three days, including Wynton Marsalis, Gerry Mulligan, Lou Rawls, Chick Corea, Cab Calloway, Grover Washington Jr., and Holland's own Candy Dulfer.

The budget for the festival is in excess of \$5 million, but without sponsorship finance from JVC, the Javaanse Jongens tobacco company, Peavy, Kawai, BMI Pearl, Zildjian, and other firms, as well as subventions from the City of The Hague and the Dutch government, the festival could not survive. And even with these subsidies, the event rarely makes a profit, according to Acket.

Most European jazz festivals—there are about 500 of them every year—are in the same situation, their viability depending on commercial subsidy and the commendable predisposition of European culture ministries and arts foundations to give financial support to jazz music. In this respect, jazz is considerably more favored than other categories of music.

When it comes to jazz record sales, the economics are also less than encouraging. The share of the recorded music market achieved by authentic jazz repertoire is generally put at between 1% and 3%. But the situation is clouded by the fact that some small jazz labels are not members of their national IFPI group, so their sales do not figure in the official statistics.

Another factor militating against an accurate assessment of jazz record sales is that Europe is awash with cheap compilation CDs, whose producers exploit the differentials in the periods of protection given to recordings by different states. A vast amount of this material comes from Italy, a country in which recordings made more than 30 years ago are in public domain. One Milan record store, for example, was recently offering a Dizzy Gillespie small-group compilation with tracks drawn from the archives of CBS, Savoy, Guild, RCA, Verve, and Dee Gee. It retailed at just more than \$4.

Product of this kind circulates in substantial quantities in European countries where it is technically illegal, because of longer copyright protection periods. Also in circulation are an increasing number of recordings acquired from radio stations, particularly those in the former Communist countries, where the newfound entrepreneurial endeavor does not always take strict account of such matters as artists' authorization.

ITALIAN JAZZ WAVE

Manfred Scheffner, who runs the jazz section of the record department in the Ludwig Beek department store in Munich, says more and more "public-domain" jazz repertoire from Italy is circulating in Europe.

Desitsche Astrophon, German licensee for the Candid label, is reissuing the catalog on CDs, which Beck sells for about \$15; but the same repertoire can be bought in Germany on



A wide range of international jazz musicians have found a happy home for themselves and their craft in Europe. Clockwise, from top left: Cuban piano virtuoso Gonzalo Rubalcaba, left, with Goetz Woerner, head of Messidor Records, Germany; tenor saxophonist Joe Henderson, left, and trombonist Curtis Fuller in Berlin (photo: Uli Pschewoschny); saxophonist Johnny Griffin, a European resident for almost 30 years; and, pictured at the 10-day annual Leverkusen Festival in Germany, from left, are Nathan Davis, Arthur Blythe, Chico Freeman, and Sam Rivers, who form the front line of all-star group Roots. (Photo: Lajos Jardai)

an Italian label for half the price.

Scheffner says about 10% of the department's annual sales of \$1.875 million is accounted for by mail order. The mail-order factor also contributes to the understatement of the jazz record market share, and so does the substantial second-hand jazz record trade.

The Mole Jazz shop in London, for example, carries a stock of 20,000 jazz albums, of which 30% are second-hand.

SUBSTANTIAL SALES

Rolf Enoch, whose Pro Jazz Team company in Hamburg specializes in devising jazz compilations for major labels, notes that PolyGram's Jazz Club compilation series has sold 500,000 units worldwide and helped bring jazz to a new generation.

"Remember," he says, "that even if you put the jazz market share in Germany as low as 1%, that still represented 40 million marks [\$25 million] last year."

Juergen Jacobsen of Hamburg-based Magic Music Productions is convinced the jazz market in Europe is greater than the official statistics would indicate, "because there are many different ways of marketing jazz repertoire," he says. For example, Magic Music buys overstocks from the Italian publishing companies Curci and Fabbri, which license repertoire from the majors to sell in record/book packages. "Sometimes the numbers can run to 200,000 CDs," he says. "I would put the figure of the German jazz market share—taking all channels into account—at something approaching 6%."

Giacomo Battistella, who founded the Black Saint record label and now runs the Black Saint jazz record shop in Milan, confirms that a large proportion of jazz business is done through mail order. Black Saint turns over 30,000 LP/CD units annually, and 50% of the sales are to mail-order customers.

MARKET NICHES

Despite the limitations of the jazz market, the flood of dubious jazz compilations muddying the waters, and competition from the heavy guns of the major labels, there are a remarkable number of enterprising small jazz labels in Europe producing product of high quality and finding niches in what can be a very fastidious marketplace.

One such imprint is Frankfurt-based firm Messidor, which specializes in Latin American music of all kinds. Headed by Goetz Woerner, Messidor boasts a catalog that includes albums by such top Cuban artists as Arturo Sandoval, Irakere, Chucho Valdes, and Paquito D'Rivera. Messidor was also the first label to bring to international attention the brilliant talent of Cuban piano virtuoso Gonzalo Rubalcaba, now signed to Blue Note.

New Messidor releases feature mambo king Mario Bauza, percussionist Giovanni Hidalgo (with special guests Gillespie and Paquito D'Rivera), and Brazilian saxophonist Paulo Moura. The recording by Bauza, who is 81, is the first under his own name. Messidor recently signed a distribution deal for the U.S. with Rounder Records.

VETERAN LABELS

Two independent jazz labels of longstanding and high reputation are Munich-based ECM and ENJA. ECM, founded by bassist Manfred Eicher, has a prodigious catalog that includes seminal recordings by Keith Jarrett, Jan Garbarek, Pat Metheny, Kenny Wheeler, Gary Burton, Chick Corea, Ralph Towner, and Jack de Johnette. ENJA, whose Dizzy Gillespie United Nation Orchestra concert at the London Festival Hall collected a Grammy award, also has albums by Joe Henderson, Tommy Flanagan, Archie Shepp, Elvin Jones, Sun Ra, McCoy Tyner, and Arthur Blythe, among others.

Siggi Loch, former head of Warner Music in Germany, has returned to the record business with his ACT Music + Vision company and will specialize in jazz, blues, and flamenco. First releases include recordings by Klaus Doldinger, Philip Catherine and Larry Coryell, and participants in the American Folk Blues Festival.

Another widely acclaimed European jazz producer is Giovanni Bonandrini, based in Milan, whose Soul Note and Black Saint labels have been voted the top jazz labels in the annual Down Beat critics' poll for six consecutive years.

JAZZ ENTHUSIASTS FIRST

Like most of the founders of specialist jazz labels in Europe, Bonandrini is an enthusiast first and a businessman second—an order of priorities that accounts for the high-quality repertoire to be found in some of these independents' catalogs.

The Soul Note and Black Saint rep-

ertoire includes albums by Muhal Richard Abrams, Billy Bang, Max Roach, George Adams, Art Blakey's Jazz Messengers, the World Saxophone Quartet, George Russell, and scores of other top-ranking American and European jazz men.

In Holland, the local Bonandrini is Gerry Teekens, a jazz drummer who started his Criss Cross label in 1981 with a release by guitarist Jimmy Raney. Since then, Teekens has put out albums by Warne Marsh, Chet Baker, Kenny Barron, Kirk Lightsey, Cedar Walton, Ray Drummond, and Philip Catherine. Teekens was also one of the first producers to give recording opportunities to young turks like pianist Benny Green, saxophonist Ralph Moore, and trumpeter Brian Lynch.

In London, Ed Dipple, a partner in Mole Jazz, presides over the Hot House label, which has released repertoire by saxophonist Nathan Davis and trumpeters Dusko Goykovic and Benny Bailey.

One difficulty common to all of Europe's jazz specialist labels is that access to the most important market of all—the North American market—is frustratingly difficult to achieve. There is virtual unanimity that, when it comes to distribution in the U.S., there are two choices—either to go through a distributor who fails to pay or through one who keeps you waiting years for your money.

MORE INTEREST IN JAZZ

For Chicago-born saxophonist Johnny Griffin, who has been a European resident for almost 30 years, the high level of jazz activity in Europe is a product of an interest in and knowledge about jazz music that are much more highly developed than they are in the States.

Griffin, who lives in a 200-year-old chateau in rural France, spends eight weeks of the year playing in the U.S. and the rest of the time playing concerts, clubs, and festivals in Europe. He says, "I not only get more appreciation when I play in Europe, but I earn better money. There is a good response to the music everywhere—and I play in France, Spain, Italy, Germany, Scandinavia, Holland, Belgium, and Britain. Jazz really doesn't get the same exposure or recognition in the States."

And, while it is difficult for Europe's jazz record producers to get their recordings distributed in the States, it is almost impossible for European jazz musicians to get any exposure in the music's country of origin.

Says Griffin, "When I first came to Europe, there were only a handful of top-rank jazz musicians around. Today, I can go all through the instruments and name you European players who can hold their own with the best Americans. But the situation is that the musicians in the States get all the publicity. If club owners won't hire little-known American musicians, then they are certainly not going to book unknown European players, however brilliant. But, in view of the live-performance and recording opportunities U.S. players get in Europe, it is a little unfair that there is hardly any reciprocal activity."

U.K. Indies Step Outside London For Dance Hits

BY PAUL SEXTON

LONDON—A raft of independent labels the length of England is exploding the myth that all steps on the dance floor lead to London.

An analysis of the U.K. pop charts for the first half of 1992 confirms that when it comes to crossing hip dance music to the national best sellers, the major labels in London are on the losing end of an intensely fought battle. Indies such as Network in Birmingham, 3-Beat in Liverpool, All Around The World in Blackburn, and many others are proving that the geographical clout of the capital and the managerial muscle of the majors have become significantly enfeebled.

All Around The World's home base of Blackburn was previously best known in music circles for having 4,000 holes in it, but managing director Chris Nuttall says the label's location has been a positive advantage—certainly when the track "Dance With Me (I'm Your Ecstasy)" by Control came to its attention. "Quite a lot of majors were interested in it," says Nuttall, "but we knew about the white label and being in the north, we were able to sit on it and get a good idea of the buzz. The labels in the south didn't know about it for a while."

The label, which operates with a staff of just four, was able to turn the single into a national No. 17 hit late last year. It also crossed tracks by 2 For Joy and Love Decade into the pop survey, with Love Decade's "So Real" also breaching the top 20.

BIGGER NOT ALWAYS BETTER

Birmingham-based Network, launched two-and-a-half years ago

by dance specialists Neil Rushton and Dave Barker as a spinoff from their Kool Kat imprint, is one of several indies that has brushed with bigger operators and come away disappointed.

"Kool Kat originally had a deal with Big Life, but they didn't really understand what we wanted to do," says Barker. "We didn't want to conform. We left amicably, started Network, and joined up with Pinnacle for distribution. A lot of our product was licensed from elsewhere."

Now Network has two of the hottest pop/club acts in Britain. Its KC & the Sunshine Band cover, "Please Don't Go" by KWS, topped the chart for five weeks and sold more than 400,000 copies, an increasingly rare feat for a British single; and hardcore dance band Altern 8 recently had its third big hit with "Hypnotic St8" and released its debut album. The KWS single has been making healthy strides on the Hot 100 via a U.S. deal with Next Plateau, while Altern 8 has linked with Virgin for the world excluding Britain and Network's separate deal with Rough Trade for Belgium, Germany, and Holland. The KWS climb is certain to continue in August with the release of the follow-up single, inevitably another '70s cover, this time of George McCrae's seminal "Rock Your Baby."

Network stands as an example of an independent dance label that gives every appearance of a major, in terms of both influence and achievement. At the other end of the scale are a host of labels so parochial that they not only run with no full-time staff, but the administration is carried out by the very people who make the music.

Rob Playford runs Moving Shadow Records from the Hertfordshire town of Stevenage—and also plays on some of its output. Despite expressing a positive disinterest in "crossing over," Playford's achievements have been notable: charting Blame's "Music Takes You" and lodging his own "Hold It Down" by 2 Bad Mice on the U.K. dance chart for 13 weeks (and to a national No.

70) with no advertising, little press, and no heavyweight distribution.

"Making the top 40 is not on our list of things to achieve," he says. "That's the be-all and end-all for the majors, but I just do it for love of the scene, to get the music out there. I don't really class myself as being in the industry. All of us smaller labels know each other and whenever we get together we always bitch about the majors. We're not of a size to go around picking up tunes open-checkbook style."

A GOOD OMEN

Seamus Quinn, head of press for Manchester's Omen Recordings, whose cosmopolitan roster includes south London band Congress and Yugoslavian singer Zorran, feels the

'All of us smaller labels know each other and whenever we get together we always bitch about the majors'

strength of the dance scene outside London was reflected in pop-dance production heavyweight Pete Waterman's decision to add the new Manchester-based label 380 to his PWL group. 380 came aboard recently with a near top 40 crossover, "Xpress Yourself" by Family Foundation. "We do spend a lot of time in London, that's where 35% of the market is," concedes Quinn. "We're not into this north-south divide, but we're not into major record companies either. I think the launch of 380 was a reaction to the success of labels like 3-Beat and Dead Dead Good."

Liverpool's 3-Beat is a shining

demonstration of Britain's once-vaunted "enterprise culture" in operation. The label was started by four graduates of Liverpool Univ. in late 1989 and, like several other current dance outlets, grew out of a specialist club record store. 3-Beat Music got off the ground with the help of a loan from the Prince's Youth Business Trust. "As the Liverpool dance scene took off," says director Hywel Williams, "people began to produce music in their bedrooms, and the only place to get their demos played was in our shop." Hence the formation of the 3-Beat label, top 20 pop success in March with New Atlantic's "I Know," a roster of some 10 acts with worldwide distribution via BMG, and an imminent deal with Atlantic in the U.S.

Warp in Sheffield is another example of "from the shop of the same name," with an established retail presence in the city and record success for rave acts such as LFO and Kid Unknown, which has outlived Warp's association with London dance specialist Rhythm King.

Dead Dead Good in Northwich, near Manchester, and Produce in Liverpool have also proved that it's not always necessary to be a 100% hardcore dance label to gain success. Produce, now working soul outfit People Get Ready, scored pop success with the Farm (now signed elsewhere), while Dead Dead Good has established the Charlatans (UK) in the modern rock mainstream and registered dance-to-pop crossovers by Liverpool band Oceanic and Digital Orgasm from Belgium.

CLUB SCENE IMPORTANT

Managing director Steve Harrison cites the importance of the provincial club scene in forming a creative microcosm for dance labels and artists. "The Hacienda in Manchester in 1988-89 was very important and what's happening in clubs in this

area now, in Blackburn, Warrington, even as far down as Stoke-on-Trent, is a reflection of what was initiated by the Hacienda. The rave scene is no different from Northern Soul except that that never broke big."

Greater London, too, has its share of "bedroom" labels that have shunned the supposed glamour of the West End and bypassed the main routes. Romford, the Essex town on the periphery of the city, boasts two imprints whose very names, Strictly Underground and Suburban Base, reflect their pride in being out of the industry mainstream. Strictly Underground has charted hardcore acts such as M-D-EMM, while Suburban Base—which grew out of a record store called Boogie Times—has had success with Son'z Of A Loop Da Loop Era and Q-Bass. It also recently went "overground" with the massive pop success of the novelty track "Sesame's Treet" by Smarter's.

From the bedroom to the record counter to the white label to the charts, regional indie labels have mapped out the new route for British dance music in '92, and the key maxim may be that small can continue to be beautiful. As Barker at Network says, "We've got enough to handle for now. Obviously we're not going to turn down the Beatles. But you can take on too much and disappear up your own success."

TO OUR READERS

Dance Trax is on vacation. The column will return next week.

HITS !!! 12-INCH PLAY LIST

- SILVER ALL MY LOVE GARAGE
- BLACK BOX HOLD ON DOUBLE MIX HOUSE/TECHNO UNDERGROUND/DANCE/BEAT
- JAM JAM GIRLS I'D STAY WANN HAVE FUN A LITTLE NARROW ROAD HOUSE/RAP
- J.T. COMPANY LOVE/TENDRE GARAGE
- DOUBLE YOU WE ALL NEED LOVE HOUSE
- BOYS & BOYS STAND BY ME HOUSE
- CORRADO TRIBAL ACTIVITY REMIX TRIBAL
- LORENA JAYCEE TIME/MOTIVE TRIBAL
- ANTONOMIA FREEDOM FOR LOVE TECHNO HOUSE
- D.J. ANDREW THIS IS A MESSAGE TECHNO
- P.LIION presents PEOPLE IN TOWN READ MY LIPS HOUSE
- H.D. HIGH DENSITY ROCK YOUR BABY HOUSE
- VISIONS FACTORY URBAN MESSAGE (part 1) UNDERGROUND
- NEXY LANTON TWILIGHT GROW REMIX EP TECHNO/HARDCORE
- VARIOUS ARTISTS THE EVOLUTION EP vol. 1 DEEPHOUSE/UNDERGROUND
- FINZY KONTINI CHICA CHICA (remix) HOUSE
- DOUBLE F.M. presents SOUND OF AMNESIA AMNESIA HOUSE
- J.A. & ORCHESTRA EXOTIC WAYS HOUSE
- POWER BAND ALL OVER THE TIME HOUSE
- SILVIA COLEMAN GET ON IT? HOUSE

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Hot Dance Breakouts

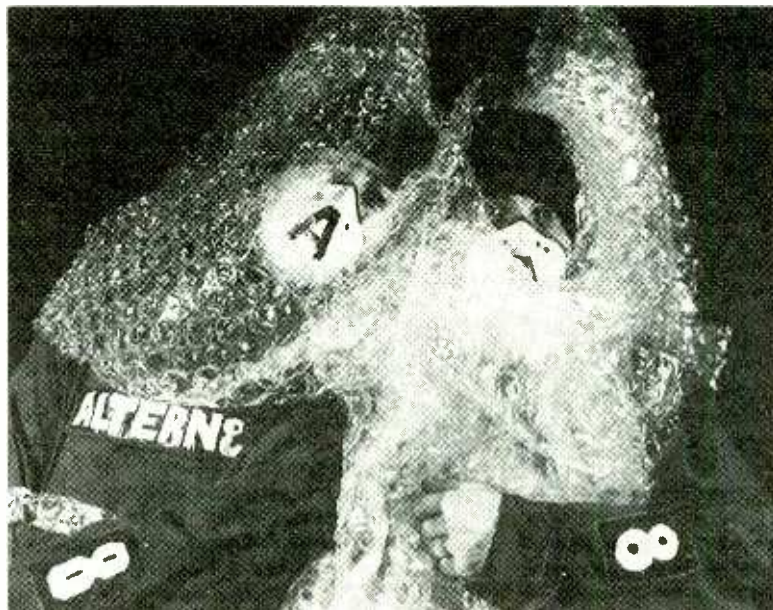
CLUB PLAY

1. MY PEACE OF HEAVEN TEN CITY ATCO EASTWEST
2. FEELING GOOD JAMES HOWARD EMOTIVE
3. MASS OF EMOTION MOCCA SOUL SAVAGE
4. EVEN BETTER THAN THE REAL THING U2 ISLAND
5. SET YOUR LOVING FREE LISA STANSFIELD ARISTA

MAXI-SINGLES SALES

1. GOOD STUFF THE B-52'S REPRISE
2. JUS LYKE COMPTON DJ QUIK PROFILE
3. 57 CHANNELS (AND NOTHIN' ON) BRUCE SPRINGSTEEN COLUMBIA
4. WELCOME TO THE GHETTO SPICE 1 JIVE
5. XODUS XCLAN POLYDOR

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



Network recording act Altern 8 is enjoying another pop and dance hit with "Hypnotic St8." The band members are preparing their first album for Virgin in the U.S., due for release this fall.



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Jamboree In The Rain Draws Record Turnout

BY EDWARD MORRIS

MORRISTOWN, Ohio—In spite of the often heavy rain showers throughout the four-day event, this year's edition of Jamboree In The Hills drew a record turnout, officials say. The Jamboree ran July 16-19 at the 217-acre site near the Ohio/West Virginia border.

Although the rain was not as steady and torrential as it was when the outdoor amphitheater here opened two years ago (Billboard, Aug. 4, 1990), it did manage to turn much of the seating area, campgrounds, and parking lots into swamps. Still, the arena was entirely filled with ticket-buyers by the time the weekend portion of the festival opened Saturday morning.

Owned and operated by Osborn Communications Corp., the 16-year-old Jamboree has evolved into a vacation destination, as well as a weekend spectacle. In 1990, when it moved to its present site, the Jamboree added a Friday-night show for early arrivals. This year, it opened Thursday evening, with performances by Joe Diffie, Tracy

Lawrence, Great Plains, Collin Raye, and Billy Dean.

On Friday evening, the bill was Diamond Rio, Lorrie Morgan, Trisha Yearwood, and the Oak Ridge Boys. Actress Sean Young, who is currently shopping for a country label deal, also did a three-song set.

TNN taped the Friday-evening show for a special to be broadcast Nov. 23.

Saturday's lineup was Lee Greenwood, the Remingtons, Ronna Reeves, Toy Caldwell, Tanya Tucker, Brooks & Dunn, Eddie Rabbitt, Mark Chesnutt, Alan Jackson, and Marty Stuart.

Little Texas opened the final day on Sunday, followed by Mike Reid, Pam Tillis, Vince Gill, Conway Twitty, and Willie Nelson. Local bands entertained between sets by the major-label acts.

Advance tickets for all four days were \$78 each or \$94 each at the gate. Daily tickets were also available. Rates for the Jamboree-owned campgrounds ranged from \$190 per site for three days (and included two three-day concert tickets) to \$248 for seven days (including two tickets for the entire Jam-

boree).

"You can plan all you want, but what we've had to do is kind of follow the direction of the fans," says Larry Anderson, VP/GM of the Jamboree and of Osborn's Wheeling, W.Va., radio stations WWVA/WOVK. "Over the years, the fans who come in from New York state,

'Our strategy was to get several big names, then wait a little longer'

New Hampshire, Canada—who come a long distance—were coming in earlier and earlier and making it a week's vacation."

THURSDAY SHOW ADDED

Because the Friday-evening shows were so well-attended, Anderson continues, he and his staff decided to add a Thursday concert. "We were a good

third ahead for Thursday night of where we thought we would be for the first year [of this configuration]," he adds. "Maybe we'll do a Wednesday night show [next year]. We open our campgrounds now on Monday."

Anderson notes that the Jamboree campgrounds can accommodate 2,500 camping vehicles, each of which will have from four to eight people. Nearly 1,000 were on site the Monday before the festival opened, he says.

So far, Travis Tritt, the Charlie Daniels Band, and Wynonna have been contracted for the 1993 Jamboree. "Stars are created overnight," Anderson observes. "So this year, our strategy was to get several big names, then wait a little longer, just to give ourselves more options."

Tickets are already on sale for Jamboree 1993, Anderson says.

The only act missing from the slate originally announced was Shelby Lynne, who had to drop out because of a scheduling difficulty. Ronna Reeves was added to the roster in June because Anderson was impressed by her performance at Fan Fair. Toy Caldwell was also a late addition. He records for Cabin Fever Entertainment, one of the Jamboree's official sponsors. (The others were Budweiser, Hills, 84 Lumber, Wendy's, and True Value Hardware.)

The entire show was broadcast live on WWVA-AM and much of it aired on sister station WOVK-FM. Portions of each day's show were also carried live on the local NBC-TV affiliate.

The Belmont County Sheriff's Dept. and the county unit of the Ohio Highway Patrol handled perimeter security. An in-house staff managed the backstage security. Anderson estimates there were about 2,000 staffers employed for the event. Many, he explains, are from civic groups to which the Jamboree makes a financial contribution.

Molnar Concessions, Austintown, Ohio, administered the approximately 30 food booths, some of which were company-owned and some subleased.

Fans, who were allowed to bring in their own food and drinks, could choose

as well from an eclectic collective on-site menu.

Beer on-site sold for \$10-\$12 for a 12-pack. It was also vended by individual drafts and cans.

"It was one of our least busy [festivals]," says Irene Louda, the Jamboree's medical operations director, "primarily because of the rain." In four days, the medical unit treated 257 people, only 24 of whom were sent on to area hospitals. Most of the cases, Louda says, were broken or otherwise injured limbs. There were relatively few cases of heat exhaustion.

About 200 medical personnel were in service for the four days, including a board-certified emergency physician and an orthopedic surgeon. A private ambulance service was on-site for the entire week. Louda says she drew personnel from two hospital emergency departments that she supervises.

Steed Audio was in charge of sound for the Jamboree.

A "huge percentage" of each year's crowd, Anderson confirms, is repeat business. The operation retains the addresses of those who purchase tickets by mail, and each one is sent several promotional pieces that urge the recipient to attend the upcoming festival.

Anderson says he advertises the Jamboree primarily on country radio stations in the areas that have provided the heaviest concentration of ticket-buyers, such as Washington, D.C., and Hershey, Pa. Additionally, the extravaganza is promoted on The Nashville Network and Country Music Television. "We're constantly on sale for Jamboree In The Hills," Anderson stresses.

The concert site is so large that it takes something of the Jamboree's magnitude to pay for its overhead, Anderson explains. Last year's three-day Bluegrass In The Hills festival failed to make a profit, even though it had the top acts in the format. However, Anderson says the site would be available to potential concert promoters "under the right conditions."

Hills Alive With Sound Of Country Music

Jamboree Keeps Fans Happy By Keeping Promises

HIGH TIMES IN THE HILLS: No matter what the economy or the elements throw at it, Jamboree In The Hills sails magnificently on. It has just concluded its 16th voyage with the biggest cargo of country music ever (see story, this page). If there is one central element to the festival's success, it is surely the consideration it shows the ticket-buyers.

Instead of treating the 60,000 to 100,000 people who attend each year as a captive audience to be corralled, insulted, and sold exorbitantly priced goods, the Jamboree organizers have worked with them in a fashion that builds loyalty and repeat business. Instead of luring them to the Ohio countryside with big names that later mysteriously cancel out, the Jamboree delivers all the heaves it promised—and then adds a few more stars to the bill for spice. Instead of hiring menacing security guards, the Jamboree relies for much of its "crowd control" on the generally courteous services of local students, teachers, housewives, and other such approachable folk.

This live-and-let-live ethic has paid off handsomely for the Jamboree owners. Because it is such a reliable and relatively stress-free institution, the festival has become a "star" in its own right, one that is a substantially bigger draw than any of one or two or 10 mega-acts it spotlights. Indeed, thousands of fans now build their vacations around the show.

Admittedly, the Jamboree is no Eden. Traffic is sometimes slow and clotted, and the lines are often long. People get loud and drunk and obnoxious (although less so than one might expect of those who are asked a hundred times a day from the stage, "Are you having a good time?"). And even students, teachers, and housewives occasionally become boorish when they confuse their walkie-talkies with scepters.

But rough edges and all, the Jamboree is a marvel to behold—whether you've come to witness the wealth of on-stage talent or the inventiveness of off-stage strategists. It has evolved from a series of annual events into a strong and solid tradition—and, from all appearances, a nicely

profitable one at that.

MAKING THE ROUNDS: Newly announced candidates for induction into the Country Music Hall of Fame are performers Don Gibson, Merle Haggard, George Jones, Willie Nelson, and Ray Price, as well as late independent recording entrepreneur Harold W. "Pappy" Daily, late record producer Don Law, radio pioneer Ken Nelson, broadcast executive and longtime Country Music Assn. board member Irving Waugh, and BMI president Frances Preston. Two will be selected, and their names will be announced during the CMA Awards show in September . . .

Lorrie Morgan remains under the BMG umbrella but has switched from RCA to BNA entertainment, where her producer, Richard Landis, is VP of A&R. The gold-selling Morgan specified no reason for the change . . . G. Gerald Roy and C.K. Spurlock have dissolved their partnerships in the concert production and artist management companies North American

Tours and Starbound Management. Spurlock will continue the two companies, while Roy will be at Stellar Entertainment . . . CMH Records has released a Marty Stuart retrospective of 16 songs (including six instrumentals) dating back to Stuart's teenage years. It's called "Once Upon A Time" and comes with a 12-page booklet . . . Also, be on the lookout for the release of "Hank Williams: The Show He Never Gave" on home video from Kultur Video. With actor/singer "Sneezy" Waters in the role of Hank Williams, the musical drama shows the singer on his last ride and imagining he is performing in a roadside bar and explaining his life to the generally sympathetic patrons. Kultur has not yet set an official release date, but a spokesman says it will be within the next few weeks . . . There have been some changes in the fair department at the William Morris Agency. It will now be headed by Paul Moore and Barry Jeffrey at the Nashville office. Gayle Holcomb moves to the department as its West Coast rep, and Dianna Morrison transfers from the Beverly Hills office to work with Jeffrey.



by Edward Morris

Marlboro Concert Series Smokes With Stellar Acts

NASHVILLE—Reba McEntire, Vince Gill, Ricky Van Shelton, Brooks & Dunn, and Lynyrd Skynyrd are among the acts signed to appear in Marlboro Music's upcoming state fair and military-base concert series. Because of the cigarette company's support, some of the shows will be free and others at lower than usual prices.

The state fair series comprises appearances by McEntire and Gill at the Indiana State Fair, Aug. 19; Rodney Crowell and Joe Ely, the Michigan Exposition And Fairgrounds, Aug. 30; Brooks & Dunn, Pam Tillis, McBride & the Ride, and the Jody Jenkins Band, Sept. 24; Shelton, Ricky Skaggs, and Michelle Wright, Virginia State Fair, Oct. 3; and Shelton, Skaggs, and Wright, State Fair of Texas, Oct. 22.

The military-base tour will see Lynyrd Skynyrd and Webb Wilder at Fort Drum, Watertown, N.Y., Aug. 24; the Aberdeen (Md.) Proving Ground, Aug. 15; and the Quantico (Va.) Marine Base, Aug. 16.

The Kentucky Headhunters and America are set for New River Air Station, Jacksonville, N.C., Aug. 22, and Fort Gordon, Augusta, Ga., Aug. 28. The Marshall Tucker Band and 38 Special will perform at the Naval Air Station, Key West, Fla., Aug. 28, and MacDill Air Force Base, Tampa, Fla., Aug. 30.

Joe Walsh and Los Lobos will do shows at Fort Carson, Colorado Springs, Colo., Sept. 4; Lackland Air Force Base, San Antonio, Texas, Sept. 6, and the Naval Air Station, Corpus Christi, Texas.

Billboard **TOP COUNTRY ALBUMS**

FOR WEEK ENDING AUGUST 1, 1992

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

Table of Top Country Albums (Week Ending August 1, 1992). Includes columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, PEAK POSITION. Top album: BILLY RAY CYRUS - SOME GAVE ALL.

Continuation of Top Country Albums chart (Week Ending August 1, 1992). Includes columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, PEAK POSITION. Top album: THE JUDDS - GREATEST HITS.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ... *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD's, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard **Top Country Catalog Albums**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan FOR WEEK ENDING AUGUST 1, 1992

Table of Top Country Catalog Albums (Week Ending August 1, 1992). Includes columns: THIS WEEK, LAST WEEK, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, WKS. ON CHART. Top album: PATSY CLINE - GREATEST HITS.

Continuation of Top Country Catalog Albums chart (Week Ending August 1, 1992). Includes columns: THIS WEEK, LAST WEEK, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, TITLE, WKS. ON CHART. Top album: RANDY TRAVIS - ALWAYS & FOREVER.

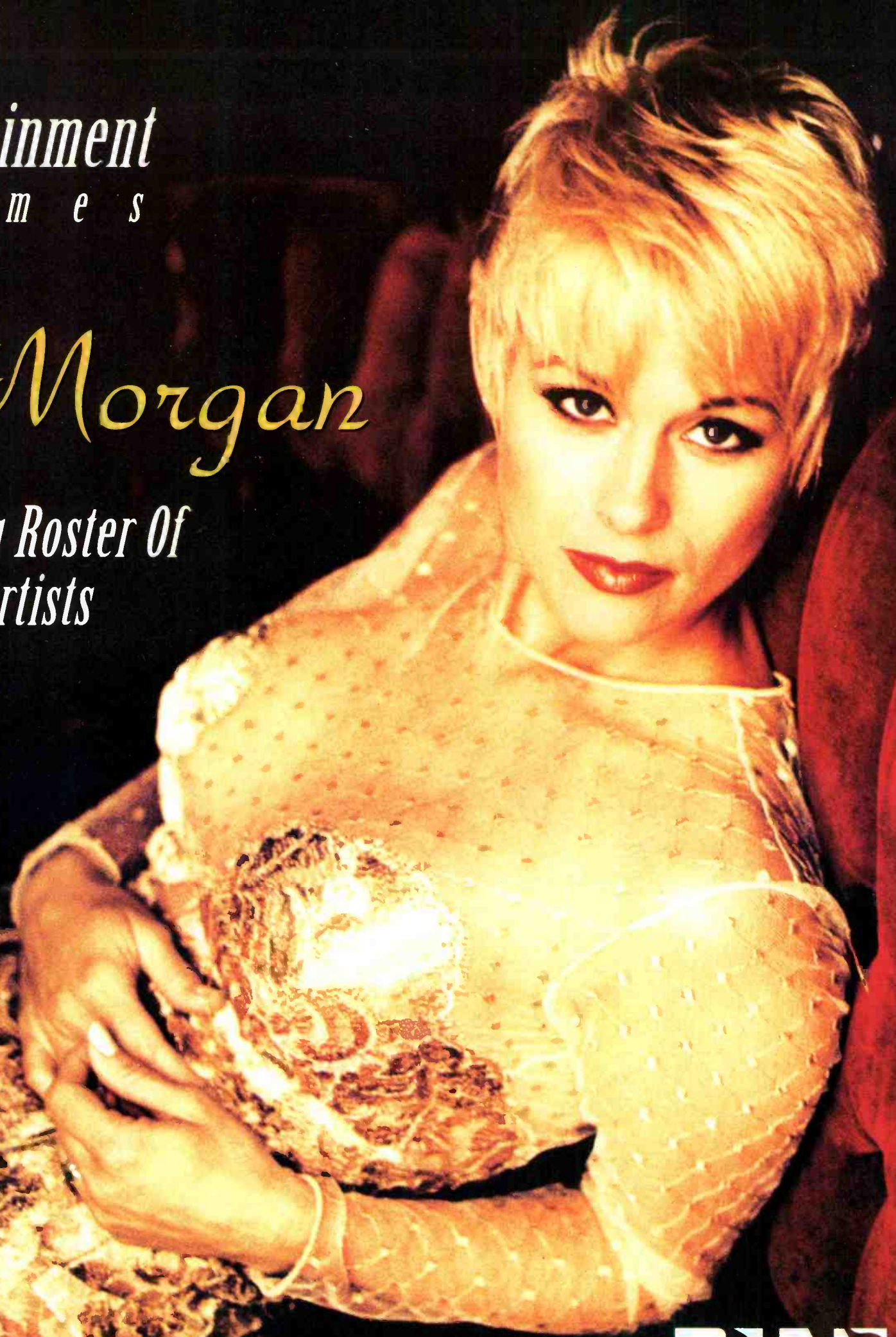
Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

BNA Entertainment

w e l c o m e s

Lorrie Morgan

*To Our Growing Roster Of
True Country Artists*



Management:

Mores, Nanas, Shea, Inc.
1209 16th Avenue South
Nashville, TN 37212

BNA
BNA ENTERTAINMENT

1 Music Circle North
Nashville, TN 37203
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 30 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
- 22 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 74 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
- 45 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
- 70 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI)
- 35 BACKROADS (Corner, SOCAN)
- 4 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
- 63 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/MS, Ducks Ditties, BMI) HL/WBM
- 1 BOOT SCOOTIN' BOOGIE (Ronnie Ounn, BMI/Alfred Avenue, BMI/Sony Tree, BMI/Deerfield Court, BMI) HL
- 69 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
- 62 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
- 42 COME IN OUT OF THE PAIN (G.I. D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL
- 19 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
- 27 COWBOY BEAT (Bellamy Brothers, ASCAP)
- 46 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL
- 16 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM
- 47 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
- 44 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
- 33 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
- 57 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp Of America, BMI) CPP/WBM/HL
- 61 HOMETOWN RADIO (David 'N' Will, ASCAP)
- 65 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 5 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
- 66 I FOUGHT THE LAW (Acuff-Rose, BMI)
- 9 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 59 I GOT A DATE (Major Bob, ASCAP/In Cahoots, ASCAP)
- 11 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
- 58 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP)
- 8 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP
- 13 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, BMI) WBM
- 24 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
- 52 JESUS AND MAMA (Tom Collins, BMI) CPP
- 41 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI)
- 37 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI)
- 17 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM
- 38 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
- 28 NORMA JEAN RILEY (Resaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL
- 39 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 55 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP)
- 50 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
- 68 THE POWER OF LOVE (Rick Hall, BMI)
- 2 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 23 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM/PPP
- 54 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL/WBM
- 12 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
- 51 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)
- 67 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
- 53 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenick, BMI) CPP/WBM
- 15 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 21 SOMETHING IN RED (Coburn, BMI)
- 34 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attaduo, BMI) HL

COUNTRY CORNER



by Lynn Shults

MAKE IT FOUR consecutive No. 1 hits for Brooks & Dunn. "Boot Scootin' Boogie" jumps from No. 5 to No. 1 on the Hot Country Singles & Tracks chart this week and the duo's "Brand New Man" holds at No. 5 on the Top Country Albums chart while racking up an impressive 30% gain in sales over the previous week. The CMA Horizon Award nominees have embarked on a string of 40 live dates that will take them to most parts of the U.S. Like most overnight success stories, Kix Brooks and Ronnie Dunn have been honing their skills for some time—Brooks as a Nashville songwriter and Dunn by playing clubs in Oklahoma. "Boot Scootin' Boogie" was written by Dunn and the song has an interesting history.

IT ALL BEGAN in 1986, says Dunn. "I was playing at a club in Oklahoma called Tulsa City Limits. I headed the house band there for years. I was living in Grove, Okla., where [Arista/Nashville GM] Tim Dubois is from, which is 80 miles from Tulsa. I had just moved to Grove and was trying to write. It was there that I wrote 'Boot Scootin' Boogie' and 'Neon Moon.' They were both written within about a two-week period. Driving back and forth between Grove and Tulsa, playing the gig, I had a lot of time to think and that's when the idea for 'Boot Scoot' came up. It was one of the only original songs I could get away with playing in the club because people would dance to it."

DUNN'S FIRST BIG BREAK came in 1988, when he entered the Marlboro National Talent Roundup. He won the local Tulsa contest, then the regional, and captured the national crown with a three-song set that included "Boot Scootin' Boogie" plus Dean Dillon's "Holed Up In Some Honky Tonk" and Eddy Arnold's classic "You Don't Know Me." Along with the crown, Dunn also won the right to record with legendary producer Barry Beckett. Scott Hendricks (now Brooks & Dunn's co-producer) was Beckett's engineer, and together they recorded "Boot Scootin' Boogie" and "Holed Up In Some Honky Tonk." With all this clout, one would think Dunn would have immediately gotten a major-label recording contract, but it was not meant to be. Dunn and "Boot Scootin' Boogie" were turned down by every major label in Nashville. When Brooks & Dunn recorded their debut album, "Boot Scootin' Boogie" still had its doubters. Dunn says, "[Arista] kept saying, 'It's great but we don't think it will ever be a single.'" Next week, the "Boot Scoot" remix story and how it may have changed country music forever.

THE 10 MOST ACTIVE songs are "Whatcha Gonna Do With A Cowboy" (49-36) by Chris LeDoux and Garth Brooks; "Love's Got A Hold On You" (52-41) by Alan Jackson; "We Tell Ourselves" (9-7) by Clint Black; "If Your Heart Ain't Busy Tonight" (12-9) by Tanya Tucker; "Could've Been Me" (28-19) by Billy Ray Cyrus; "You And Forever And Me" (35-26) by Little Texas; "Boot Scootin' Boogie" (5-1) by Brooks & Dunn; "I'll Think Of Something" (13-11) by Mark Chesnutt; "Me And My Baby" (44-37) by Paul Overstreet; and "So Much Like My Dad" (40-34) by George Strait.

DEBUTING ON THE Top Country Albums chart is Clint Black's "Hard Way" at No. 3. Albums showing strong retail activity for the week include two with backward bullets, created by Black's high debut: "Wynonna" (6-4) by Wynonna Judd and "Come On Come On" (6-7) by Mary-Chapin Carpenter. Also showing significant sales increases are "This One's Gonna Hurt You" (14-14) by Marty Stuart and "Sticks And Stones" (30-29) by Tracy Lawrence.

- 73 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL
- 3 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
- 29 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 48 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)
- 56 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL
- 10 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 60 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
- 43 TOO MUCH (EMI April, ASCAP) HL
- 20 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
- 25 WARNING LABELS (Sony Cross Keys, ASCAP) HL
- 49 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)
- 7 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP
- 36 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP)
- 72 WHAT IF YOU'RE WRONG (MCA, ASCAP/Judy Judy, ASCAP) HL
- 18 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
- 31 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP) HL
- 6 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
- 64 WHEN LOVE COMES AROUND THE BEND (Sweat & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)
- 71 WHERE FOREVER BEGINS (MCA, ASCAP) HL
- 40 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
- 14 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
- 32 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
- 26 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL
- 75 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)

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BUT, IT'S
PICKING UP STEAM
FAST
SO, DON'T MISS IT

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Classical KEEPING SCORE



Is Horowitz is on vacation. This week's column was written by Susan Elliot.

FRANCE'S NATIONAL Syndicate of Music and Drama critics has named **Kent Nagano** Personality of the Year for his accomplishments as music director of the Opera de Lyon. Nagano just signed a five-year, 15-record contract with Erato. Sessions in 1993 with Lyon include Offenbach's "Tales of Hoffmann," Delibes' "Coppelia," and the first recording of Debussy's opera "Rodrigue and Chimene." In the can are "La Creation du Monde" and the Harp Concerto of Darius Milhaud. With L'Orchestre National de France, Nagano will record Mussorgsky-Ravel's "Pictures"; he's also slated for Erato projects with the LSO.

Due in the fall from Virgin Classics is the Nagano-Lyon recording of Poulenc's "Dialogues of the Carmelites." Also with Lyon is **John Adams'** controversial opera "The Death of Klinghoffer," coming in September on Elektra/Nonesuch. Cast, the original, includes **Sanford Sylvan** and **John Maddalena**. "Klinghoffer" opens at the San Francisco Opera Nov. 7, and Nagano debuts with that company a month later conducting Milhaud's "Christophe Colomb."

Also on the Nonesuch schedule this fall is the Gershwin's "Lady Be Good," slated for sessions in Los Angeles in August with **Eric Stern** conducting. **John Mauceri** is no longer associated with the Nonesuch-Gershwin project. Sylvan's recording of "Die schöne Müllerin" is slated for

October. Brazilian guitarists the **Assad Brothers** have recorded their first classical disc for the label, with transcriptions of works by Scarlatti, Bach, Rameau, and Couperin. And **Richard Goode** continues his Beethoven Sonata cycle, with the "Waldstein" and the "Appassionata."

MERCURY LIVING PRESENCE celebrates its second anniversary on CD in September and is by all accounts enjoying a very healthy second life. A reply card in the June release—**Frederick Fennell** conducts the Eastman-Rochester Pops in works by Leroy Anderson—has generated "phenomenal" response, according to Philips press and artist relations manager Marisa Monroe. All subsequent CD booklets will have a tear-out page. The names collected, plus those from reader mail, will receive the Living Presence newsletter, first issue of which is slated for September. Series producer **Wilma Cozart Fine** is editor.

Ten more Living Presence reissues are scheduled by October, including **Antal Dorati** conducting the London Symphony in Bartok's complete "Bluebeard's Castle" and excerpts from Berg's "Wozzeck"; **Henryk Szeryng** playing the Brahms and Khachaturian violin concertos, also with Dorati and the LSO; and another **Howard Hanson** Eastman-Rochester disc of Americana, including John Alden Carpenter's "Adventures in a Perambulator."

PIANIST Vladimir Feltsman's first MusicMasters disc, scheduled for September, is an unusual interpretation of the Bach "Goldberg" variations recorded live at the Moscow Conservatory last year. Two discs of late Beethoven sonatas are slated for early 1993.

Dennis Russell Davies will record all of Copland's solo piano music for MusicMasters. First volume of his Mendelssohn Symphony cycle with the Beethovenhalle Orchestra of Bonn is slated for early '93. And forte-pianist **Malcolm Bilson** has recorded Mozart's "Pasticci" concertos, Nos. 1-4, with the Fairfield Old Academy Orchestra.



Nipper News



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Vol. 3, No. 24

CELEBRATE THE GAMES

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—**CARRERAS**—
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Experience the thrill of the spectacular opening concert for the 1992 Barcelona Games with the world's greatest voices.

On July 25th Placido Domingo, José Carreras and Montserrat Caballé performed a 14-minute medley at the Barcelona Games opening ceremony to one of the largest television audiences in history. On July 27th RCA Victor Red Seal proudly presents this inspiring medley along with 12 newly recorded favorites on a new recording that will surely be an instant hit—DOMINGO, CARRERAS, CABALLÉ—FROM THE OFFICIAL BARCELONA GAMES CEREMONY.



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Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	BAROQUE DUET SONY CLASSICAL SK 46627* KATHLEEN BATTLE, WYNTON MARSALIS	9 weeks at No. 1
2	2	21	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	4	97	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	3	25	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
5	6	11	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
6	5	13	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
7	7	7	SWITCHED-ON BACH 2000 TELARC CD 80323*	WENDY CARLOS
8	8	19	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
9	9	7	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304* PHILHARMONIA HUNGARICA (DORATI)	
10	10	13	GALA LIRICA RCA 61191* CARRERAS, CABALLE, DOMINGO	
11	16	5	SCHUMAN: SYMPHONY NO. 10 RCA 61282* SAINT LOUIS SYMPHONY (SLATKIN)	
12	11	23	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
13	14	11	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
14	12	25	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
15	13	53	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
16	17	3	MESSIAEN: TURANGALIA SYMPHONY DG 431781* ORCHESTRE DE LA BASTILLE (CHUNG)	
17	15	61	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
18	21	5	BRAHMS: CHORAL WORKS PHILIPS 432152* MONTEVERDI CHOIR (GARDINER)	
19	20	11	HERRMANN: SYMPHONY NO. 1 KOCH 7135* PHOENIX SYMPHONY (SEDAES)	
20	19	19	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
21	18	9	STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243* DOMINGO, BEHRENS, RUNKEL (SOLTI)	
22	22	43	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
23	NEW ▶		1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506* WAVERLY CONSORT (JAFFEE)	
24	24	29	A TRIBUTE TO SEGOVIA EMI CLASSICS CDC-49404* CHRISTOPHER PARKENING	
25	23	11	ROSSINI & MEYERBEER EMI CLASSICS CDC-54436* THOMAS HAMPSON	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	21 weeks at No. 1
2	2	9	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	3	15	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
4	9	3	OPENING NIGHT - THE OVERTURES.. PHILIPS 434932* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
5	7	7	JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
6	8	5	THE GREEN ALBUM SONY CLASSICAL SK 48224*	BOSTON POPS (WILLIAMS)
7	4	21	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
8	5	43	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
9	14	3	FENNELL CONDUCTS LEROY ANDERSON MERCURY 432013* EASTMAN-ROCHESTER POPS (FENNELL)	
10	NEW ▶		SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
11	6	43	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
12	11	17	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
13	10	71	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
14	12	5	HOWARD'S END SOUNDTRACK NIMBUS NJ 5339* ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)	
15	15	7	MAN WITH THE WOODEN FLUTE DORIAN DOR-90166*	CHRIS NORMAN

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

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Billboard®

FOR WEEK ENDING JULY 18, 1992

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	SHIRLEY HORN VERVE 511 879*	★★★ No. 1 ★★★ 7 weeks at No. 1 HERE'S TO LIFE
2	2	7	WYNTON MARSALIS SEPTET COLUMBIA 48729*	BLUE INTERLUDE
3	3	9	GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
4	5	13	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
5	12	3	DR. JOHN WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
6	7	9	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
7	4	17	DIANE SCHUUR GRP 2006*	IN TRIBUTE
8	6	21	JOE HENDERSON VERVE 511 779*	LUSH LIFE
9	14	5	GERRY MULLIGAN GRP 9679*	RE-BIRTH OF THE COOL
10	11	9	TERENCE BLANCHARD COLUMBIA 48903*	SIMPLY STATED
11	8	13	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
12	10	9	DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
13	13	7	DIZZY GILLESPIE WITH VARIOUS ARTISTS TELARC 83307*	TO DIZ, WITH LOVE
14	16	5	TOM SCOTT GRP 9675*	BORN AGAIN
15	9	13	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
16	NEW ▶		KEVIN EUBANKS BLUE NOTE 98170*/CAPITOL	TURNING POINT
17	21	3	FREDDIE HUBBARD MUSICMASTERS 65075*	LIVE AT FAT TUESDAY'S
18	20	11	DONALD HARRISON CANDID 79514*	INDIAN BLUES
19	23	3	GEORGE COLEMAN VERVE 511 922*	MY HORNS OF PLENTY
20	24	3	ARTIE SHAW MUSICMASTERS 65071*	THE LAST RECORDINGS
21	NEW ▶		JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
22	19	17	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
23	NEW ▶		CHARLIE WATTS QUINTET CONTINUUM 19201*	A TRIBUTE TO CHARLIE PARKER
24	NEW ▶		NNENNA FREELON COLUMBIA 48981*	NNENNA FREELON
25	NEW ▶		JOE WILLIAMS VERVE 511 354*	BALLAD AND BLUES MASTER

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	11	DAVID SANBORN ELEKTRA 61272*	★★★ No. 1 ★★★ 7 weeks at No. 1 UPFRONT																				
2	2	11	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT																				
3	5	3	AL JARREAU REPRISE 26849*	HEAVEN AND EARTH																				
4	3	13	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND																				
5	NEW ▶		MILES DAVIS WARNER BROS. 26938*	DOO BOP																				
6	4	9	SPYRO GYRA GRP 9674*	THREE WISHES																				
7	11	5	EVERETTE HARP MANHATTAN 96242*/CAPITOL	EVERETTE HARP																				
8	13	7	SERGIO MENDES ELEKTRA 61315*	BRASILEIRO																				
9	7	13	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE																				
10	15	5	BONEY JAMES SPINDLETOP 141*	TRUST																				
11	12	7	ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY																				
12	NEW ▶		NAJEE EMI 99400*/ERG	JUST AN ILLUSION																				
13	6	13	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA																				
14	9	43	FOURPLAY ● WARNER BROS. 26656*	FOURPLAY																				
15	16	5	COURTNEY PINE ANTILLES 510 769*/VERVE	CLOSER TO HOME																				
16	14	9	WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2013*	BACK TO THE GROOVE																				
17	20	3	DAVE WECKL GRP 9673*	HEADS UP																				
18	8	15	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE																				
19	23	3	RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND	THE ANTIDOTE																				
20	10	17	YELLOWJACKETS GRP 9667*	LIVE WIRES																				
21	24	3	HUGH MASEKELA NOVUS 63136*/RCA	BEATIN' AROUND DE BUSH																				
22	21	7	ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD																				
23	NEW ▶		STRAIGHT AHEAD ATLANTIC 82373*	LOOK STRAIGHT AHEAD																				
24	17	19	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES																				
25	19	15	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI																				

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

BRIAN KEANE



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SPECTRA, SPRING ARBOR ENTER FULFILLMENT AGREEMENT

(Continued from page 10)

to be laid off, Fee says, "Losing those employees was the tough part of this decision because they were all very good people and they all enjoyed working here."

Before the agreement with Spring Arbor, Fee says, Spectra had about 95 employees.

Allen Knight, VP of contract distribution services for Spring Arbor, says Spectra's field representatives and telemarketers will continue to sell the company's extensive catalog of products.

Spectra is the exclusive agent for 29 print music companies, including Gaither Music, the Fred Bock Companies, Discovery House Music, and others; and 27 independent recorded music labels, including Light, Diadem/Tribute, Tyscot, New Haven, Gi-

ant, and Blonde Vinyl.

Knight says the new agreement is "a third-party, out-source relationship, much like most record labels' out-source duplication and graphic services." The two companies were once spirited rivals in Christian music distribution.

Spring Arbor provides distribution and fulfillment for a number of top contemporary Christian music record labels, including R.E.X., Star Song Records, and the Frontline Music Group.

POTENT FORCE

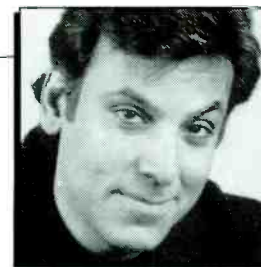
The new agreement makes Spring Arbor a particularly potent force in contemporary Christian and gospel music. Knight says Spring Arbor's installed electronic communications

base, which connects more than 2,500 Christian bookstores to Spring Arbor's six warehouses, means 95% of orders have a two-day turnaround. Some of the largest contemporary Christian labels have a single warehouse.

Spring Arbor also distributes religious books, recorded and print music, gifts, and dozens of Christian magazines, in addition to providing a number of retailer services, ranging from in-store point-of-sale systems to consumer carryout bags.

Knight says Spring Arbor's existing staff will be able to handle the additional business without an increase in full-time personnel.

Spectra was begun in 1985 by Bob McKenzie, a former president of the Benson Co., and Ron Kerr.



by Jeff Levenson

LONG DISTANCE, Information: Memphis has a long history of spawning meaningful contributors to jazz. Among them is the underappreciated pianist **Phineas Newborn** (pronounced Fin-ee-us to those outside Tennessee; Fine-us to privileged initiates). Either way, Newborn, who died in 1989, was very much the mentor and spiritual forebear to a host of jazz players who continue to look to him as the city's favorite son. Among them is pianist **James Williams**, who recently led a number of those hometown jazz men into the studio and waxed an album that should serve as an homage of sorts to a main man musical influence.

The self-financed recording is tentatively titled "Memphis Connection," and the personnel include **Mulgrew Miller**, **Donald Brown**, **Charles Thomas**, **Russell Wilson**, **Jamil Nasser**, **Tony Reedus**, **Bill Mobley**, **Harold Maybern** (whose "Straight Street" on DIW/Columbia has got critic's-choice-top-10 written all over it), and **George Coleman** (who finally got himself a major-label deal with "My Horns Of Plenty" on Verve).

The project has not been picked up yet by a domestic label. It awaits the knowing ears of an astute record exec. Interested? Track down pianist and Newbornologist Williams, who was last seen keying the revolution for **Charlie Haden's Liberation Music Orchestra**.

TERENCE, ON THE Big Screen, Coming To A Theater Near You: **Terence Blanchard**, whose "Simply Stated" has seen marked upward mobility on the traditional chart, is completing a project that could thrust him into the media limelight. He has finished recording the score for **Spike Lee's "Malcolm X"**, which may be—make that *will be*—the most eagerly awaited film of the fall. (Already the hype gears are grinding.) This is Blanchard's fourth collaboration with Lee, which constitutes, I'd say, a redefinition of his status as *merely* a jazz artist.

From now on, add to his list of credits *movie music mogul*. (He's just signed with The Richard Kraft Agency, which handles the likes of **Danny Elfman**, for all film and TV deals.) Columbia is planning to issue the "Malcolm X" soundtrack in November.

FOOD FOR THOUGHT: It was shocking but no less gratifying to see the Wednesday food section of The New York Times recently run a feature on "Jazz Cooks: Portraits And Recipes Of The Greats," a book that offers precisely that—portraits of and recipes by jazz folk who have something to say about grub. The story's headline made clear that there's no jazz consensus regarding good eatin'. "From Ham Hocks To Health Food," it read, summing up not just the culinary philosophies of these greats, but the kind of varied fare one only hopes to find in neighborhood jazz joints. Good luck (experience tells us that the best you'll do is an unknown griddled substance shaped like a hamburger). The book is by **Bob Young** and **Al Stankus**, published by Stewart Tabori & Chang.

STUFF: After **Jaco Pastorius** died in 1987, a rash of recordings popped up everywhere. Many were bootleg issues, the bassist surreptitiously captured by hidden microphones wearing earmuffs in a flour sack. Sure, bargain discs all. Now, saxophonist **Rob Mintzer** (of **Yellowjackets** notoriety) has taken the high road with "I Remember Jaco" on RCA/Novus. Having known Jaco, and served in his Word Of Mouth Big Band, Mintzer is in a unique position to truly remember the volatile bassist. The advance word on the project, scheduled for release at the end of August, is that it is heartfelt stuff... JVC Music, which has been reissuing vintage recordings by **Lee Ritenour**, **Don Grusin**, and **Sadao Watanabe**, has just added three new artists to its roster—**Kevin Lettau**, **George Jinda**, and **Tom Coater**.

Billboard Spotlights
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Flack Hosting Sunshine Awards Again

MIAMI—For the second consecutive year, singer/songwriter **Roberta Flack** and **Michael Greene**, president of **NARAS**, the recording academy, are scheduled to host the fourth annual Calypso & Steelband Music "Sunshine" Award Program, slated to be staged Oct. 15 in New York.

Flack's appearance marks the fourth straight year she has hosted the event, which fetes artists, writers, producers, and arrangers of calypso and steel band music. **Gilman T. Figaro**, founder and chairman of the Sunshine Award Program, says an

assortment of calypso and steel band groups will perform.

The awards program's appropriately titled theme song, "Sunshine," also will be performed for the first time at the ceremony. Among the presenters scheduled to appear are actor/choreographer **Geoffrey Holder**, film producer **Grace Blake**, and **Billboard** editor in chief **Timothy White**. Inductions into the program's Calypso and Steel Band Music Hall of Fame will be hosted by calypso historian **Hollis "Chalkdust" Liverpool**.

JOHN LANNERT

BMG Takes Up Tejano Via Manny Music; Chilly Reception For Maiden; Festival Facts

BMG'S SAN ANTONIO ROSE: BMG has tossed its hat into the Tejano ring via its distribution pact with Manny Guerra's venerable Tex-Mex label, Manny Music Inc., located in San Antonio, Texas. BMG marketing director Salvador Pérez Muñoz contends that the long-term distribution deal, which takes effect Aug. 30, will allow BMG to effectively compete in what he considers a burgeoning music market.

"The agreement is very significant for the [music] industry because it's going to balance the scales," says Pérez in reference to the Tejano market's recent dominance by Capitol/EMI Latin and Sony Discos. "Also, it's important to enter into the market with a label and producer like Manny Guerra, who knows the market, rather than enter alone."

For his part, Guerra applauds the accord with BMG, which comes nearly eight months after he and Sony Discos parted ways.

"I think the plus for us is that [BMG] doesn't have any Tejano artists, so by taking my label I know that they're going to give it their all," says Guerra.

MEANWHILE, things are less rosy in Santiago, Chile, where Iron Maiden's July 23 concert was canceled. Epic's metal act had come under heavy ecclesiastical heat in recent weeks after being branded as a satanic band by a Catholic bishop from Valparaíso. Last week, the venue where the group was scheduled to perform, Estación Mapocho, axed the show, thereby eliminating any opportunity for Iron Maiden to perform in Santiago. The spurned quartet, however, was expected to appear July 25 in Buenos Aires and Tuesday (28) in Montevideo.

SUCH CANCELLATIONS are unlikely to arise during the eighth annual 1992 Pan-American Festival, scheduled to be staged Aug. 8-9 in Chicago. Among the 19 performers

booked to appear are BMG's Gloria Trevi, Sony Discos' Jerry Rivera, Grupo Niche, and Ricky Martin, Mar International's Los Sagitarios, Ruffhouse/Columbia's Cypress Hill, and Columbia's George Lamond. Chicago-based Cárdenas/Fernandez & Assoc. Inc. are producing the event.

In other concert news, Soho Sounds/RMM artist Eddie Palmieri is slated to headline the second annual Salsa L.A. '92 Aug. 30 in Los Angeles. Also set to appear are Spindletop's Marcos Loya and L.A. salsa outfit Son Mayor.

AMA-DIOS!: Amazona is set to ship a fine, as-yet-untitled album next month on TH-Rodven. And in case you are wondering, Amazona is none other than Venezuelan singer/songwriter

hauntingly beautiful lament "Que No Hay . . . (xxx)"—which still is rotated on English-language jazz/new AC stations five years after its release—will be included on an AIDS benefit compilation that KKSF-FM San Francisco is assembling. Premio Lo Nuestro nominee Anthony Cruz is scheduled to begin recording his sophomore set for M.P.I. this week. Latin Prince, a bilingual Mexican-American rapper from Los Angeles, is cutting his label debut for Third Stone/Atlantic. Also recording for Third Stone is Marvin Gaye's daughter Nona, who may lay down several Spanish-language tracks on her album.

RELEASE UPDATE: Musart has suddenly re-emerged of late with strong albums from Joan Sebastian ("Mis Nuevas Baladas") and Chailindo Sánchez, whose "Adios A Chailindo" already is moving steadily up Billboard's Regional/Mexican retail chart . . . Chilean native Carlos Andrés, a former OTI winner, has just put out "Seguramente Tú" on Sonotone . . . Johnny Ray's label premiere for RTP/Sony, "Salsa Con Clase/Los 3 Sabores," has been shipped. Also out on RTP is "Bachata Magic," a sparkling compendium of bachata covers sung by Francisco Ceara and Audrey Campos—both of whom have been signed as a duo to the label . . . Pedro Conga Y Su Orquesta is slated to ship its next M.P.I. album in mid-August. Nino Segarra's next effort for the label is set for release in October . . . Just released on J&N are albums from Rey Reyes ("Vampira!") and Ramos Orlando & Orquesta Internacional ("Todos") . . . Due out Tuesday (28) on Tropical Storm is "Live In Rio—Vol. 1" from Jorge Ben Jor. The label is slated to put out Gilberto Gil's next effort, "Parabolicamara" Aug. 4.

CHART NOTE: Though Luis Miguel's smash "Mucho Corazón" is pushed down this week from No. 4 to No. 3 on the Hot Latin Tracks chart by Ana Gabriel's hit "Evidencias," it still gains enough airplay points to retain its bullet.

JUST THE FACTS M'AM: Capitol/EMI Latin's Jon Secada was cited in the July 18 issue as the first Cuban artist to hit No. 1 on the Hot Latin Tracks since Franco in 1988. In fact, Secada is first Cuban-born performer to scale the Latin singles chart since Epic's Gloria Estefan topped the survey Oct. 28, 1989, with "Si Voy A Perderte." Also, Maria Conchita Alonso is signed to Sony Mexico, not PolyGram as previously reported.

FOR THE RECORD

A story on Tejano radio programming in the July 25 issue carried an incorrect byline. The story was written by Ramiro Burr in San Antonio, Texas.



by John Lannert

Rudy La Scala, who came up with a classical music record set to a broad array of techno-Caribbean grooves. The end result is a briskly paced effort that often sounds like a hyperkinetic hybrid of Mozart, Giorgio Moroder, and Cocoband. La Scala, in Miami to promote his latest single "Es Que Eres Tú," says the mostly instrumental album also may be worked to Anglo radio in the U.S.

IN THE STUDIO: Capitol/EMI Latin's Daniela Romo and Plácido Domingo, who is working with Bebú Silvetti. By the way, Silvetti is shopping a new-age-oriented disc to the majors. Also currently recording is WEA Latinas' Miguel Bosé, with producer Ross Cullum (Howard Jones, Tears For Fears). Bosé's

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	12	JON SECADA CAPITOL-EMI LATIN	★ ★ ★ NO. 1 ★ ★ ★ ◆ OTRO DIA MAS SIN VERTE 5 weeks at No. 1
2	5	19	4	ANA GABRIEL SONY	◆ EVIDENCIAS
3	2	2	13	PANDORA CAPITOL-EMI LATIN	◆ DESDE EL DIA QUE TE FUISTE
4	3	3	11	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
5	4	4	9	MIJARES CAPITOL-EMI LATIN	◆ MARIA BONITA
6	6	5	9	JULIO IGLESIAS SONY	◆ MILONGA SENTIMENTAL
7	7	6	10	LOS YONICS FONOVISIA	◆ PERO TE VAS A ARREPENTIR
8	8	8	7	MYRIAM HERNANDEZ WEA LATINA	◆ UN HOMBRE SECRETO
9	14	13	7	RAPHAEL SONY	◆ ESCANDALO
10	10	12	6	DANIELA ROMO CAPITOL-EMI LATIN	◆ TAMPOCO FUISTE TU
11	9	11	9	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO
12	11	17	5	LOS BUKIS FONOVISIA	◆ QUIEREME
13	15	15	9	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE ARIOLA	
14	17	23	8	MIAMI BAND RTP/SONY	◆ PONTE EL SOMBRERO
15	18	27	5	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD
16	22	26	6	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION
17	16	10	9	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ VUELVE A MI
18	25	30	4	FERNANDO ALLENDE WARNER	◆ LA OLA LATINA
19	23	24	8	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA
20	13	14	8	LUIS ENRIQUE SONY	◆ LUCIA
21	19	9	18	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	◆ TORERO
22	24	29	5	JERRY RIVERA DISCOS INTERNATIONAL/SONY	◆ CASI UN HECHIZO
23	20	18	13	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
24	30	—	2	VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY	QUE DE RARO TIENE
25	28	—	2	ANGELA CARRASCO CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA
26	12	7	17	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	◆ BUENOS AMIGOS
27	29	34	3	LOCO MIA SONY	◆ RUMBA SAMBA MAMBO
28	37	—	2	EMMANUEL SONY	★ ★ ★ POWER TRACK ★ ★ ★ ESE SOY YO
29	26	21	14	LOS BUKIS FONOVISIA	EL CELOSO
30	21	16	13	RICKY MARTIN SONY	EL AMOR DE MI VIDA
31	35	36	3	SELENA CAPITOL-EMI LATIN	COMO LA FLOR
32	33	32	4	LOS TEMERARIOS AFG SIGMA	A QUIEN QUIERES ENGANAR
33	NEW ▶	1	1	ALVARO TORRES CAPITOL-EMI LATIN	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ HE VIVIDO ESPERANDO POR TI
34	32	—	2	LALO RODRIGUEZ CAPITOL-EMI LATIN	DEVUELTA EN LA TRAMPA
35	39	—	2	CRISTIAN MELODY/FONOVISIA	◆ NO PODRAS
36	27	28	6	LALO Y LOS DESCALZOS WEA LATINA	◆ SI DIOS ME LLEVA CON EL
37	NEW ▶	1	1	CHAYANNE SONY	EL CENTRO DE MI CORAZON
38	NEW ▶	1	1	INDUSTRIA DEL AMOR UNICO/FONOVISIA	SIEMPRE TE AMARE
39	NEW ▶	1	1	ISABEL PANTOJA RCA	QUE SE BUSQUEN A OTRA
40	40	33	3	ALEJANDRA GUZMAN MELODY/FONOVISIA	CUIDADO CON EL CORAZON

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1992, Billboard/BPI Communications.



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Music Video

ARTISTS & MUSIC

EMI Probes Cable Programming; NAACP Continues Its Call

CABLE READY: Though it is in nothing more than the preliminary research stage, **EMI Music** is looking into a proposal that suggests the company buy its own cable service that would program clips by its artists. Given that fiber-optic compression will make it possible for massive cable system channel expansion within the next few years, we're sure this is an idea that many record companies are bouncing around. A source at **Capitol-EMI** says, "To be a competitive music company in the future, we need to have guaranteed access for our artists. As the cable universe expands, one of the things that's going to make it a more exciting place is a more wide-open approach. If you don't get your videos on **MTV**, **VH-1**, or **BET**, where do you go?" Worldwide, **EMI Music** owns about 40 labels and distributes about 40 more. "That could account for a vast array of programming," says the source. "It could be 24-hours-a-day, if not in all markets around the world, at least in all major markets."

Although **Time Warner** officials have resolutely refused comment, that company's name is often mentioned when such a concept is discussed because, in addition to owning a large number of labels, the company also owns cable systems.

THE LETTER, PART I: The national record company and music video task force of the **NAACP** is in the process of sending out 400 letters to artist managers to encourage them to increase their use of minority video makers and crew members. The letter is the latest move in the organization's 2-year-old campaign to bring awareness of talented African Americans to the video industry. The **NAACP** has already met or spoken with 40 record company presidents and the **Music Video Producers Assn.** It also sponsored a minority directors showcase at last year's **Billboard Music Video Conference**. This latest salvo informs managers of everything that has already been done and notes that some progress

has been made, but it ultimately comes to the conclusion that there is much, much more to be done. The letter states: "It is inconceivable that in 1990, and again in 1991, over 80% of music videos produced for African American artists shown on an African American music video channel, **Black Entertainment Television**, would be produced by non-African-Americans. In 1992?" The letter ends with a call for action: "We wish to encourage African-American artists and their management to ask for and insist that they review concepts and treatments from minority production companies, and also insist that production companies use a significant number of minority crew personnel on every music video."

According to **Michael Fletcher**, head of the task force and the letter's author, although the letter mentions African-American artists specifically, it is going out to managers of white and black acts because the **NAACP** feels improvement can be made across the board.

THE LETTER, PART II: The **MVPA** is investigating the source of a six-page unsigned letter on **MVPA** letterhead sent to some record company heads. The missive is a rambling treatise on the industry; the senders are identified only as "minority members of the **MVPA**," who claim "since several of our members received threatening phone calls from several powerful record executives the last time issues such as these were discussed by the **MVPA**, it was decided to issue this memo as a splinter group of the **MVPA**."

As economics continue to put the squeeze on some production companies, the letter alleges that "there is either a conspiracy of ignorance, or a conspiracy of exclusion that is going on at labels."

The letter blasts labels for giving videos away to programmers, most notably **MTV**, and thereby robbing artists and the recording industry of profits. It also condemns the labels for, by and large, hiring people to market music videos who are "de-

void of the marketing education or managerial or production expertise necessary" to fulfill the tasks expected of them.

The writers of the letter ask that guidelines be established that ensure a high level of business practices by label video executives. The letter also suggests jobs be given only to **MVPA** members to guarantee a certain level of quality. If that is not possible, it states, only incorporated companies with a few years

day nominees show.

Additionally, **RCA** has signed on as a sponsor of the event. In return for providing a prize package for a Hall of Fame sweepstakes that begins in October, **RCA** will be tagged in all advertising.

The inductees will be announced in a special awards show that will be broadcast in November.

JAMMIN': In one of the most natural tie-ins in the world, **Epic** has linked with **National Basketball Assn. Entertainment Home Video** on a longform celebrating the **Chicago Bulls'** latest **NBA** championship. A home video, called "Untouchabulls," features highlights of **Michael Jordan & Co.** doing what they do so well. Included in the video, which **CBS/Fox Video** slated for a July 23 release, is a remixed version of **Michael Jackson's** video for "Jam" with new **Bulls** footage stuffed in. Those who have seen the original clip know it features a pick-up game between **Jackson**, **Jordan**, and others. The new version was produced, interestingly enough, by **NFL Films**, and has both **Michaels'** blessings. **Epic** receives no profit from the sales of the video but does get a one-minute commercial for **Jackson's** "Dangerous" on each tape.



by Melinda Newman

experience should be awarded jobs.

MVPA president **Paul Flattery** is reserving comment until he verifies that the letter did come from legitimate **MVPA** members. However, he tells *The Eye*, "I do express surprise at the letter because for someone to call themselves a vocal minority seems inappropriate since the **MVPA** provides a very generous forum for all the members to express their opinions on the industry and then to decide what action we can take as an organization."

PARTY ANIMAL: **Dave Mustaine**, usually known as the leader of **Megadeth**, turned political reporter for **MTV** during the Democratic National Convention. Along with **Tabitha Soren**, **Mustaine** and **MC Lyte** worked the floor, interviewing delegates, politicians, and celebrities. **Mustaine** says his highlight was "asking **Oliver Stone** who killed **J.F.K.** He was looking over his shoulder for the **CIA**. If someone had given him half a valium I probably would have gotten an answer." When asked if the convention renewed or destroyed his faith in the system, **Mustaine**, sounding quite like a candidate himself, answered: "If you think the system is working, ask someone who's not." Hmm, now that **Ross Perot's** out of the race, maybe there's room for someone new...

SPEAKING OF VOTING: **VH-1** has firmed the details of its "Music Video Hall of Fame" campaign (**Billboard**, June 20). Beginning Tuesday (28), viewers can call a 900 number to vote for their favorite videos of all time. In addition to an on-air push, which will include a special nominees show every Tuesday, **People** magazine will feature the ballots every other week for 17 weeks. The print campaign includes nine two-page gatefold ads that begin running in that magazine's Monday (27) issue. Each ad will feature the videos nominated in a specific category and list the 900 number readers can call to vote. People will also be advertised on **VH-1** during the Tues-

band in Los Angeles. An earlier national promotion in May, a guitar giveaway with **RCA/Beggars Banquet** artist **Peter Murphy**, resulted in entries from 38 states, according to "JBTV" president **Michael Harnett**. An upcoming contest with **Chrysalis'** **Jeffrey Gaines** will award one lucky registrant an acoustic concert by **Gaines** in the winner's home with 10 of his/her friends.

In addition to being offered on **WWOR's** Eastern Microwave, "JBTV" is also available through **Foxnet Cable Systems** and **Channel America** for penetration of up to 45 million homes.

CH—CH—CHANGES: Director **Eric Meza**, who has been awfully peripatetic of late, has joined **Midnight Films**. **Meza** recently directed **Joe Satriani's** "Summer Song." Other artists he's worked with include **Public Enemy**, **N.W.A.**, **Michel'le**, and **Body Count**. . . **Emily Wittmann**, head of video promotion at **A&M Records**, is relocating from Los Angeles to the label's New York office in the fall.

A BIG EYE GOODBYE: It is with mixed emotions that I write my last *Eye* column. When I became **Billboard's** music video editor more than two-and-half years ago, I didn't have any idea how many wonderful people I would meet in the video industry and I am envious of my successor, **Deborah Russell**, who will now get to discover the same thing for herself.

However, I'm not going far. I'm just taking my name and likeness and moving them to a page further up in the magazine. As **Billboard's** new talent editor, I will be covering music from the artists' end and will be focusing more on record releases and concert reviews rather than videos.

My phone number remains 212-536-5037, and I will be in touch with many of you as **Deborah**, managing editor **Ken Schlager**, executive director **Melissa Subatch**, and I coordinate the upcoming **Music Video Conference and Awards**, Nov. 4-6. (I had to get in one final plug.) **Deborah Russell** can be reached at 310-859-5348. Ciao.

New Billboard Meet Program Labels Can Sponsor Programmer

NEW YORK—**Billboard** is inviting all record companies to "adopt a programmer" for this year's **Music Video Conference & Awards**.

Under this special offer, record companies sponsoring a local or regional video programmer will receive a 50% discount on the programmer's full-price registration fee of \$395. The offer applies only to programmers attending the conference for the first time and is available only to labels paying for programmers and not directly to the programmers themselves.

This year's conference is being held Nov. 4-6 at **Ma Maison-Sofitel** in Los Angeles. As in past years, the

conference will offer a full schedule of panels and presentations dealing with the music video industry. Record companies also can benefit from the conference through a variety of event-sponsorship opportunities designed to help showcase label acts.

Early-bird registration (\$325) is available through Oct. 10; preregistration (\$365) runs through Oct. 19. The registration fee includes all conference events, including the closing awards banquet.

For more information on registration and sponsorship opportunities, call **Melissa Subatch**, executive director of the conference, at 212-536-5018.



Carlos' Month. Carlos Santana, **VH-1's** Artist of the Month for August, is surrounded by channel staffers following a private concert in Pontiac, Mich. From left are **Meredith Osborne**, manager of talent and artist relations, **VH-1**; **Juli Davidson**, **VH-1's** senior VP of programming; **Santana**; and **Lois Ruben**, director of music programming, **VH-1**.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: A'Jyota has become the first Japanese band simultaneously to release two separate albums in different languages: the English-language "Wanzakure" on Sohbi Records and the Japanese-language "Kabuku" (Virgin). But



the really unusual feature of this hard-rocking act is that the 12 musicians play only Japanese instruments, except for the violinlike Chinese arufu. The band's sound, however, is distinctly nontraditional, as might be expected when you put pickups on a biwa lute and run it through an amp, or extend the neck of a samisen and substitute four bass strings for the standard three strands of catgut, again amping up the instrument. The rest of

A'Jyota's instrumentation comprises two shakuhachi flutes, two garden-variety samisens, a drum kit made up of modified taiko drums and standard cymbals, a koto harp, and the arufu. Fronting the outfit are three female vocalists, Minori, Miyuki, and Yumi, whose energetic stage presence owes more to the discos of Roppongi than to traditional Japanese notions of feminine rectitude. For more on this extraordinary band's music, watch this space.

STEVE McCLURE

IRELAND: Van Morrison was awarded an honorary degree of Doctor of Letters July 7 by the Univ. of Ulster. The university's dean, Prof. Peter Roebuck, described Morrison as "one of our most celebrated local artists" and said his work displayed "a sharply intelligent edge which is matched by few other popular musicians." Morrison plays the Point Theatre in Dublin Wednesday (29), two days before his 47th birthday.

KEN STEWART

MALI: The Super Rail Band de Bamako is one of the most impressive dance machines on the African continent. Founded in 1976 by saxophone player Cheikh Tidiane Kane, since retired, and guitarist Djelimady Tounkary, the band has a long track record of excellence. Salif Keita and Mory Kante were members for four and eight years, respectively, before leaving to become solo stars in Europe. The ensemble is the official band of the Buffet Hotel de la Gare (the railway station's hotel) in the capital, Bamako, and its 11 musicians are on the national railroad company's payroll. The Rail Band carries on the musical traditions passed down from the ancient central African kingdoms of the Dogons, Malinkes, Bambaras, and Peuls. Its modern treatment of this old music is sometimes called mandingue rock. It is based on a strong, complex rhythm section over which guitars, vocals, and a horn section create the melody. In concert, it creates a hypnotic groove that can last for hours, but the band is still not entirely comfortable in the studio, and recent album releases have not fully captured its live appeal.

EMMANUEL LEGRAND

U.K.: Two English groups currently generating a furious buzz are Verve and Suede. Attempts to link them with a third indie act called Adorable and pass off the whole lot as some sort of postmodern, glam-rock package are well wide of the mark, but both Verve and Suede are fronted by unusually charismatic singers, who hark back to an era when overt sexuality was central to the male rock'n'roll archetype. Verve's Richard Ashcroft is in the Mick Jagger/Jim Morrison mold. His voice is not quite up to the look, but despite that and the spacy, rather unfocused quality of the group's music, its debut EP, "All In The Mind" (Hut), topped the indie chart for more than a month. Suede's dark and delicate singer, Brett Anderson, flaunts a more ambiguous sexuality, while the band ploughs a bold and relatively conventional musical furrow with numbers like the current single, "The Drowners" (Nude), recalling David Bowie circa 1975. While Verve remains an introverted phenomenon, Suede is clearly loaded with mainstream commercial promise.

D.S.

SPAIN: A curious alliance between the managements of the supertrendy night-spot Archy and the temple of hardcore rock the Revolver club has led to the conversion of a huge, derelict brewery in Madrid's city center into a 20,000-square-meter environment for live music, cinema, and discotheques. Several other nightspots are also behind the scheme, which has turned the Old El Aguila Brewery into a 5,000-capacity, multipurpose venue. Alvaro Ruiz, who runs the Revolver, says the brewery's apocalyptic air—little has been done to smarten up the derelict shell—was perfect for the marginal music Revolver would be promoting, while Archy and the other clubs managed the dozen bar areas. The new, late-night venue has already sparked protests from locals, upset by the increased noise and traffic. At one incident, police fired warning shots as angry residents barricaded the road to thousands of revelers.

HOWELL LLEWELLYN



German Pubs Sound Upbeat Note

BY WOLFGANG SPAHR

HAMBURG—Germany's music publishers are finding a number of reasons to be cheerful—despite mounting concern about uncontrolled sampling.

They are encouraged by advances in the music industry's public image and an increasingly professional attitude toward training. However, the annual general meeting of the German Music Publishers' Assn. in Freiburg also heard concerns about the lack of media enthusiasm for national repertoire and claims that sampling is now completely beyond the rule of law.

On the positive side, the publishers felt music had been put on the public

agenda by events such as the inaugural Echo Awards in the spring, the increasing success of annual trade fair PopKomm—to be held for the fourth time in August—and the awarding of prizes for excellence in publishing.

In addition, the 200 publishers present heard a report on the possibility of establishing a formal apprenticeship system within the publishing industry.

The record companies and publishing houses have agreed to work together to create a training framework that would ensure a supply of trained young people entering the industry, with a specific focus on the skills required when dealing with German music productions.

Michael Kudritzki, chairman of the association's committee on entertainment, later called upon the publishers

to support Germany's ethnic music forms: schlager, volkmusic, and domestic pop. He described as "very alarming" the results of a survey that showed 68% of the music output of 11 public-owned broadcasters consisted of international repertoire.

To nurture German productions, sound-carrier committee chairman Michael Karnstedt said a united front should be formed with the record companies and additional awards should be introduced at the Echo ceremony to reflect the whole creative spectrum.

Addressing sampling, Gabriele Schulze-Spahr, chairwoman of the association's legal committee, called for the practice to be brought back under the control of law; current legislation fails to provide a clear definition of

(Continued on next page)

OKTV MUSIC AWARDS

(Continued from preceding page)

Dube's latest album, "House Of Exile" (Gallo), annexed the prizes for best video, best sleeve design, and best reggae artist. The latter was given out for the first time this year, reflecting the growing popularity of township reggae in South Africa, as well as the proliferation of bands producing reggae albums.

While the credibility of the awards has grown in the four years since their inception, they are not without contradictions and controversy. The prize for most promising new artist, for instance, went to veteran Jo Day, who produced her first album, "One Woman" (Steelstreet/EMI), this year—after a professional session singing career spanning 16 years.

The honor for best middle-of-the-road album went to the Johannesburg Pops (Teal/Trutone), an orchestra that is practically unknown to the record-buying public, in a category that included Afrikaans singer Bles Bridges, who has sold close to 1 million albums in his career. However, he is not a media or critical favorite; even as South Africa's most popular white singer, he has never been acknowledged in record industry awards.

In the gospel category, an Afrikaans singer of extremely limited appeal, Manuel Escorsio, won the award against rural sensation Derrick Ndzi-mande, who has sold close to 100,000 copies of his latest album in the black gospel market.

Returned exile Abdullah Ibrahim (Dollar Brand) made his comeback to industry awards, too. His "Mantra Mode" album (released by Roots) was voted best jazz/fusion performance.

Popularity in the marketplace was reflected in at least one category: best mbaqanga performance. The Soul Brothers took it for their latest album, "Hluphekile" (Soul Bros. Music), the 19th in a career that has notched up several million sales.

Pop made a comeback in the awards, with the prizes for best male and female vocalists going to debut artist David Abbate for "DA" (Roots) and Wendy Oldfield for "Beautiful World" (CSR). Ironically, the best-pop-album award went to another township band, Ray Phiri's (of "Graceland" fame) former group Stimela, for "Siyaya" (Gallo).

Billboard Salutes The Mercury Music Prize

The rich diversity of British and Irish music is reflected in the Mercury

Music Prize album nominees: • U2 "Achtung Baby" - Island. • Jah

Wobble's Invaders Of The Heart "Rising

Above Bedlam" - Oval / East West. • Saint

Etienne "Fox Base Alpha" - Heavenly.

• John Tavener & Steven Isserlis "The

Protecting Veil" - Virgin/Classics. • Primal Scream

"Screamadelica" - Creation. • Bheki Mseleku "Celebration" - World

Circuit. • Jesus and Mary Chain "Honey's Dead" - Bianco Y Negro /

Warner. • Simply Red "Stars" - East West. • Barry

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Billboard

Sony Music U.K. Shifting Staff Roles In Restructure

BY JEFF CLARK-MEADS

LONDON—The managing directors of the two main labels at Sony Music Entertainment U.K. have been shifted to new positions in the company—and chairman Paul Russell says there is more restructuring to come.

Columbia managing director Tim Bowen is taking on a role overseeing activities outside the core business. Russell says this will cover such areas as creating new retail outlets for records and supervising Sony's 50% stake in the Milton Keynes Bowl venue.

Epic managing director Andy Stephens is moving to a newly created post in international marketing.

Asked about the moves, Russell says, "The tide has been out generally for U.K. product in the international market. For whatever reason, they're not picking up on U.K. repertoire."

"But, as it has in the past, that tide will turn, and we've put Stephens in a position where he'll be able to make the most of it when it does."

"We have more and more business development issues and they're grow-

ing at a rapid pace. We're getting more into U.K. music publishing, we're a partner in the Bowl, and we've also got the Hit Factory.

"Projects are being offered to us every day that are of interest to us but we simply don't have the people to look into them." Russell says Bowen will investigate the validity of new ventures.

One priority for him will be the development of "alternative retail outlets." Russell says this will mean seeking to sell product to stores that do not carry music and expand business at places where only meager selections of cassettes are carried.

Of changes to come at the company, Russell says, "When this is finished, it will not be totally companywide, but all the senior people in the company will be affected in one way or another."

He declines to give detail on how Columbia and Epic will run in the interim.

In the second quarter, Sony was the U.K.'s fourth-biggest albums company with 8.6% of the market, less than one-third of the share of leader PolyGram. Sony was also the second-top singles company with 13.1% of the market.

GERMAN PUBLISHERS FOCUS ON SAMPLING

(Continued from preceding page)

what is legal and what is not. However, some publishers feel that a too-narrow definition of a legal sample may prevent publishers sharing in the proceeds of a profitable hit.

In his keynote address, Hamburg lawyer Michael Th. Fischer said that until new laws exist, "every record production in existence has become a nearly inexhaustible spare-parts depot for sampling." He added that unlicensed audio libraries already exist in Germany, where thousands of instrumental accompaniments, "grooves," are available for lifting.

Fischer said the act of storage of digital samples in a computer is in itself an infringement of record companies' rights under copyright law, if conducted without prior permission.

During the ensuing discussion, lawyer Peter F. Schulz argued that all sampling violated publishers' rights under article nine of German copy-

right law and could not be done legally without a license from the copyright holder.

Schulz said the only time a license would not be required from the publisher is when the sampled sound is no longer recognizable as the source material. However, he acknowledged the difficulties in making this definition: "The last word on the matter would have to rest with music scientists."

Attorney Volker Landtag stated, "According to article 23 of German copyright law, altering or reworking a production requires the permission of the author before publishing or distribution. The copyright holder consequently has the right to refuse or grant permission."

However, several recent cases had been reported where, despite explicit refusals of permission, unauthorized and adapted versions of records had been duplicated and distributed.



Benefit Video. Croatian-born rocker Nenad Bach, right, talks to recording artist Richie Havens about his part in Bach's all-star anti-war video, "Can We Go Higher?" Proceeds from the video will go to humanitarian relief efforts in the former Yugoslavian republics. Musical artists donating their voices to the effort include the Indigo Girls, Michael Penn, Rick Danko, Garth Hudson (formerly of the Band), Peter Holsapple, and Havens. (Photo: M. McLaren)

Alexander Touts Canadian Ties At MCA Will Look North Of Border In New A&R Post

BY LARRY LeBLANC

TORONTO—From New York, John Alexander, recently named MCA Music Publishing's senior VP of creative for North America, not only manages and coordinates the creative activities of more than 180 American songwriters and acts but also oversees talent acquisition and creative services for MCA Music Canada.

The title was meant to specifically express his ties in Canada, says the former director of A&R at MCA Records Canada and MCA Canada Publishing Music, who moved to New York a year ago to become VP of talent acquisition/East Coast at MCA Music.

MCA Music has publishing, production, and development deals and co-ventures with a wide selection of Canadian songwriters, including worldwide deals with Allanah Myles, Alanis, Leslie Howe (for repertoire recorded by Alanis), Rik Emmett, Sarah McLachlan, the songwriting members of Blue Rodeo and Dream Warriors, and, for outside North America, Tragically Hip. MCA Music also has a co-venture pact here with TMP-The Music Publisher, which has an extensive domestic roster that includes such prominent songwriters as Eddie Schwartz, Ian Thomas, and Ron Hynes.

"I have a strong relationship with all those [Canadian] acts," says Alexander, who reports to MCA Music Publishing president John McKellen. "However, our involvement in Canada is not strictly because of my situation here. John McKellen, when he was working with [former MCA president] Leeds Levy, had a strong inclination to deal with Canadian artists. In fact, my opportunity to come here was based on their interest in Canada. Allanah Myles was here before I got here, but I'm responsible for Alanis, Rik Emmet, Leslie Howe, and partially for Blue Rodeo. All the other acts other people brought in."

"I love dealing with Allanah because years ago I was going to sign her to a management agreement before I got the A&R offer from Steve Moir and Tom Trumbo, who were then co-vice presidents of A&R at MCA Records [in the U.S]."

MCA CONNECTION

Prior to joining MCA Records in 1984, Alexander had been the lead singer for the Ottawa, Ontario-based band Octavian, which, ironically, recorded for the label from 1974-76. In the '80s, as co-head of Alexander/McKeown Management, he oversaw management of such domestic acts as the Teddy Boys (on Ready Records) and David Roberts (WEA Canada).

"I had first turned down the [A&R] job because A&R is pretty transitory," says Alexander. "Then I started thinking I'd take the job for a year and sit in on marketing meetings, learn what record companies talk about in these meetings and how they act toward managers and artists. I figured I'd make some mistakes, lose a lot of money, and get fired. Then I'd take that experience and go back to management with a little more profile and a lot more contacts and knowledge. It turned out that seven-and-a-half years

later I was still there and I learned a lot."

One of Alexander's key signings while based here was 18-year-old Ottawa-based pop singer/songwriter Alanis, who won a Juno Award last year for most promising female vocalist. The performer's self-named debut album has sold 140,000 units to date. Alexander, representing MCA Records Canada and MCA Music, had brokered the deal with Howe's Ghetto Records in Ottawa to act as partners to record the singer.

ALANIS CAREER TRACK

Today, Alexander continues to oversee management of Alanis' career. She recently had a role in the Fox Network film "Boys Will Be Girls," starring Corey Haim, in Vancouver, and sang/wrote three songs to the soundtrack.

"MCA Music has allowed me to do [management] because it's a unique situation," he says. "When I signed Alanis, she was 14 and, with her being so young, I didn't want to hand her over to somebody and say, 'Go with this.' We had a successful [album] debut with her but we didn't get a release with it in America. She's now recording her second album, which will be out in the fall. Both from the record and man-

agement side, we have had some strong interest in America. We hope to conclude some things by the end of summer."

Alexander was introduced to Alanis by producer/songwriter Howe, who is also a member of the A&M Canada act One 2 One. Howe had asked him to view a video for the song "Walk Away." "I played it for Ross Reynolds [president, MCA Records Canada] and a few other people who were all impressed. Then I went back to Ottawa to have dinner with Peter and Alanis and, at the end of the dinner, I told her, 'I don't know how long it'll take or what it'll take, but I want to sign you.' Even at 14, she was so mature and was heavily into writing and is co-writing this entire new album."

Despite his current position in the U.S., Alexander cautions against any notion that he can be an open door to all Canadian acts seeking U.S. market access. "I still have the acts here, but I can open some doors and can profile some things," he says. "The thing I enjoy down here most with the number of acts we work with is I now get the benefit of the knowledge and plans for different marketing, promotion, and A&R teams. The best thing I can do for Canada is have that network of contacts here."

MAPLE BRIEFS

WEA CANADA singer/songwriter George Fox will once again host the Canadian Country Music Awards, to be held Sept. 30 in Calgary, Alberta.

THE Audio-Video Licensing Agency Inc. has announced finalization of four-year blanket licenses with the Canadian Disc Jockey Assn. and the Canadian Recorded Dance Music Operators, two of the country's largest DJ associations.

A&M RECORDS of Canada has announced the launch of a new chil-

dren's label, Childhood Favorites, designed as an introduction to classical music for children ages 3-7. Initial release consists of six recordings, to be issued Aug. 4.

MONTREAL composer Laurie Radford is the winner of the 1992 Society of Composers, Authors and Music Publishers of Canada's Award for Composers 30 years of Age and Over for her composition "Origophonie—For Two 12-Voice Choirs, Six Percussion And Tape." She will receive a \$10,000 (Canadian) cash prize.

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BDLF2914

Rhino Takes Its Name On Tour Info Booth Rides 19-City Fests Schedule

■ BY BARBARA DAVIES

NEW YORK—In what may be an industry first, a record label is on tour this summer—without its artists.

Rhino Records, looking for a way to increase its visibility, created an information booth and has taken it on a 19-city road trip of summer music festivals. The tour, which is costing Rhino \$60,000-\$100,000, started the first weekend in May, in Long Beach, Calif.'s Cajun/Zydeco Festival.

Product catalogs are available for passersby, along with promotional artwork for the Kid Rhino Rabbit Ears series, and freebies like card-

When Gates stopped by the booth at a blues festival in Portland, Ore., she says, "people would walk by and kind of look. And if you made any contact, they were in. If they'd heard of Rhino, they were in shaking your hand. Basically, they were converted already or ready to be converted."

Shelley, who has dropped in to check on the booth in California and New York, says, "We get a lot of people coming up and going, 'Rhino! You guys are so cool!'" But, adds Billie Sharpe, one of the two people actually on the road with the booth: "We also hear things like, 'Oh, we'd love to help save the rhino.'"

Shelley says a lot of people are less familiar with Rhino Records than with the names of artists on the Rhino packages. "Our market research showed us despite all our ads and all the great press we've gotten, most people didn't recognize the Rhino name."

GETTING TO KNOW YOU

The touring booth, Shelley says, is a step toward familiarizing more people with the label and its projects.

Gates enlisted Sharpe and Chris Ostrowski, two music industry freelancers, to drive around the country with the booth all summer. The two women are in charge of setting up and breaking down the tent, passing out information on the label, and meeting festival audience members. "We're basically the talent and the roadies," Sharpe says.

On the 10 dates still to go, the two will take the booth to Austin, Texas, for a folk festival; Alabama for another cajun/zydeco celebration; and Telluride, Colo., for a bluegrass gathering. Other stopoffs include Boston, Philadelphia, and Yosemite Park, Calif.

In addition to catalogs and other promotional material, the booth also features mailing-list sign-up sheets, which have been a big attention-getter, says Ostrowski. She estimates 5,000 people have signed up after nine festivals, and expects to obtain at least 10,000 names by the first weekend in October, which is the last date on the tour.

Gates says Rhino will be sending catalogs to all the people who sign up at festivals this summer. "And we're sending out prizes in October with a letter like, 'Remember that festival you went to and that mailing list you signed?'" Gates says the prize packages will contain Rhino samplers, merchandise, and fliers.

The booth also gives Rhino a chance to let people know the label deals in more than just reissues and compilations. "We're about 3% new product," Shelley says, mentioning RNA, its contemporary imprint, and a few new albums (by older artists) that Rhino will release come fall.



Perfect Fit: Titus Oaks Distribution, the recently formed independent distributor based in Bethel, Conn., hosted a dinner June 27 to celebrate the company's formation, as well as its signing of American Gramophone, the powerful independent label based in Omaha, Neb. Pictured, from left, are Ron Nicks, VP/GM of Titus Oaks Companies; Ron's wife Becky Nicks; Molly Delich, wife of Michael Delich, director of marketing and sales at American Gramophone; and Michael Delich.

'We wanted to be out there so our customers could see us, and so we could confirm who they were'

board fans that read "I'm a Rhino fan!"

"We wanted to be out there so our customers could see us, and so we could confirm who they were," says Rhino product manager Lori Gates. "So we can make our audience grow larger," she adds.

The idea for the booth started about two years ago with Rhino senior product manager Garson Foos, who later handed the project to Gates.

"It was the hardest thing I've had to do in a long time," Gates says. "It was like booking a concert tour. I had to find festivals, find out if they allowed vendors, and then explain we're not a vendor—we're not selling anything except the idea of what Rhino is."

Most festival organizers were receptive and now, nine dates into the tour, Rhino director of publicity Barbara Shelley says festivalgoers across the country have also been receptive to the booth.

Savage Remains A Fierce Competitor

■ BY BRUCE BUCKLEY

NEW YORK—While many independent labels are either folding or pacting with major labels as a result of the recession, New York-based Savage Records is standing its ground—increasing its worldwide distribution, signing new artists, and adding to its in-house staff.

Although Savage CEO David Mimran says his 4-year-old label is suffering from the recession, he is optimistic that the label's expansion will pay off in the long run. "It's true that we're not doing well financially right now," Mimran says. "But I'm strong enough to keep the boat afloat, despite the bad weather. It's a good time to be an independent, really, because most have been swallowed up and now we have more room to grow."

Despite its current financial difficulties, Mimran expects his New York-based label to take in \$10 million in revenue on only 15 releases by year's end and hopes to increase revenue by \$10 million each year for the next few years.

Mimran started Savage Records in London in early 1988 after relocating from his French homeland. The launching of the label was initially funded by Mimran's father, multimillionaire Jean Claude Mimran, after which David assumed financial responsibility

for the label's operations.

Savage soon tasted success when Silver Bullet's "Bring Forth The Guillotine" hit the top 10 on the U.K. chart; Homeboy, Hippie, and Funki Dredd's "Total Confusion" hit No. 1 on the U.K. dance chart, and Soho reached No. 5 on the U.K. charts with gold status in the U.S. (under U.S. licensing with Atco).

With Savage beginning to break into the U.S. market, Mimran decided to open a New York branch in early 1990. Accordingly, he signed a U.S. distribution deal with MCA, where Savage saw minimal success. Finally after a frustrating year, Mimran decided to drop the MCA deal.

"It was a total fiasco," says Mimran. "I don't think MCA had the knowledge or the will to market our product."

In early May, Mimran secured a worldwide distribution deal with BMG, with the exception of Japan, which is distributed by TDK.

In light of its new international distribution, Savage is currently working on adding new artists to its current list of 14 licensings and signings, including Soho (in the U.K.), Dannii Minogue (in the U.S. and Canada), and Mocca Soul, who's single "Losing You" was recently in the top 10 on Billboard's Club Play chart.

"Our artists really feel at home here because they know there's no corporate bullshit," says Mimran. "I don't

promise them they'll be superstars, but I do promise them I'll be behind them completely and they really respect that."

Savage is also trying to beef up its in-house staff. In a period of one year, the staff grew from two people to 24 and now boasts its own press, marketing, A&R, production, creative, publishing, art, and promotions departments. Mimran plans to add four new regional field staffers in promotion by the end of the year.

In addition to expanding his label, Mimran is also working on other business ventures. Recently, he joined forces with Frank DiLeo Management (who handles Richie Sambora, Prince, and Al B. Sure!) and serves as the company's chairman. Because of a conflict of interest between the label and the management, Mimran tries to keep the two completely separate.

"It wouldn't be fair to the artists," says Mimran. "Besides, I don't need my own people from management working my label people!"

In the future, Mimran says he would like to see his business interests expand far beyond Savage.

"Ideally, I want to develop into a full communications corporation, including TV, music publishing, book publishing, and even movies in about 15 or 20 years. The record company is only the first step."

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DORIS TROY*(Continued from page 12)*

sen and Ken Wydro), which is based on her life story. Troy started out as an usher at the Apollo and, after the initial success of "Just One Look," spent several years in Europe, where she created a strong audience and recorded albums for Island, Polydor, and Apple.

The release of "Doris Troy," hitherto considered a major rarity, is part of the second phase of a Capitol Records program designed to make available all albums released under the Apple logo. Included in the July release are titles by George Harrison, Mary Hopkins, Badfinger, and the Iveys.

"I first found out about the rerelease of the album when I was in Japan with the play," says Troy, currently performing with the musical in Europe. "Through the years, people have mentioned the LP to me and one collector in Japan told me he'd paid \$250 for a copy. Naturally, I'm thrilled that it's available again, especially since it includes three tracks that weren't released on the original album."

ALL-STAR SESSIONS

Previously unreleased material on the CD features many of the musicians who played on the album's London sessions, including Harrison (who co-wrote four songs and produced the track "Ain't That Cute"), Ringo Starr, Billy Preston (a fellow Apple recording artist at the time), Peter Frampton, Stephen Stills, Eric Clapton, Leon Russell, and Klaus Voorman.

Troy, whose "Just One Look" has been recorded by Linda Ronstadt, Kris Kristofferson, and others; was featured in the movie "Mermaids"; and has been used on commercials for Pepsi, Hyundai, and Mazda, recalls that the star-studded sessions at Apple's studios "were a lot of fun, very spontaneous. I had total freedom to do whatever I felt musically. A lot of people—Eric, Ringo, Stephen Stills—would stop by. A song like 'Give Me Joy, Joy' was written with a bunch of us sitting around the piano one night and 'Jacob's Ladder,' which is a traditional gospel song, was a real jam."

Wayne Watkins, director of catalog development at Capitol Records, says, "The Doris Troy album is something of an anomaly when you consider the other acts on the Apple roster . . . The Apple label reflected the Beatles' mindset in many ways and Doris is one of the acts with a strong R&B background."

Watkins says the album is being promoted along with four other Apple releases, noting that Troy's willingness to promote and publicize the disc "is a big asset for us."

For Troy, the release is timely, given her current visibility with "Mama, I Want To Sing," which has been performed in major cities across the country and in several overseas markets. "Capitol did a great job in remastering the album," she says. "Plus, lyrically, some of the songs have a real message: 'Special Care' was written by Stephen Stills about the racial problems we were dealing with in the States around 1969-70, and it's still relevant."

She says the album was also significant in its musical marriage of rock-rooted musicians and the R&B/gospel tradition she and Preston brought to the project. "Doing that album was a reminder that 'soul' didn't have a color."

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Rigby Fuses With Expanding Circuit City; Trans World To Get A Piece Of The Rock

CIRCUIT CITY UPDATE: Mike Rigby, VP of marketing at Philadelphia-based Wee Three Records, is leaving the 165-store chain, apparently to head up Circuit City's thrust into the music business. Circuit City, the Richmond, Va.-based electronic retailer, is working toward a music rollout in at least one of its markets by Christmas. According to one observer, the 200-plus-unit chain probably will implement that rollout in a market where it competes with Best Buy, the Minneapolis-based electronics retailer that has grown into a major force in the music business over the last three years. Mike Rigby, other Wee Three officials, and Circuit City executives were either unavailable or decline to comment.

WHITHER THE EGG? Last September, Billboard reported that Albany, N.Y.-based Trans World Music Corp. apparently had stolen The Musicland Group's flagship store in New York, known as Rock Plaza, but actually located on the northeast corner of 6th Avenue and 51st Street. In the intervening 10 months, there has been plenty of intrigue about the status of the location, but Musicland seemed to be in firm control as its store remained a fixture on the corner.

However, last week, against the backdrop of a suit filed in a federal court by the landlord seeking back rent from the Minneapolis-based chain, a settlement was reached. Musicland will control the location through the end of the year, and will give it up at the end of December or January, according to the landlord's lawyer. At that time, Trans World will move in with a 17,000-square-foot Coconut.

But before that happens, Music-

land in November plans to open a new 25,000-square-foot, two-level store, three blocks south on the west side of the street at 1211 Sixth Ave. Musicland probably will publicize the new store at the Rock Plaza location in an attempt to lure customers to the new outlet. Musicland and Trans World officials decline to comment.

AUTO MOTION: National Record Mart is moving out of its current 60,000-square-foot headquarters, spread over five floors in a former Buick plant on Baum Avenue in Pittsburgh, to a site closer to the airport. Bill Teitelbaum, chairman,



by Ed Christman

president, and CEO, says the 96-unit chain is slated to start moving into its new 100,000-square-foot, one-level facility by the end of August. The building was previously a General Motors plant. Also, he reports NRM acquired warehouse equipment from the now defunct Record World, which will be installed in the new facility. As a result, not only will NRM have more space on one level, but it will have upgraded automation, which should improve the chain's distribution capabilities, according to Teitelbaum.

LONGBOX SAGA GOES ON: Since WEA and PGD issued their rebate policies back in June to help compensate for refixturing when the longbox is eliminated in April 1993, it has been pretty quiet out there—other than an uproar from an angry ac-

count base—as the other majors have yet to deal with the issue.

Most accounts argue that discounting CDs by the 20-25-cent range WEA and PGD already have announced, and likely what the other majors will also bring to the table, is not enough to compensate for the elimination of the longbox.

While executives at CEMA, Sony Music Distribution, Uni Distribution, and BMG Distribution have yet to publicly comment on the rebate issue, they appear to be taking into consideration retail reaction to WEA and PGD's move. For instance, Uni—aware that the six-cent price increase that accompanied WEA's 22.5-cent rebate was scornfully regarded by accounts (Billboard, July 4)—shrewdly is raising its wholesale cost by six cents to \$10.30 for \$15.98 CDs now, ahead of whatever rebate policy it eventually announces. With that move, five of the six majors now charge \$10.30, while Sony's wholesale cost for a \$15.98 list-price equivalent is \$10.29.

Uni and the other three majors appear to be biding their time, waiting for the retail and rackjobber account base to cool down before issuing their rebate policies. As one senior distribution executive explains it, he is waiting for the accounts to be all punched out from all the body blows they are throwing at WEA and PGD before his company comes out with any rebate announcement.

P.S., WEA was the first to announce its rebate policy, resulting in most accounts directing their frustration and anger at that company. But accounts should remember that if WEA had its way back in 1991, nobody would be talking about rebate policies this summer. Instead, the industry would be preparing for the Eco-Pak to replace the longbox.

Keeping The Spin On Vinyl Singles

■ BY ED CHRISTMAN and BARBARA DAVIES

NEW YORK—To the delight of jukebox operators, the vinyl single's hold on life appears to be stronger now than it was two years ago.

At that time, many were predicting the demise of the configuration because labels, in the first half of 1990, began selling 7-inch vinyl singles on a no-return basis. With the move to one-way sales, most retailers and one-stops jettisoned the product line.

But a small group of niche players, including Gotham Distributing Corp. and the Mobile Record Service Co., rallied around the 7-inch single, helping to sustain its commercial life. And while no one expects the vinyl single to be around forever, most observers say that demand remains strong enough to warrant the attention of most major labels.

Indeed, Melissa Greene, VP of Ardmore, Pa.-based Gotham, says labels are more responsive to the market today. Gotham's sister company, the Collectables label, has contracted

with many of the major labels to issue 7-inch vinyl oldies, and in some instances, current singles.

"When we first started getting involved with current singles a year ago about 24 of the Billboard Hot 100 were available on 7-inch vinyl in any given week," she reports. "Today, up to 50 of the singles on that chart are available."

Moreover, Greene points out that her company sold more than 6 million vinyl singles in 1991, with current titles accounting for some 1 million-2 million of that amount.

JUKEBOXES MAIN PLAYERS

Although some retailers still maintain a small vinyl presence, jukebox owners are the main players supporting the 7-inch single. According to Harvey Campbell, president of Pittsburgh, Pa.-based Mobile, there are still some 400,000 bars and diners throughout the world that have jukeboxes. Of that, he estimates only 50,000, if that many, have converted to CD, with the remainder still hungry for vinyl singles.

Randy Roberts, VP of singles, charts, and video, at Mercury Records, maintains that the jukebox will be around forever in some form because "we know the buying public is going to slug the juke to hear their favorite song. We're one of the original pay-for-plays."

Campbell says Mobile generally can put together an order of 5,000-10,000 units on any given title, "and that gets [the label's] attention. Now they have a base to start with, and then other players chime in."

Roberts says attitudes toward the 7-inch have changed within his label over the last year. "It used to be that when I said let's put out a title on vinyl, people here would ask me why," he says. "At that time, they were just thinking of the collectors and not the jukebox operators. But now, when we issue a single, they are asking me if I want to put it out on vinyl."

At CEMA, the Special Markets group took over vinyl production for all labels under the distributor's umbrella. Eli Okun, VP of CEMA Special

(Continued on page 44)



Road Trip

THE DOG DAYS OF SUMMER are upon us. It is the time of year devoted to baseball, barbecues, and that annual favorite... summer vacation. Families from coast-to-coast will be hitting the roads to visit relatives, national parks, and theme parks. Before these families set off on the highways and byways of America, they'll buy music especially geared to their children's musical tastes.



For that drive to grandma's house in Florida, they may choose to take along a classic Disney soundtrack like *The Little Mermaid*, *Beauty and the Beast*, or *Pinocchio*, or for that tour of the Big Apple, the bouncy calypso reggae rhythms of *Sebastian*.

Our latest release, *Country Music For Kids*, may be just the thing for a few days in the Grand Canyon. What could be better than a trip to the California coast listening to one of our Music Box Artists: *Craig Taubman*, *Parachute Express*, or *Norman Foote*?



Children's harmonies will be the musical accompaniment for more than a few vacations this year, so stock the full range of Disney music and be prepared when your customers stop by your store before they hit the road.



Pravda's K-Tel All: More Compilation Classics Abound

FANTASTIC: Chicago's Pravda Records scores big points in Grass Route's camp with the release of Volume 2 in its tribute to the great, TV-only, rock'n'roll compilations that made K-Tel Records a household word.

Pravda's "20 More Explosive Fantastic Rockin' Mega Smash Hit Explosions!" features the likes of *Poi Dog* pondering with *Two Nice Girls* covering "Rock Your Baby," the *Smithereens* doing "It Don't Come Easy," and *John Wesley Harding & Kelly Hogan* reworking "A Little Bit Country, A Little Bit Rock 'N' Roll." Scary enough for ya?

The *Posies*, meanwhile, proffer a tender cover of "O-o-h Child," *Uncle Tupelo* turns in a truly raucous rendition of "Movin' On," the *Frampton Brothers* search their way through "Indiana Wants Me," and *Trip Shakespeare* preserves the pure pop



by Deborah Russell

bliss of "Go All The Way."

And just when you thought you were safe, some really cool band like the *Coal Porters* goes and covers a song like "Hot Child In The City." We'd never heard of the *Phantom Helmsmen* or the *Squirrels*, but we sure got a kick out of their respective renditions of "Gypsies, Tramps, And Thieves" and "Seasons In The Sun/The Hustle."

The Pravda album, set to hit the streets in the next few weeks, inspired us to flash back on "Fantastic," a K-Tel album we got for Christmas one year that featured the *Raspberries*' "I Wanna Be With You" followed by *Bill Withers*' "Lean On Me," *Billy Swan*'s "I Can Help," *Sweet*'s "Little Willy," and, God forbid, *Vicki Lawrence*'s "The Night The Lights Went Out In Georgia." (Now, why didn't somebody with a good sense of humor cover *that* gem?)

Pravda is distributed by such domestic independents as Long Island City, N.Y.'s *Landmark Distributors Inc.*, New York's *Caroline Records Inc.*, and Rockville Centre, N.Y.'s *Dutch East India Trading*.

SO MANY TUNES, So Little Time: Some of the most gratifying musical discoveries we've made of late include the eponymous, self-released debut of Irish-expatriates-cum-L.A.-rockers the *Young Dubliners*, whose mix of traditional Irish instrumentation, melodies, and harmony meld seamlessly with scorching rock'n'roll influences... *Disappear Fear*'s "Live At The Bottom Line" captures the essence of a wonderful live gig by this harmonic, folksy pop group for those of us who have yet to experience it in person. The female quartet's catchy,

(Continued on page 45)

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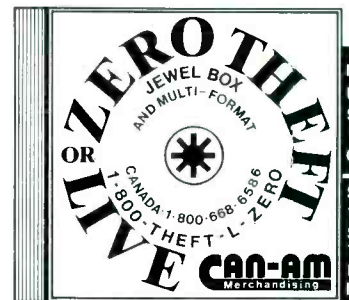
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Anger Bubbles Up Over Miller Promo Chains Say Mail-Order Component Undermines Effort

■ BY EARL PAIGE

LOS ANGELES—After signing on for a national promotion with the Miller Brewing Co., a number of music chains say they are dismayed to learn the discount offer can also be fulfilled via mail order.

The offer, good through Aug. 21 at more than 25 chains—mainly regional webs—gives consumers a discount “of 25% or more” on current and catalog titles—CD or cassette—from PolyGram Group Distribution and CEMA. Consumers must be 21 year or older to participate.

The mail-order coupon offers CDs for \$11.50 and cassettes for \$6.50, with an additional \$1.50 charged for shipping and handling.

For either offer, consumers must present a “Miller Time Music Certificate,” found at Miller displays or in specially marked Miller packages. In July, Miller mounted a monthlong national television campaign advertising the promotion on a mix of late-night, prime-time, and sports programming, says Eric Kraus, public relations manager for Miller.

According to Bob Colosi, branch manager at PGD in Chicago, and Kraus, the mail-in offer is meant to satisfy consumers in markets where there are no participating chains.

SURPRISE FOR RETAILER

But Carl Rosenbaum, president of The Flip Side, a 20-store Chicago web, says had he known there was a mail-order element, “I would never have gone along with this and neither

would a lot of other retailers, I bet.”

Kraus says the mail-order part of the program “was not something kept from the retailers.” Moreover, “Mail order was not an emphasis of the promotion,” says Colosi, who adds he is surprised by the anger over the promotion.

Colosi says the promotion was difficult to set up because of the inability to sign on chains in many markets. Among retailers not participating are three giant nationwide webs: Minneapolis-based The Musicland Group, Albany, N.Y.-based Trans World Music Corp., and North Canton, Ohio-based Camelot Music. With the exception of Owensboro, Ky.-based WaxWorks and Atlanta-based Super Club Music Corp., most other participating chains are regional.

“They could certainly have found independent stores in those markets” where there was no representation, challenges Rosenbaum. “This is just more of the mail-order thing we are opposing,” he says.

Retailer anger over the push record companies have been giving to mail order has been stoked in recent years by heavily publicized bargain rates offered by record clubs. At Musicland—which is not participating in the Miller offer—Bob Henderson, senior VP of purchasing, says, “We are violently opposed to direct marketing where our vendors decide to become involved.”

Some other chain executives, however, have mixed feelings about the promotion. On one hand, they are happy to be part of the high-profile

national campaign. But they add they are not pleased with the mail-in aspect.

While acknowledging the mail-order component compensated for those markets underserved by participating retailers, Howard Applebaum, executive VP at 35-unit, Beltsville, Md.-based Kemp Mill Music, says, “It’s in the short-, medium-, and long-range interest of the industry for manufacturers to drive as much business as possible into the retail base.” He adds that instead of manufacturers, he would have preferred the promotion used another fulfillment house to fulfill mail orders.

BEST INTENTIONS

“We never intended to upset retailers,” says Kraus, who emphasizes the mail offer is being used only to augment the promotion, “where people may have a long drive to a participating store as in Southern California” or where there are no stores participating whatsoever.

The CEMA selections include titles by Suzy Bogguss, Lillian Axe, Concrete Blonde, Hal Ketchum, Delbert McClinton, Righteous Brothers, Lee Greenwood, Don McLean, and the Bellamy Brothers.

The PGD selections include titles by Billy Ray Cyrus, the Neville Brothers, L.A. Guns, Electric Love Hogs, Sylk Smoov, B.O.X., Gun, Ultra Magnetic MC’s, Jeff Knight, Bobby Konders & Massive Sound, Fungo Mungo, Bootsauce, House Of Lords, Davis Daniel, Sammy Kershaw, Del Amitri, and Tora Tora.

SMALL COMPANIES, JUKEBOXES KEEP VINYL SINGLES SPINNING

(Continued from page 42)

Markets, says the company can issue anywhere from 50,000 down to 5,000 units for the vinyl singles it chooses to release. “We have about 52-53 buyers who we go to for vinyl singles orders. We get their orders, and we press it up on a one-time basis, although if anybody wants to re-press, we need a minimum order of 500 units.”

While the jukebox market makes up the bulk of the vinyl single buyers, retail still plays a small role in sustaining vinyl singles, according to observers. Campbell says that about 5% of Mobile’s customer base are retailers.

Some independent retailers specialize in vinyl singles, selling either through their outlets or via mail order, to collectors and DJs that spin in clubs and at parties.

Most of the major chains deep-sixed current vinyl singles two years ago, but some recognize demand for oldies singles still exists. Since many buyers are too young to appreciate the vinyl format, let alone properly maintain an oldies inventory, some wholesalers have moved into racking 45s for chains.

“[Gotham] racks many of the major chains with 7-inch singles,” says Greene, including Albany, N.Y.-based Trans World Music Corp., Minneapolis-based The Musicland Group, Philadelphia-based Wee Three, Owensboro, Ky.-based WaxWorks, and West Sacramento, Calif.-based Tower Rec-

ords.

As part of its racking service, Gotham has added current singles in with oldies and Greene claims that tactic has helped increase oldies sales anywhere from 22%-38% at the chains the company services.

LABELS SELECTIVE

Label and distribution executives say they are selective on what they issue on vinyl. Okun says, “In this company, if it’s a meaningful artist with a song that we expect to chart, we will issue it on vinyl. More or less we can predict what’s going to chart. But he acknowledges that “sometimes there are sleepers” that CEMA reacts to by issuing vinyl as they become hits.

Mercury’s Roberts agrees. “I just don’t make vinyl with everything we come out with,” he explains. “If it’s a hit, I’ll press it up. Otherwise, I let the single build and develop before I decide whether to press it on vinyl.”

For instance, Mercury issued a vinyl single for Def Leppard, he says, while with artists like the Catherine Wheel and Material Issue, “I wait to see the response from radio.”

At Arista, national single sales manager Carolyn Wright says, “We always do 7-inch vinyl on country, and we do them selectively on other releases.” The company also responds to requests, she adds. And at WEA, Jody Raitel, VP of product development,

says the company’s vinyl releases are hit-driven or country. Among the artists issued recently on vinyl by the company are Randy Travis, Prince, and Madonna.

Moreover, the oldies market continues to be a small but profitable business for labels, which either sell direct or license out titles companies like Collectables.

Most labels and Collectables charge anywhere from 67 cents to a \$1.35 a unit for selling singles. While it is a small business, it almost guarantees labels a profit, thanks to one-way sales of vinyl. “It’s a clean thing, one way and have a nice day,” says Roberts.

Despite the resiliency displayed by the 45, Mobile’s Campbell says, “I’d be naive to think that the seven inch will be around forever... The CD jukeboxes are the wave of the future.”

But it will take the jukebox industry a long time to convert all locations to the CD box, he adds. “That’s a very costly thing to do,” he explains. “You got a vinyl box out there that’s already paid for, and if you get \$10 or \$15 a week, it’s all profit.” But do those locations warrant the investment in putting in a CD jukebox, which can cost \$5,000 and upward, he asks.

Meanwhile, even if the jukebox industry converts to CDs, Greene says, Gotham will be working hard to keep the vinyl 45 alive.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** NO. 1 ***				
1	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 13 weeks at No. 1	40
2	2	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	52
3	3	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	63
4	4	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	63
5	7	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	63
6	6	STEVE MILLER BAND ▲ ⁵ Capitol 46101* (7.98/11.98)	GREATEST HITS	63
7	5	JOURNEY ▲ ³ Columbia 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	63
8	10	MEAT LOAF ▲ ⁶ Cleveland Int'l 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	63
9	8	JAMES TAYLOR ▲ ⁴ Warner Bros. 3113 (7.98/11.98)	GREATEST HITS	63
10	9	THE RIGHTEOUS BROTHERS ▲ Curb 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	63
11	11	METALLICA ▲ ³ Elektra 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	54
12	13	AEROSMITH ▲ ⁶ Columbia 36865* (5.98 EQ/9.98)	GREATEST HITS	63
13	12	THE EAGLES ▲ ¹² Elektra 105 (7.98/11.98)	GREATEST HITS 1971-1975	63
14	14	METALLICA ▲ ² Elektra 60396* (9.98/13.98)	RIDE THE LIGHTNING	48
15	15	METALLICA ▲ ² Elektra 60439* (9.98/13.98)	MASTER OF PUPPETS	49
16	16	THE DOORS ▲ Elektra 60345* (12.98/19.98)	BEST OF THE DOORS	52
17	17	PINK FLOYD ▲ ⁸ Columbia 36183 (15.98 EQ/31.98)	THE WALL	63
18	18	DEF LEPPARD ▲ ¹⁰ Mercury 830675* (9.98 EQ/15.98)	HYSTERIA	57
19	20	BILLY JOEL ▲ ⁴ Columbia 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	63
20	19	U2 ▲ ⁵ Island 842298 (9.98/15.98)	THE JOSHUA TREE	31
21	25	AC/DC ▲ ¹⁰ Atlantic 16018* (7.98/11.98)	BACK IN BLACK	63
22	22	THE EAGLES ● Elektra 60205* (7.98/11.98)	GREATEST HITS VOL. 2	63
23	24	CHICAGO ▲ Reprise 26080 (9.98/15.98)	GREATEST HITS 1982-1989	59
24	23	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	62
25	21	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	63
26	27	PINK FLOYD ▲ ¹² Capitol 46001 (9.98/15.98)	DARK SIDE OF THE MOON	63
27	28	LED ZEPPELIN ▲ ¹⁰ Atlantic 19129 (7.98/11.98)	LED ZEPPELIN IV	63
28	26	METALLICA ▲ Elektra 60766* (9.98/13.98)	KILL 'EM ALL	27
29	31	ENYA ● Atlantic 81842* (7.98/11.98)	ENYA	21
30	40	FLEETWOOD MAC ▲ Warner Bros. 25801* (9.98/15.98)	GREATEST HITS	46
31	39	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	24
32	30	QUEEN ▲ Hollywood 61037*/Elektra (9.98/15.98)	NEWS OF THE WORLD	22
33	29	SIR MIX-A-LOT ● Def American 26182*/Reprise	SWASS	5
34	48	INDIGO GIRLS ▲ Columbia 45044* (7.98 EQ/11.98)	INDIGO GIRLS	10
35	37	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	14
36	32	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	56
37	33	BAD COMPANY ▲ ² Atlantic 81625* (7.98/11.98)	10 FROM 6	60
38	38	VIOLENT FEMMES ▲ Slash 23845*/Warner Bros. (9.98/13.98)	VIOLENT FEMMES	18
39	35	BEASTIE BOYS ▲ ⁴ Def Jam 40238*/Columbia (7.98/11.98)	LICENSED TO ILL	12
40	36	JOHN MELLENCAMP ▲ ³ Riva 814993*/Mercury (7.98 EQ/11.98)	AMERICAN FOOL	9
41	34	CROSBY, STILLS, NASH & YOUNG Atlantic 82406* (19.98/29.98)	4 WAY STREET	4
42	43	REO SPEEDWAGON ▲ Columbia 44202* (9.98 EQ/13.98)	HITS	10
43	41	SOUNDTRACK ▲ ⁷ Columbia 39242* (5.98 EQ/9.98)	FOOTLOOSE	5
44	42	JANIS JOPLIN ▲ ² Columbia 32168* (5.98 EQ/9.98)	GREATEST HITS	28
45	45	BOB SEGER & THE SILVER BULLET BAND ▲ ³ Capitol 12182* (12.98/15.98)	NINE TONIGHT	42
46	—	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	37
47	—	SOUNDTRACK ▲ ⁵ Columbia 40323* (7.98 EQ/11.98)	TOP GUN	16
48	44	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	4
49	—	LUTHER VANDROSS ▲ Epic 45320 (13.98 EQ/20.98)	BEST OF LUTHER: THE BEST OF LOVE	55
50	47	BOSTON ▲ ¹⁰ Columbia 34188* (9.98 EQ/13.98)	BOSTON	13

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

GRASS ROUTE

(Continued from page 43)

acoustic melodies are creating quite an underground buzz, and their own Ukiah, Calif.-based Disappear label has moved some 18,000 units on the live album. Fans can find Disappear Fear on a few upcoming dates with the Indigo Girls.

Chir Ho's "Drink" on Burlington, Vt.'s Monastery Records features grooving, guitar-based rock'n'roll that clearly doesn't take itself too seriously. And the group's wacky press kit, packaged in a Cabbage Patch Kids folder, came complete with a biography of our hero, Mary Lou Retton... Bob Griffin's own "April Avenue" is a very cool piano blues/jazz record (I'm a total sucker for that keyboard), featuring the legendary Meters of New Orleans. This talented New Haven, Conn.-based artist is not only well-connected—Dr. John and Allen Toussaint have written liner notes on his past recordings—he's inspired. Someone needs to sign this guy and put out this album.

And in the "You won't sign us so we'll do it ourselves" dept.: Our favorite unsigned band, the Cowsills, apparently have found a backer who's fronting the money for a studio project that should appear on CD soon.

THE RECORD we can't wait to get our hands on: Skyclad's forthcoming Bee Gees tribute album will feature the likes of pure popsters such as Ma-

terial Issue, Young Fresh Fellows, Phil Seymour, the Fastbacks, L-TAG, and the Jigsaw Seen performing their favorite (and obscure) cuts by the Brothers Gibb. The Middlesex, N.J., label hopes to release the album by the end of the year.

CUT LOOSE: Well, I'm sorry to re-

port this is the last Grass Route column to be authored by yours truly. Henceforth, you can find my familiar—albeit tiny—mug shot in Billboard's Music Video section, where I'll be writing The Eye from now on. See ya 'round. And feel free to call me with your news and views. You know how I love that stuff.



Techno-moments: Among the sites at the Universal One Stop convention held recently in Philadelphia was the Relativity Entertainment Distribution table, where "Miss Techno" held court promoting Continuum Records' techno compilation album "This Is Techno." Pictured, from left, are Dean Tabaac, VP of sales at RED; Miss Techno; and Bob Perloff, Universal GM.

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Legendary producer Lou Adler's **Ode Sounds & Visuals** label, makes its video debut with *La Pastorela, The Sheperd's Tale*. The Hispanic equivalent of *The Nutcracker*, *La Pastorela* is a light musical feature starring **Linda Ronstadt**, **Cheech Marin** and **Paul Rodriguez** with music by **Los Lobos**.

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Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

Weathering "Desert Storm," Basking In The Sell-Through Reign

An Analysis Of '91-'92's Highlights & Trends, Plus A Forecast For Fall

BY JIM McCULLAUGH

As the United States home video industry moves further into its second decade—and convenes in Las Vegas for the annual Video Software Dealers Assn. convention—1991-1992 may well be noted as one of the most memorable transitional periods in its history.

Consider: The U.S. industry started 1991 in the midst of the Persian Gulf War with the American public glued to news broadcasts!

Additionally, the U.S. home video marketplace experienced its first real recessionary economy. At the same time, the U.S. theatrical box office went through an unusual mid-summer to mid-fall 1991 slump.

Moreover, the rental business continued to be somewhat "flat," while various sectors of the business maintained a debate over the merits of a common street date release and/or generic advertising campaigns.

Still, the U.S. home video industry not only endured all of that, but, for the most part, has proven to global observers that it is one of the most resilient of all the home entertainment sectors.

The U.S. industry finished off 1991 in fairly robust style and appears headed for a strong 1992. Total U.S. home video revenues for 1991 were in the \$14-\$15 billion range, similar to 1990 figures, a figure which includes both rental and sell-through. Sell-through revenues alone are now said to be about \$5 billion.

Total U.S. home video revenues for 1992 are projected in the \$15-\$16 billion range. Not bad, even some of the die-hard doom and gloom types would admit. The home video business is alive and well.

Yet, after 10 years of spiraling growth, the industry is not growing at the same rate it once did. And, despite its successful size and relative vigor, layers of concern continue to run



Disney's "Beauty And The Beast," a best-picture nominee, is expected to break video sell-through records.

through many quarters of the business. Software suppliers, distributors and retailers alike are asking tough questions about how to navigate the future in harmony.

According to Paul Kagan, Paul Kagan Associates, a California media analyst firm, 1991 was the first year in U.S. home video history that the industry did not record double digit growth.

U.S. consumers, voracious renters during the first half of the 1980s, have lost some of their appetite for renting.

(Continued on page 52)

'You Can't Have One Without The Other'

Many Say Home Video And Hollywood Go Together Like A Horse And Carriage, But Who's Driving?

BY ALAN KARP

How important is home video to the feature film industry today? The short answer, which has been loudly trumpeted by the media of late, is that home video is the largest single revenue source a film has. But then why, as MCA Home Video executive vice president Louis Feola rightly puts it, is home video considered to be "the most important ancillary market in the business today"? After all, my Webster's still defines ancillary as "subordinate" or "helping." In many respects, the answer to that question is neatly encapsulated in the recently announced alliance between Savoy Pictures Entertainment and Home Box Office, which calls for HBO to ante up an estimated \$400 million-\$500 million for the home video, pay-TV and pay-per-view rights to 48 Savoy films over the next four years.

Widely touted as the biggest output deal in the history of home video, the pact could provide HBO with a steady stream of films in the \$20 million budget range at a time when a number of independent video firms are finding it increasingly difficult to acquire A titles. As for Savoy, Lewis Korman, president and COO of the young movie company, has gone so far as to say that the deal puts them "on the same playing field with the six other major studios."

A prime example of what many have referred to as the symbiotic relationship between home video and feature film making? Could be. But upon fur-



"Keeper Of The City" premiered on Showtime and did well on video.

ther reflection, one might well wonder why HBO would be willing to fork over all that cash to a company that has yet to produce its first feature.

"Acquiring major A titles has always been one of the keys to our strategy," says Eric Kessler, president of HBO Video, who tacitly acknowledges that "A Bronx Tale," which Robert De Niro will direct, is probably going to be the first picture to come out of the HBO/Savoy deal.

As Kessler sees it, escalating movie budgets and marketing costs have made it harder and harder for independents to put together the financing

for pictures that are "negative cost and P&A comparable to major studio releases. This [financing] is extremely important in the video business," Kessler adds, "because you want the films to do well at the theatrical box office, which for better or worse, is still the key variable in terms of the volume you open with. And clearly, the number one thing that retailers look at is the box office, and driving that box office is the marketing support behind the film."

When asked about HBOV's input on

(Continued on page 69)

A DECADE OF EXCELLENCE.

PLAYBOY HOME VIDEO

10TH ANNIVERSARY

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Rosenberg Raps

The Association's Executive VP Speaks Out On Fee Hikes, A Restructured Board And The New, NARM-less VSDA

■ BY EARL PAIGE

PORTLAND, Ore.—Although attendance at this year's edition of the Video Software Dealers Association annual convention is projected to be down 10 percent, every indication is that exhibitors will once more say it was the best ever—a typical response a year ago, when the show's attendance was also down from the all-time high of 14,000 in 1990.

This seeming contradiction is explained by Don Rosenberg, the Association's executive VP, who believes the maturation of the home-video industry is being reflected in the annual determination and renewed effort to present an event of enduring value.

This year's July 26-29 event, once again at the Las Vegas Hilton Hotel & Convention Center, will be all the more meaningful in that it will be the industry's first look at an almost new VSDA. The show will be without the turmoil seen a year ago, when VSDA went through what was at times a wrenching separation from its one-time sponsoring trade group, the National Association of Recording Merchandisers. The subsequent period of searching for a new administrative leader was resolved virtually on the eve of last year's event with the hiring of Rosenberg.

In a wide-ranging and typically

frank interview one month prior to the show, Rosenberg discussed such controversial issues as the industry-awareness campaign that found him on the hot seat being grilled by an impatient audience during an Oregon/SW Washington VSDA chapter seminar June 16.

"Our first allegiance is to building the quality of the show. No attendee should have to play second fiddle to somebody's brother-in-law."

New Exhibitors, Movie Groupies

There is also the question of raising the attendance fees from \$60 to \$125, a price Rosenberg said is "dirt cheap," but which some members see as just one more assault on the annual event. The gathering has already drawn manufacturers' complaints about aisles

clogged with movie-fan groupies whose presence leaves sales reps with no store buyers to talk to.

Then there's the more basic issue of whether VSDA's restructured board is too tilted toward non-specialty retailers. An intimidating presence of such big players as grocery and bookstore chains, mass merchandisers and rack-jobbers may result in the disenfranchisement of the longtime backbone of VSDA, the mom-and-pop store on the corner.

While attendance is expected to dip below last year's 12,500, Rosenberg blames this entirely on industry consolidation and not VSDA problems. "Whether the consolidation is in whole-

sale, retail or in manufacturing, there are just fewer people left," said Rosenberg. The past year has seen, among many mergers, business reorganizations and outright closures, Ingram Entertainment combine with Commtron Corp. to become one awesome 29-branch behemoth (the two firms once sent separate armies to Las Vegas).

"I am seeing nothing but positive reaction," said Rosenberg of advance indications from exhibitors "who universally called last year's show the best ever." Already, 50 firms never before at VSDA have registered, with pre-registration and exhibit/seminar sign-ups increasing considerably over last year. Full registrations were up 6 per-

cent as of May 1.

That exhibitors were pleased despite the fact that lines of movie groupies still fueled complaints gives Rosenberg all the more hope of a better show this time out. (As one exhibitor put it, the hike in admission "will weed out the riffraff.")

"I get letters from exhibitors, one I recall about a retailer who brought along half his family. Our first allegiance is to building the quality of the show. No attendee should have to play second fiddle to somebody's brother-in-law."

All the same, Rosenberg commented, "There are two sides to this issue. The show is supposed to be a place where owners can bring their staff and get them excited and all charged up about the business. That's what the autograph lines are all about, and we love that." However, the increase in registration could well work against that very motivation, Rosenberg agreed. He described another letter,

(Continued on page 54)

SELL-THROUGH

(Continued from page 50)

The rental industry in the U.S., for example, only increased 2 percent in 1991.

It is the sell-through business -- cassettes that sell for \$20-\$25 and under -- that is experiencing the best U.S. growth.

Unit sales for sell-through, for example, increased by about 15 percent in 1991 with an overall 5 percent video retail revenue increase in 1991.

MCA Home Video president Robert Blattner says: "Nothing goes on forever. It's not surprising that we are not seeing years of 25-40 percent growth. I think we are being too influenced by

the most recent news, namely what happened in 1991.

"Last year [1991] was not a great year," he continues, "but it doesn't mean the end of the video business. We had a terrible year in terms of the economy and the Gulf War, but we still eked out some growth. Almost any industry in this country would trade their numbers for our numbers. It's a sign of the resilience of our business."

For the first 10 weeks of 1992, Blattner says, rental transactions were up about 9 percent over last year.

"We had the best week ever during the first 10 weeks of 1992," he continues. "More than 100 million rental transactions. One thing we have proved is that we are notoriously poor predictors."

"At one time it was also said that we could not exceed the 400,000 unit mark



Don Rosenberg, executive VP of the Video Software Dealers Association

for a rental title. Last year we had three titles that did over 500,000 cassettes and two that did over 600,000. And that was a year when we had one of our poorest economic years in the U.S. People who claim to know, don't."

"The rental numbers were flat for the second quarter of 1992 compared to 1991," adds David Bishop, senior VP of

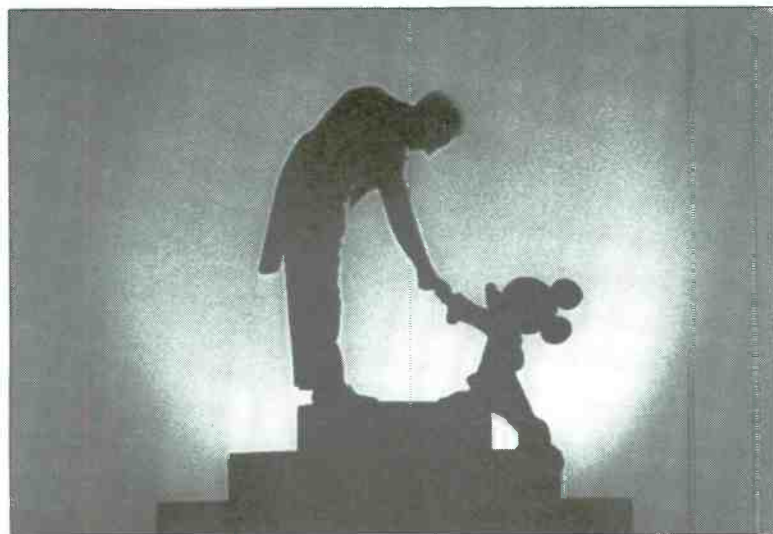
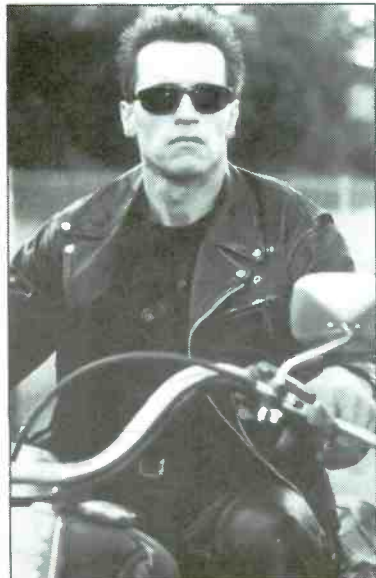
LIVE Home Video. "But some of that had to do with weaker titles from that slow box office period. Yet, some of the big summer A rental titles are underperforming. It's an area of concern."

The following is a brief analysis of some of the major highlights and trends affecting the U.S. home video market for 1991-1992.

• Consolidation continued to be a watchword in the industry. On the supplier side, CBS/Fox Video, for example,

evolved into CBS Video for non-theatrical product, and FoxVideo for movie distribution. FoxVideo absorbed Media Home Entertainment titles for distribution. The Vestron label came back to LIVE Home Video. Sony bought 50 percent of RCA/Columbia Pictures Home Video that it didn't own and later changed its name to Columbia TriStar Home Video.

(Continued on page 58)



Among this year's heavy hitters in video sell-through are (from left) "Terminator 2: Judgment Day," the ever-popular "Fantasia" and "Fried Green Tomatoes."

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Sibling Rivalry

Music Video Still Battling Audio Bro For Space And Respect

BY JOE ROBINSON

The promise of music video is as clear as the sales report for Madonna's "Justify My Love." Sales of the hit video single are now approaching 500,000 units. Meanwhile, artists like Mariah Carey rack up such platinum longform videos as "The First Vision," now over 100,000 units, and phenomena like Garth Brooks sell

"enthusiasms" Vic Faraci, senior VP of video at Warner/Reprise. "The Immaculate Collection" is now approaching 300,000 units. The potential is there when everybody gets behind a particular project and really merchandises it and puts it out there, as they do with audio."

But that's not happening very often. According to music-video manufacturers, there's a long way to go

We're still faced with the same problem of visibility at retail—in depth of titles and positioning. Those accounts who have made an effort to increase sales and visibility by mer-

"Half the battle is getting the product into the stores and having them put it in the right place," points out Debbie Newman, VP of programming and marketing at Sony Music Video. "When they display it, it sells."

Like any evolving industry, music video has had to deal with the learning curve. An early glut of product—videos from new artists without fan bases and uncoordinated launches—has resulted in a more conservative

As Sony's Newman says, "In the real-estate business, the number one priority is location, location, location. In video, it's timing, timing, timing. We're doing as much as we can to get simultaneous releases. We're doing it with the Mariah Carey 'Unplugged' album and video, and we're about to do it with the 'Red, Hot and Dance' single from the new George Michael album. It really helps the impact at retail, the marketing, the advertising, the in-store materials."



The "Black Sabbath Story Vol. 1" will be told this month.

into the video stratosphere.

It's proof positive to music video executives that their product has a rightful place alongside its audio big brother, which hogs all the attention, promotional dollars and retail space. "The Madonna numbers are incredi-

to get billing more equal to that of audio. And tough economic times have not made it any easier. It's been a trying year for the music-video industry; it's had to battle the recession, selective buying at retail, low merchandising visibility and marginal consumer awareness. The number of video releases on this summer's label schedules is down from last year's Billboard survey. A surprising number of labels have no longforms on tap for the rest of the year.

"What we haven't seen is any growth this year in longform video," states Faraci. "I don't think we can say it's a matter of just the recession.

Douglas would show last August.

"It's almost easier to line up someone who is on location someplace, because at least you know where they're supposed to be," he said, unable to confirm Jodie Foster—or anyone—so far in advance. A year ago, Douglas provided not only suspense and anticipation but candor, when, in his opening remarks, he reminded the delegates that he gets no share of rental fees beyond the initial sale of the video.

Dr. Tomorrow & The Donahue Panel

Among highlights Rosenberg and his staff in Moorestown are trumpeting is the planned keynote by Brandon Tartikoff, chairman of Paramount Pictures. Also, fitting perfectly with VSDA's theme, "Fast Forward To The Future," will be a talk by Canadian futurist Frank Ogden, a.k.a. Dr. Tomorrow. Another highlight, one that might even present Rosenberg with problems of handling the throng (because the moderator is so popular and the topic so controversial), is a "Donahue"-style panel featuring Ron Castell, senior VP of programming and communication at Blockbuster. The topic is pay-per-view and other alternative delivery concepts.

In what is becoming a tradition, eight of the major studios are set to



A ZZ Top greatest-hits package is being released simultaneously on audio and video.

ROSENBERG

(Continued from page 52)

this one from a woman wondering about the seven store managers she wants to bring, but only for two days. "They have to be back to run the business. Her question to me is why is she paying the same as someone who is staying all four days. Maybe it's time we look at two-day passes, floor passes" or other methods of equitable but flexible fees.

No Place Like Vegas

As for the long-range view, Rosenberg assured that "VSDA will be in Las Vegas in 1993, because there just isn't anyplace else big enough that we have found." Contractually, VSDA is no longer obligated to the gambling mecca, and Rosenberg has indicated to intimates his worries over the "distraction factor" Las Vegas represents—to say nothing of the possible ho-hum attitude of people who say they have just been journeying to Las Vegas long enough.

As its one-time mentor group NARM does, VSDA once roamed about, following the inaugural in Dallas in 1982, traveling to San Francisco, then making its first foray to Las Vegas (at tiny Bally's) before trying an eastern show in Washington, D.C., in 1985. Since then, all shows have been in the Hilton complex. This year's event also bids to be improved in terms of content, spontaneity and excitement, although Rosenberg admitted he could do without a replay of the on-again off-again cardiac panic of worrying whether honorary chairperson Michael

chandising the music-video side with the audio have seen the growth come. Unfortunately, there are only a few major accounts who have made that move."

As with audio sales, exposure is the key ingredient in hit videos. But with marketing budgets limited and retailers cautious in ordering and merchandising, music-video marketers have their hands full in creating consumer awareness.

present a Monday night extravaganza, the content of which is always kept hush-hush by VSDA staff and studio insiders. Leonard Maltin is another convention institution; the popular film critic will serve as emcee of the awards show, which will feature actor/comedian/writer Dana Carvey (who happens to co-star in the hit "Wayne's World," set for video release this month.)

Restructuring The Board

One more idea that was introduced last year and will be improved on for '92 is the roundtable. Limited to full registrants last year, the session allowing retailers a mano-a-mano talk with manufacturers will be opened up to all regular member attendees.

Any number of controversial issues continue to boil up if not over, including the headache of the McConnell bill in Congress. The proposed legislation is a national representation of a conservative wave that has forced VSDA chap-

(Continued on page 71)

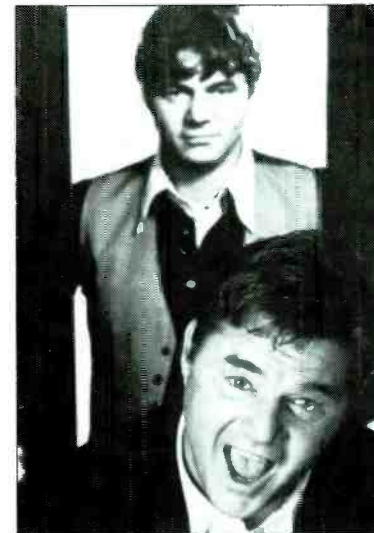
retail response to new offerings. "Everybody and his brother came out with music videos, and a lot of them were not viable," explains Army Schorr, VP/general manager of music

It's been a trying year for music-video; it's had to battle the recession, low merchandising visibility and marginal consumer awareness.

video at Rhino Home Video. "A single hit record was not enough to justify someone laying down \$15 or \$20 for a video. As a result, product that people would have purchased had a harder time finding its way into the stores."

Schorr points to the Rhino "Shindig" series, which was promoted heavily via a special on VH-1 and has produced solid sales numbers. "Every time the special airs, we get an enormous response. Where people are aware that this stuff exists, it sells and sells well. But try and find that in a store. It's difficult."

Labels feel the best way to get music-video product in the stores and spotlight it for consumers is to coordinate video with audio releases and synchronize the promotional splash.



Steve Miller has "Blues In The 20th Century."

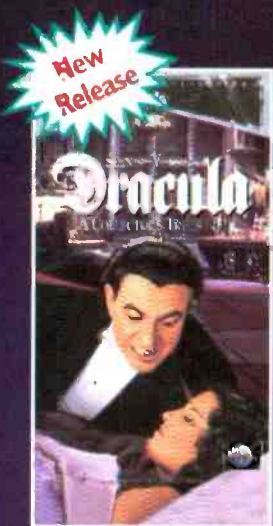
More and more video companies are improving their timing these days. A*Vision has synched their "Mr. Big Live" with the new album and tour. "The tour poster we sent out has minis of the album and video and lets fans know the home video is now available," explains Julie Smith, A*Vision's director of marketing. "That's been very successful for us."

Over at Warner/Reprise the new Eric Clapton album, video and laser disc of a live set from MTV's "Unplugged" series were scheduled

(Continued on page 56)

THE CLASSIC UNIVERSAL MONSTERS COLLECTION

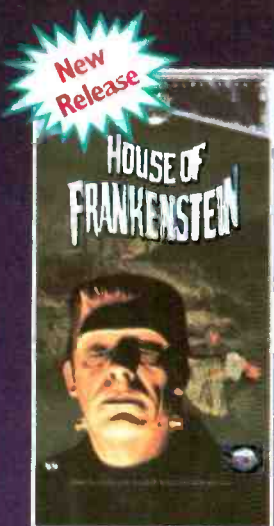
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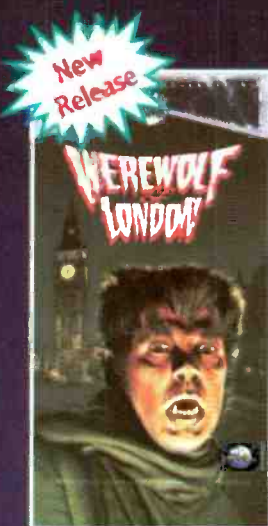
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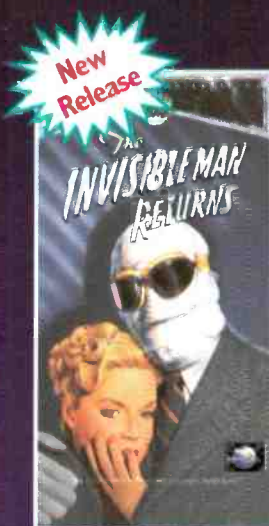
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OF LONDON**

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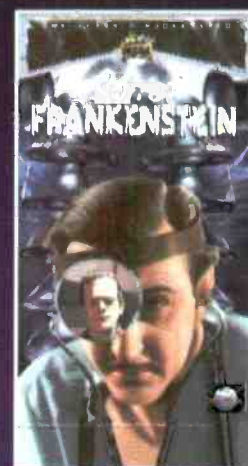
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**THE INVISIBLE
MAN RETURNS**

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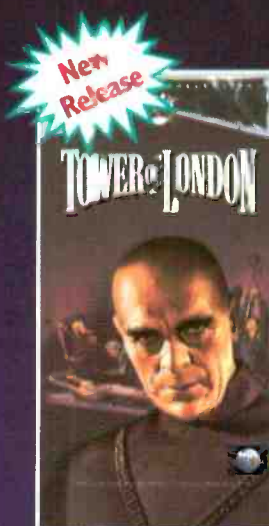
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**SON OF
FRANKENSTEIN**

Sel. #80764

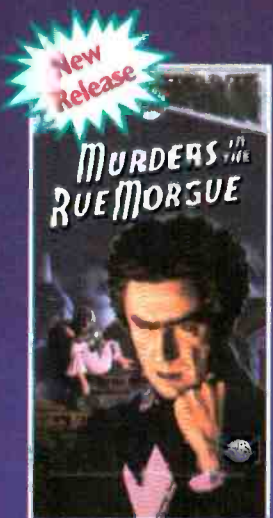
\$14.98



**TOWER OF
LONDON**

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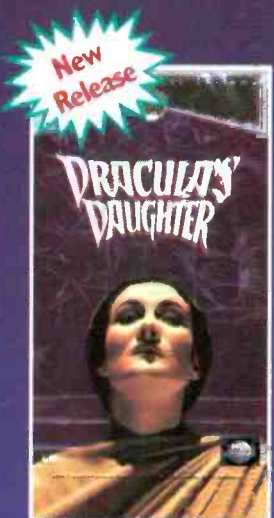
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**MURDERS IN THE
RUE MORGUE**

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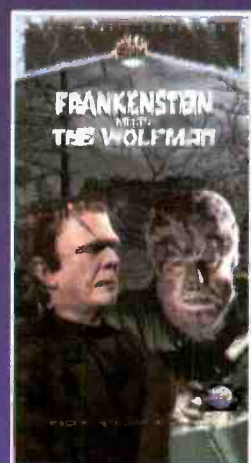
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**DRACULA'S
DAUGHTER**

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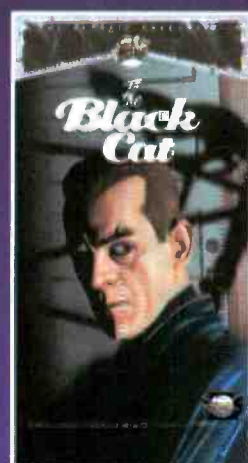
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**FRANKENSTEIN
MEETS THE
WOLF MAN**

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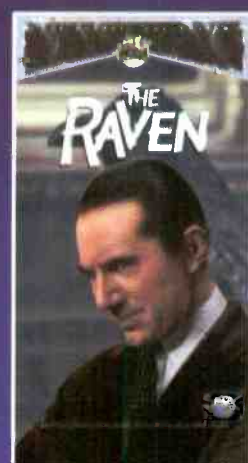
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NEWSLINE

VSDA Close To Getting Full Studio Support On Wednesday Street Date

The National Assn. of Video Distributors has almost, but not quite, nailed down studio cooperation in its Wednesday-only street-date scheme. NAVD executive director Mark Engle says distributors meeting with suppliers in L.A. a couple of weeks ago weren't able to see MCA/Universal Home Video or Orion Home Video and haven't managed to convince FoxVideo that the switch to Wednesday will pay off. Those discussions were supposed to have been held during the VSDA convention. Everyone else is on board, maintains Engle, who is ready to take the next step—a four-week test in Charleston, S.C. NAVD's May trial was targeted at the trade; this one takes aim at consumers, with local radio, billboard, and newspaper ads carrying the message. NAVD will bear the cost of \$60,000-\$70,000 of the effort, which begins Oct. 7, turning down contributions volunteered by some of the independents. Engle hopes to hire an outside research firm to monitor and evaluate the results. Alexander & Associates, the New York-based firm that has extensive experience in tracking consumer rental activity, is one of several candidates.

Sky Box Putting Its Cards On VSDA

VSDA saw the return of some home video veterans to the show floor through Sky Box International, a major force in the collectible-card business. Sky Box, which until six months ago was called Impel Marketing, is an affiliate of The Liggett Group. Two of its top guns are president Frank O'Connell and executive VP Jerry Rutenbur, formerly of HBO Video, who are taking licensed sports and entertainment cards to video outlets. Like Nabisco, another new exhibitor at VSDA, they're attempting to broaden retail coverage. Sky Box has hired veteran dealer Alan Caplan to blaze a distribution trail. Some wholesalers have stocked the line, "but it's been very small," says Rutenbur. "We haven't pleaded to get information back. We're trying to get it organized." Caplan's initial task as a consultant is to launch card tests in several chains. At present, Sky Box is in league with an accessories wholesaler, Chicago-based Video Store Services, which has promoted the cards for the first time in its latest 100-page catalog; samples are expected to be on hand at VSDA, where Sky Box took space in the VSS booth. Dealers are being offered a startup kit of eight boxes of cards that should return \$254 on a \$112 investment. Included are two featuring Disney characters, four from Paramount's "Star Trek" television series, and two from MCA's feature "An American Tail: Fievel Goes West." Sky Box also has rights to Marvel Entertainment's "X-Men," appearing simultaneously on Fox TV and on PolyGram Video cassettes this fall. Card packages, generally retailing for 59 cents to 79 cents, present some obvious cross-promotional opportunities with suppliers, now being explored. Caplan thinks Sky Box will help retailers get "some thunder back" in their retail trade.

Pioneer Recalls 750 'Apocalypse' Discs

Pioneer LDCA has run into a nonapocalyptic problem with the latest edition of "Apocalypse Now." A faulty sound track forced the recall of about 750 copies from the latest batch, pressed earlier this year, according to marketing manager David Wallace. Although laserdiscs of various programs occasionally have been returned with defects, Wallace says none has been of this magnitude. But it must be seen in perspective—LDCA has delivered 20,000 discs of "Apocalypse Now" since the title debuted. Wallace is looking at what he considers "a gigantic fall" for laser, with as many as 14 big titles arriving from the end of October to mid-December. On his list are several releases still strong in the theaters, among them "Batman Returns" and "A League Of Their Own." There'll be no holdovers to 1993, he predicts. Such a number of releases likely would put pressure on retailers to spread the wealth and underorder, always a chronic problem. "We still do run into problems" with retailers misjudging demand, he says. LDCA, Wallace says, is staying abreast of corporate predictions of a 50% increase in software sales over 1991. Industrywide gains should hit 40%, with delivery of 13 million albums. Player sales are "probably the brightest spot in [Pioneer's] inventory mix," says Wallace.

Rentrak Campaign A Hit In Canada

A Rentrak direct-mail and telemarketing campaign increased Canadian retail participation in its pay-per-transaction program by 40% in the last fiscal year, according to the company's just-released annual report. Rentrak says its focus on major retailers "is paying off," with 318 stores from among the 100 largest North American chains ordering PPT product. That's double the number participating at the start of the year. Average revenues from transaction fees rose to \$13,904 from \$12,975, while income generated from the sale of used rental tapes nearly tripled to \$5.2 million from \$1.2 million. Rentrak says its agreements with point-of-sale systems makes PPT accessible to 16,300 video retailers, 80% of all specialty outlets believed to be computerized. As for the studio movies that make it all worthwhile, the report claims Rentrak "will obtain additional major suppliers" in the current fiscal year. The studios have been slow to commit more than individual titles.

LONGFORM

(Continued from page 54)

for simultaneous release July 28. The ZZ Top greatest-hits package was also coordinated to take advantage of an audio/video marketing blitz.

"More of our major artists are becoming aware of the timing aspect and are working with us to close that gap," says Faraci. "If we're going to achieve maximum sales potential by getting maximum visibility at retail, we need to be out there with the vid-

A glut of product—videos from new artists without fan bases, and uncoordinated launches—has resulted in retail's more conservative response to new offerings.

eo when the audio is released and is red-hot and riding high on the charts."

In addition to timing, video executives are also hoping that more targeted product and more exclusive content can demonstrate that long-form music video is a viable and original format apart from MTV and standard concert-movie fare, not to mention a profitable segment at retail. Companies have become more selective in video releases, focusing on major artists or new acts with



A video from Van Halen is in the works.

enthusiastic fan bases.

"You have to know the artist and fan base to know if a video makes sense," notes Newman. She cites industrial rock band Front 242, an alternative group from Europe that hasn't sold many records but whose video just charted, surprising just about everyone.

A*Vision has seen a similar pattern with Primus, another hard-core rock outfit with a die-hard audience. The Primus video, which includes live performance, interviews and two video clips, "hasn't had any advertising support, and the band's not on tour yet, but it's doing extraordinarily well," says Smith. "That video is selling itself. It's amazing."

According to Smith, a key to growth for music video is providing

more creative programming and exclusive content. "You have to give consumers product they can't get elsewhere. They want interviews, special performances, things they can't get on MTV."

Music-video production in the '90s will focus on more targeted markets and original programming, video executives agree. At the same time, there will be a steady market for historical packages, retrospectives and rock classics. "A timeless product like Jimi Hendrix's 'Rainbow Bridge' will always sell," notes Rhino's Schorr. "We look more at the timeless stuff that will sell forever."

Another major trend is the move to laserdiscs. "We're seeing very

(Continued on page 73)



Eric Clapton's "Unplugged" is part of Warner/Reprise's growing laserdisc catalog.

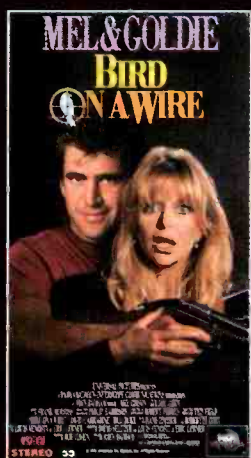
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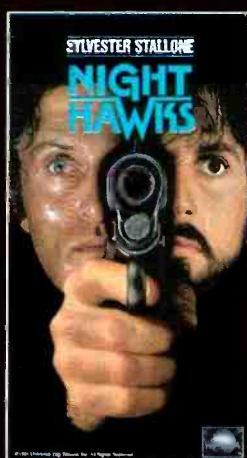
SHAKEDOWN

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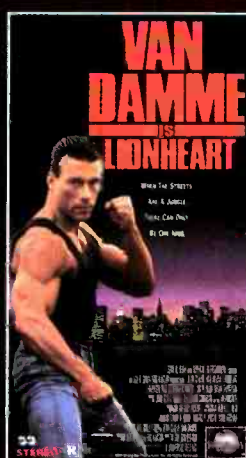
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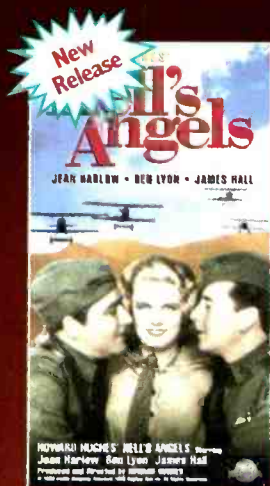
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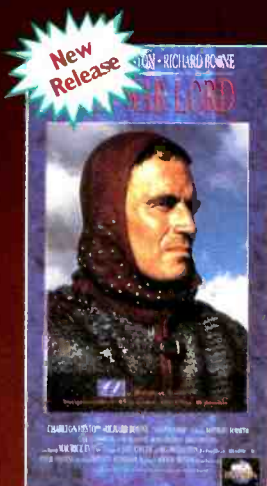
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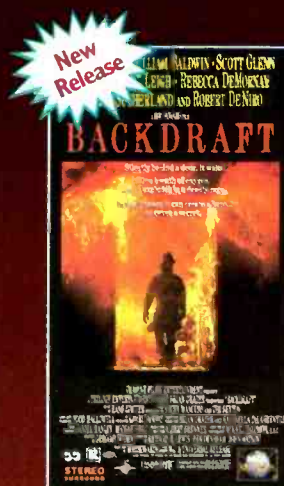
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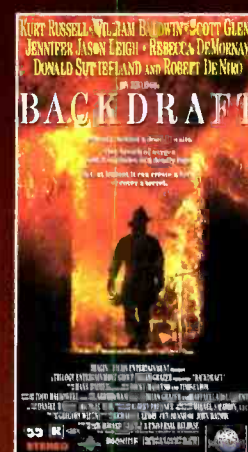
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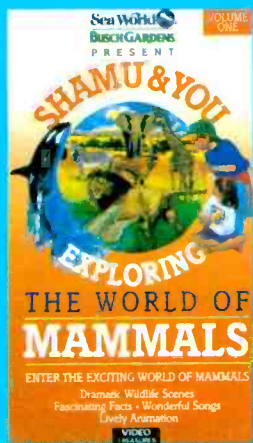


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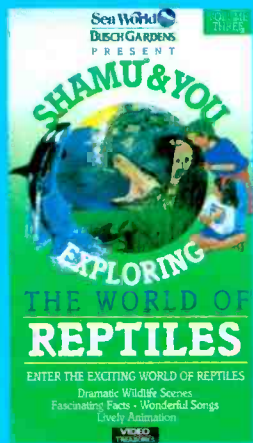
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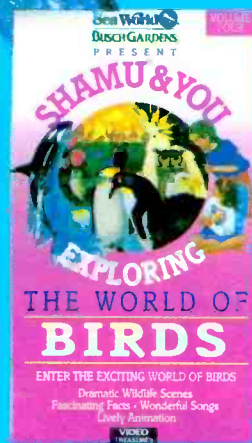
SV9347



SV9344



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SV9346

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View the natural habitat of your favorite mammals. See the exotic ocean environment of familiar fish. Imagine if you were a hummingbird flapping your wings 80 times per second. Examine the homes of slithering snakes and the world's largest lizard.



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1st Prize: 100 sets of one-day admission passes for four to any Sea World or Busch Gardens Theme Park.

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Street Date: Sept. 16, 1992



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2001 Glenn Parkway • Batavia, Ohio 45103
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SELL-THROUGH

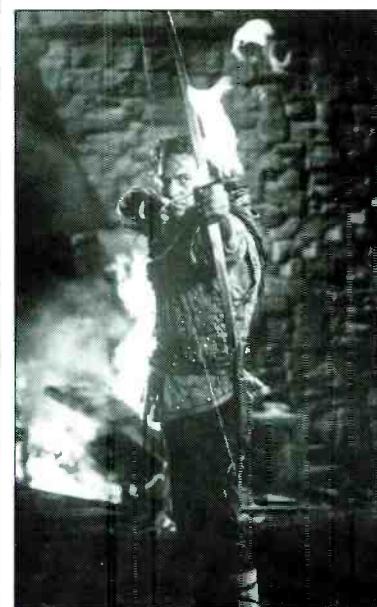
(Continued from page 52)

The major supply players in the U.S. marketplace now are Buena Vista Home Video [which distributes Walt Disney Home Video, Touchstone Pictures and Hollywood Pictures product]; Warner Home Video [which distributes Warner Bros., MGM/UA Home Video and HBO Video product]; FoxVideo [which distributes 20th Century Fox and Media Home Entertainment titles]; Paramount Home Video; Columbia TriStar Home Video [which distributes Columbia Pictures, TriStar Pictures and New Line Home Video product]; MCA/Universal Home Video; and LIVE Home Video.

More and more, smaller video labels are looking towards these large entities for distribution purposes, a situation analogous to the U.S. record industry, where smaller custom labels are distributed by mega-distribution entities such as WEA, CEMA, PolyGram, UNI/MCA, Sony/CBS, BMG and a few others.

Recently, for example, Paramount Home Video picked up the Miramax Pictures line for retail distribution, according to Eric Doctorow, executive VP of Paramount Home Video. The studio already distributes Skouras Pictures and Full Moon Entertainment titles. That trend will continue throughout 1992 as the cost of home

(Continued on page 60)



"Robin Hood: Prince Of Thieves"

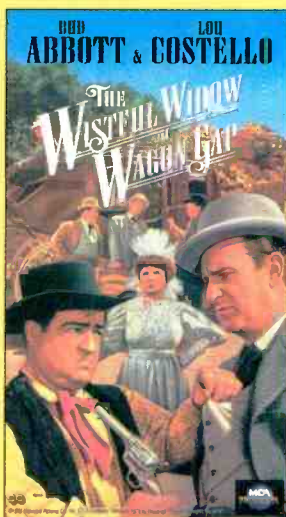
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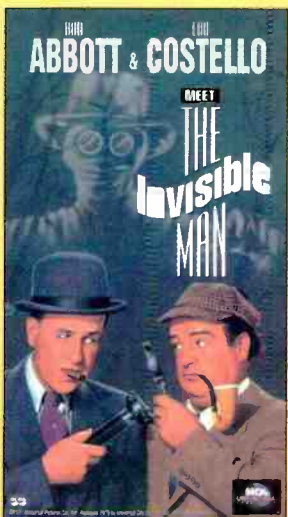
PARDON MY SARONG
Abbott and Costello travel to the South Seas in this gag-filled exotic comedy. Shipwrecked on an uncharted island, Lou is mistaken for a god by the natives. Sel. #81304



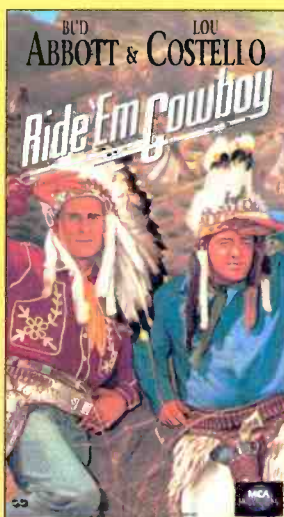
THE WISTFUL WIDOW OF WAGON GAP
Abbott and Costello star with Marjorie Main in this laugh-happy Western Comedy set in the frontier town of Wagon Gap, Montana. Sel. #81215



MEXICAN HAYRIDE
Abbott and Costello travel south of the border in this outrageous comic adventure, which takes them for a chase in a bull ring. Sel. #81208



ABBOTT AND COSTELLO MEET THE INVISIBLE MAN
Abbott and Costello portray private detectives in this fast-paced comic thriller. Costello reluctantly goes into the ring as "Lou The Looper" for one of the most hilarious fight sequences filmed. Sel. #80673



RIDE 'EM COWBOY
Abbott and Costello portray hot dog vendors who travel West in this rollicking Western adventure featuring Ella Fitzgerald and the Merry Macs. Sel. #81305

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- In The Navy*
- Buck Privates*
- Who Done It?*
- Abbott & Costello Meet Dr. Jekyll & Mr. Hyde*
- Abbott & Costello Meet Frankenstein*
- Hold That Ghost*
- The Naughty Nineties*
- The Time of Their Lives*
- Hit The Ice*



BUCK PRIVATES COME HOME
Bud and Lou return to civilian life in this hysterical slapstick adventure called "by far the most hilarious comedy ever made by Abbott and Costello," by *Film Bulletin*. Sel. #81303

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SELL-THROUGH

(Continued from page 58)

video distribution in the U.S. has become prohibitively expensive.

On a more recent note, WEA entered into a three-year agreement to distribute product for the financially ailing LIVE Home Video.

Of significance is the giant distributor



"Duck Tales: The Movie"

WEA's more forceful move into the video arena.

UNI Distribution also just entered into a long-term retail sales and distribution deal with Pacific Arts. UNI's distributed lines now include MCA/Universal Home Video, Rhino Home Video, Playboy Video and Rabbit Ears.

Consolidation is also the biggest trend in distribution, as the major news thus far in 1992 is the merger of two of the United States' largest independent wholesale companies, Nashville, Tennessee-based Ingram Enter-

Total U.S. home video revenues for 1992 are projected in the \$15-16 billion range.

tainment, and Des Moines, Iowa-based Commtron. Together, they will account for about a 33-35 percent market share.

Some of the major retail chains buy directly from suppliers and the distribution trend for the '90s will be to see more accounts going on a direct sale basis.

Another significant distributor, Indianapolis, Indiana-based Major Video Concepts, also recently bought Detroit, Michigan-based Video Trend, also making it one of the country's top video wholesalers.

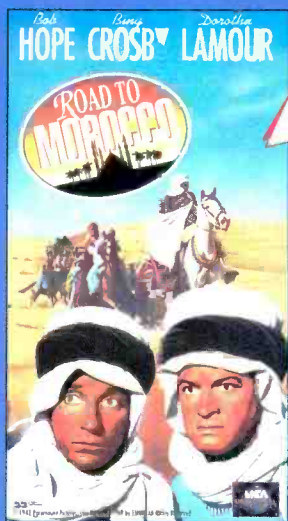
"I think there is a general fear and concern within the video distribution community," says Bill Sondheim, VP of sales and marketing for PolyGram Video, "that more and more manufactur-

(Continued on page 62)

THE ROAD TO COLLECTION

Hitch A Ride To Great Value

With Bob Hope, Bing Crosby And Dorothy Lamour
In This Collection of Comedy Classics on Videocassette!



ROAD TO MOROCCO
Join Bob Hope, Bing Crosby and Dorothy Lamour as they battle with the devilish Sheik Mullay Kassim (Anthony Quinn) in one of their most successful road movies ever.
Sel. #80550



ROAD TO UTOPIA
One of the funniest films ever made! Hope and Crosby grab the deed to a gold mine from a pair of vicious killers and assume their identities. With this rich reputation preceding the pair, they face a more inviting opponent—the shimmering gold-hungry beauty of Dorothy Lamour.
Sel. #80109



ROAD TO ZANZIBAR
Hope and Crosby are two carnival performers facing a bungle in the jungle when they're invited to a native feast—as the main course. Dorothy Lamour delivers a seductively “tasteful” performance as a more tempting dish.
Sel. #80709



ROAD TO SINGAPORE
The first of the “Road” movies brings Bing Crosby and Bob Hope together in steamy Singapore where the heat is rising around Dorothy Lamour as the object of their affections.
Sel. #80549



SPECIAL
GIFT PACK
PRICE
\$49⁹⁸

**THE ROAD TO
COLLECTION GIFT PACK**
Order this special gift pack containing all four titles in a collector's slipcase and save nearly 20% off the individually priced titles!
Sel. #81327

Advertising and promotional details subject to change without notice.

\$14⁹⁸
EACH
Suggested Retail Price

STREET DATE:
OCTOBER 15, 1992

www.americanradiohistory.com



THE LINGUINI INCIDENT



Monte (David Bowie) is a suave, lady-killer who may be a secret agent, rodeo star, human cannonball... or a pathological liar. He has a mysterious urge to get married. To a waitress. By next Friday. Or else...



Lucy (Rosanna Arquette) is a hopelessly inept, escape artist. She will do anything to get her hands on Mrs. Houdini's wedding ring...



Div (Eszter Balint) is Lucy's best friend who's about to bust out with a new line of Lethal Cleavage bras. All she needs is a little... support...



Mrs. Houdini (Franca Polesso) is the big-haired, dry-witted hostess who roasts the customers with one liners in sign language...



Dali and Monte (Frankie Fierstein and Andre Gregory) are the preposterously chic owners of Dali, New York's notorious nirvana of nosh. They have a sinister stake in Monte's past...and Lucy's future.

An uproarious romantic comedy of love, magic, and self-defense lingerie. This is the deliciously different story of what happens when a Houdini wanna-be and a handsome pathological liar embark on an adventure that will have you laughing pasta point of no return!

**1992 Theatrical Release!
Over 20 Major Markets!**

- Over 60 million impressions with p.r. blitz, including "Late Night with David Letterman," "The Today Show," "CNN," "Later with Bob Costas," and "E! Entertainment TV."
- National pre and post street date t.v. advertising.
- As seen in over 5,000 stores on VIDEO PIPELINE.
- Original soundtrack available on Varese Sarabande Compact Discs and Cassettes.

APPETIZING P.O.P.!
Theatrical-Size Poster,
Banner, Versatile
Countercard/Mobile
Display

Get 1 Free!

Buy four copies of The Linguini Incident and get an additional copy free (at a suggested retail price of \$359.80 you save approximately \$13 per unit!). Cassettes will be shrink-wrapped together. Order catalog #1521.



"Visually stylish... hilariously believable."

Bill Britt—*HBO Entertainment News*

"An incredibly visual film that takes one through an enchanting tale."

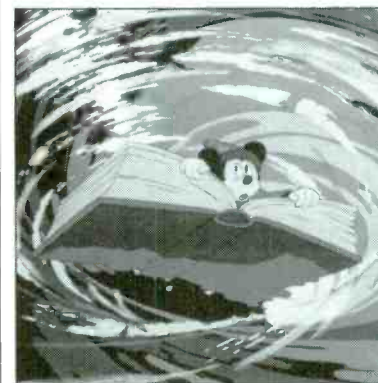
Matthew Miles Grayson—*Detour Magazine*



SELL-THROUGH

(Continued from page 60)

ers are looking to go direct and how will that affect their long-term business. On the one hand studios are attracted to that idea from an arm's length distance. But, in reality, going direct is a lot more complex operational issue than many studios realize. In many instances, the two-step distribution system continues to play an impor-



Record holder "Fantasia"

1991 was the first year in U.S. home video history that the industry did not record double digit growth.

tant and vital role. It would hurt us if it went away. I don't see us wanting to bypass the two-step system. Our own plan is to step up our communication process with smaller dealers."

• In retail, the omnipresent Blockbuster Entertainment, headquartered in Fort Lauderdale, Florida, opened its 2,000th store in 1991 and acquired several other U.S. chains, including Washington, D.C.-based Erol's and Las Vegas, Nevada-based Major Video. The chain continues to be the dominant video specialty retail chain in the U.S. market.

Estimates now put the overall number of U.S. stores that carry home video at about 25,000-30,000. That includes video specialty stores, record/tape/video combo stores, department stores, mass merchants, convenience stores and other types of stores.

"Suppliers are also looking at more and more diverse ways to deliver their product to the consumer," adds Sondheim. "For instance, if I'm looking to get into the sporting world, I should be looking at how to distribute to sporting goods stores."

The most significant new retail addition to the home video in the United States is the supermarket.

According to Bruce Pfander, senior VP of marketing at FoxVideo in Los Angeles: "We naturally recognize that supermarkets are an emerging segment of the home video industry and we are increasingly developing programs with the needs of those stores in mind. Any time we have a major sell-

(Continued on page 64)



"It's clever, it's comic, and it's totally cool: in short, everything we've come to expect from Duvall."
 -TV GUIDE

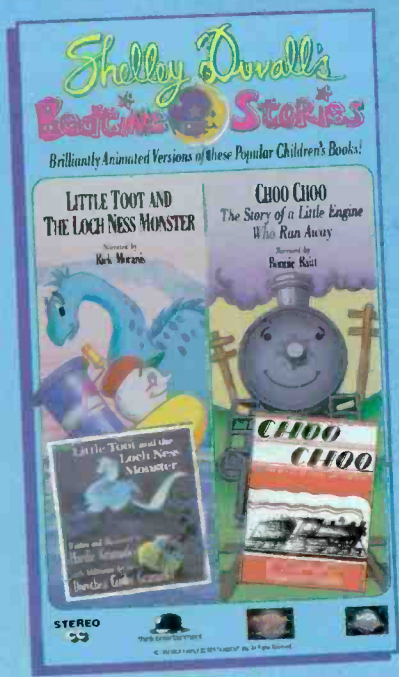
Shelley Duvall's Bedtime Stories



#81252



#81253



#81254



The award-winning creator of "Faerie Tale Theatre" has dreamed up an enchanting new animated series based on some of the most popular children's books of all time! Featuring superstar celebrity narration and charming, true-to-the book animation, it's a series with built-in appeal for millions of kids and parents who know and love these delightful stories.

- ★ **CELEBRITY NARRATION** by superstars **BETTE MIDLER, RINGO STARR, DUDLEY MOORE, JEAN STAPLETON, RICK MORANIS** and **BONNIE RAITT**.
- ★ **FROM CURRENT BEST-SELLING BOOKS** whose titles, authors and illustrators have appeal for parents and children.
- ★ **CREATED AND HOSTED BY SHELLEY DUVALL**, widely recognized by consumers for such landmark entertainment as "Faerie Tale Theatre" - winner of 7 ACE Awards and The George Foster Peabody Award. "Tall Tales and Legends" - Emmy® nominee. "Mother Goose Rock 'n Rhyme" - winner of the George Foster Peabody Award. Video Hall of Fame inductee for innovation in video programming.

- ★ **DESIGNED TO CAPTIVATE** children 2 and up - one of the fastest growing video markets in the country.
- ★ **THREE DAZZLING PREMIERE VOLUMES** each include two stories animated in the charming styles that make the original books best-selling favorites.

STREET DATE: AUGUST 20, 1992

Color / 25 Mins. Each Not Rated For Children of All Ages
Contact Your Sales Rep Today!

\$12.98 Each Suggested Retail Price



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programming
to the heart
of
America.



CABIN FEVER ENTERTAINMENT

Cabin Fever Entertainment programs to the heart of America... America in the 90's with its return to family values and traditions.

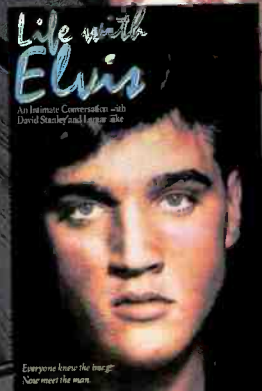
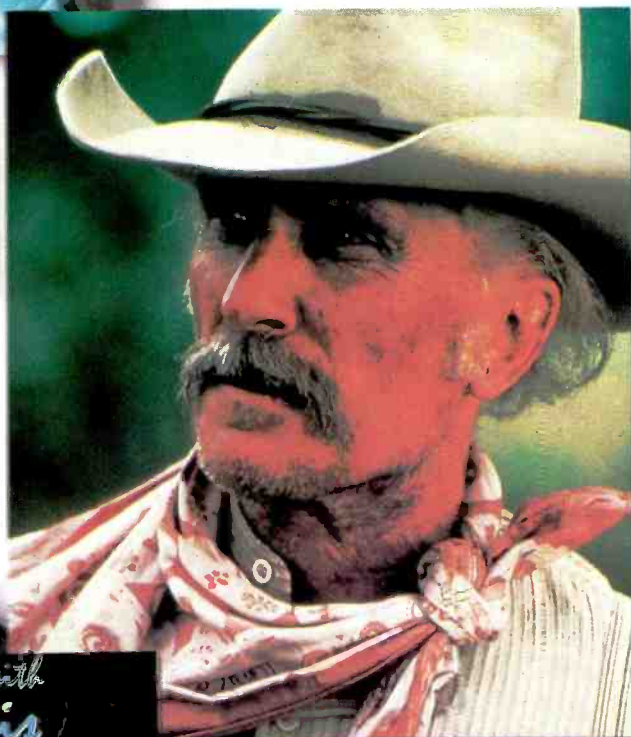
With its Americana umbrella—country music and the American West at

its core—Cabin Fever has its hand on the pulse of what America wants in video television and audio.

Cabin Fever's programs include award-winning country music western and sports titles and critically acclaimed productions such as *Lonesome Dove*, starring Academy Award winners Robert Duvall and Anjelica Huston.

Exciting future releases include an extensive library of quality movies including *Lonesome Dove II*; original programming such as *Harley Davidson: The American Motorcycle* and the colorized classic *Little Rascals Video Library*.

Cabin Fever: committed to programming to the heart of America.



CABIN FEVER
ENTERTAINMENT INC.
100 West Putnam Avenue/Greenwich, CT 06830

SELL-THROUGH

(Continued from page 62)

through hit like 'Home Alone' we always design a program with supermarkets in mind. And when we pick a joint sponsor like Pepsi for major video releases, we negotiate with supermarkets strongly in mind."

According to Andrew Kairey, VP of marketing for MCA/Universal Home Video, Los Angeles: "Supermarkets



"101 Dalmatians"

represent one of the most opportunistic areas for growth for video rental and sell-through. In fact, for the rest of 1992, we will offer thematic sell-through promotions that supermarkets can specifically take advantage of, featuring \$14.95-\$29.95 pricing."

Adds Ben Tenn, executive VP of Best Film & Video, New York, a sell-through specialty label: "A significant part of our business strategy is going after the supermarket customer. They represent enormous growth for the video industry."

While the rental business stalled out somewhat during the Gulf War of 1991 as viewers were glued to their TV sets, consumers, however, did return to their habits as "Desert Storm" died down.

Interestingly, the war created opportunities in the special interest/non-theatrical home video programming market such as CNN Video's "The Gulf War," a trend that would carry over for the whole year and into 1992.

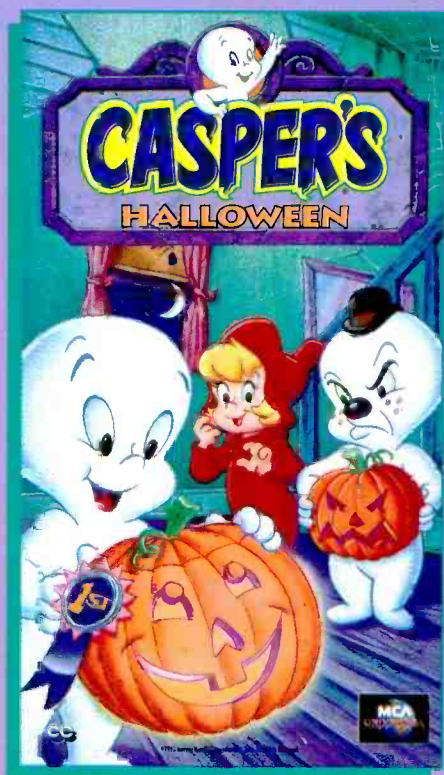
In fact, the major new trend in the special interest video market is health awareness tapes, as evidenced by two recent announcements. Paramount Home Video is releasing an AIDS awareness tape featuring basketball legend Magic Johnson and talkshow host Arsenio Hall, while Pacific Arts

(Continued on page 66)

CASPER'S



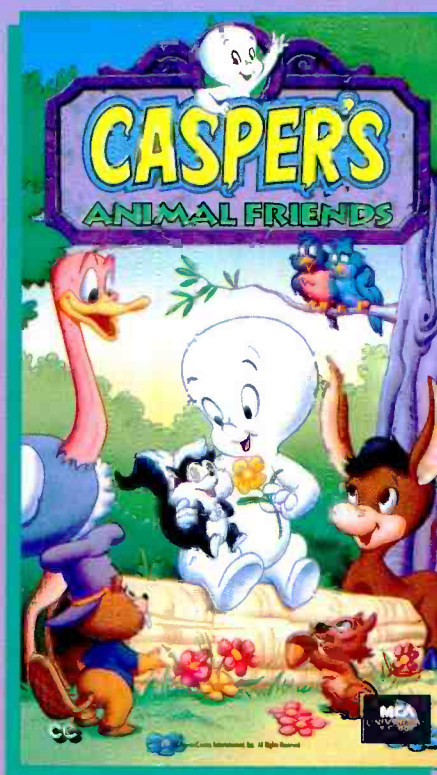
CLASSIC, COLLECTIBLE, CARTOONS.
SO APPEALING... IT'S SPOOKY.



CASPER'S HALLOWEEN

CASPER® GHOST-STARTS IN FOUR BEWITCHING HALLOWEEN CARTOON TREATS!

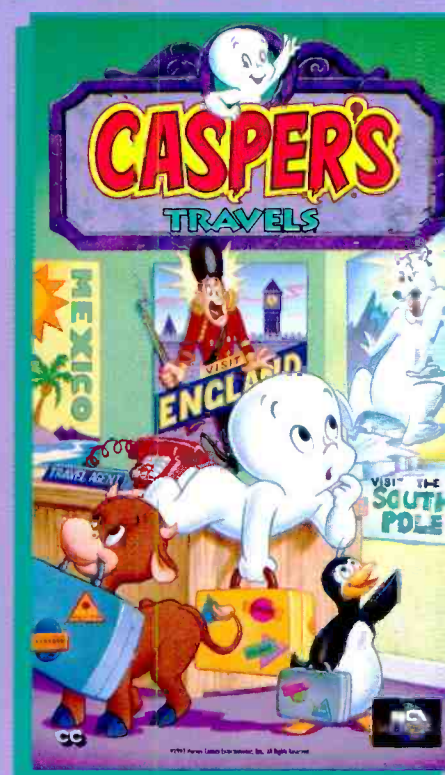
CAT. #81377



CASPER'S ANIMAL FRIENDS

FRIENDSHIP IS A BOO-TIFUL THING—ESPECIALLY FOR THE ANIMATED ANIMAL PALS CASPER® MEETS IN THESE FOUR FUN-FILLED CARTOONS

CAT. #81378



CASPER'S TRAVELS

HIT THE ROAD TO GHOSTLY GOOD TIMES! CASPER® MAKES FRIENDS AROUND THE WORLD IN FOUR GLOBE-TROTTERING CARTOON JAUNTS!

CAT. #81379

FIRST TIME ON VIDEO!

A HAUNTINGLY FAMILIAR CARTON CELEBRITY IS ABOUT TO REAPPEAR. MATERIALIZING IN THREE COLLECTIONS OF NEVER-BEFORE-ON VIDEO CARTOONS, THE ONE-AND-ONLY CASPER® IS BACK. AND HE'S OUT TO BEFRIEND A WHOLE NEW GENERATION OF FANS! AVAILABLE AT A FRIGHTFULLY LOW PRICE, THESE NEWLY AVAILABLE CASPER® CARTOON CLASSICS ARE CERTAIN TO DISAPPEAR LIKE MAGIC. SO STOCK UP TODAY ON THE WORLD'S MOST POPULAR SEE-THROUGH SUPERSTAR. AND GIVE YOUR SELL-THROUGH PROFITS A BOOST!

- **HOME VIDEO PREMIERE!** ALL CARTOONS IN THESE SPOOKTACULAR NEW TITLES ARE AVAILABLE NOW FOR THE FIRST TIME ON HOME VIDEO!
- **KNOWN AND LOVED BY MILLIONS!** POWERED BY TV AND COMIC BOOK FAME, CASPER® IS THE WORLD'S FAVORITE GHOST, AS WELL AS SPOKES-SPOOK FOR THE AMERICAN DENTAL ASSOCIATION.
- **ALL-ORIGINAL!** FEATURING CLASSIC ANIMATION AND ORIGINAL MUSIC AND SONGS, ALL TITLES FEATURE COLLECTIBLE CARTOONS FROM THE '50S AND '60S.
- **PRICED TO VANISH OFF SHELVES!** JUST \$9.98 EACH SUGGESTED RETAIL.
- **EACH CASSETTE CONTAINS FOUR FULLY-ANIMATED CARTOONS.**
- **CO-OP ADVERTISING AVAILABLE.**

\$9.98
EACH
SUGGESTED
RETAIL PRICE!
ON VIDEO CASSETTE

STREET DATE: SEPTEMBER 17, 1992

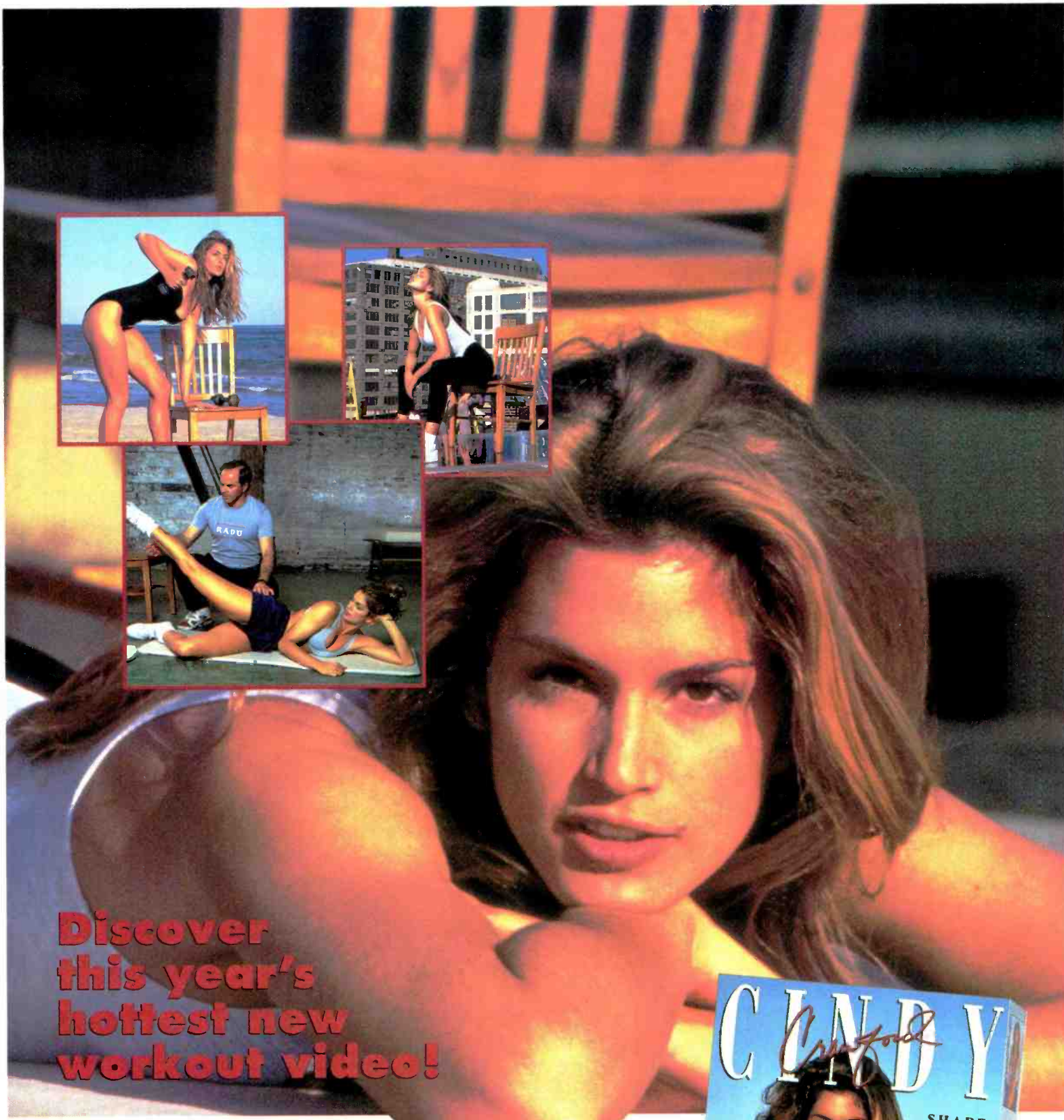
CONTACT YOUR SALES REPRESENTATIVE TODAY.

ALL TITLES:

COLOR/25 MINUTES EACH CASSETTE / NOT RATED FOR CHILDREN OF ALL AGES



Executive Producer JEFFREY A. MONTGOMERY © 1992 HARVEY COMICS ENTERTAINMENT, INC. All Rights Reserved.



**Discover
this year's
hottest new
workout video!**

Through her MTV *House of Style* show, exclusive Revlon contract and high-profile Pepsi spots, Supermodel Cindy Crawford already reaches women 16-35 like no other celebrity. Now her video is positioned to be a bestseller with young women all over America!

Cindy Crawford Shape Your Body Workout combines the look and sound of a music video with a tough workout based on Cindy's personal training routine. It's shot on film and on location — at an ocean beach, on a New York rooftop, in an artist's loft — and set to great music.

Shape Your Body Workout is backed by a \$10 million national advertising and promotion

budget and an extensive public relations campaign. Plus, a powerful Revlon cross-promotion offering a \$5 rebate to consumers (with purchase of video and any two Revlon products) and \$10 worth of Revlon cosmetics packaged with each video!

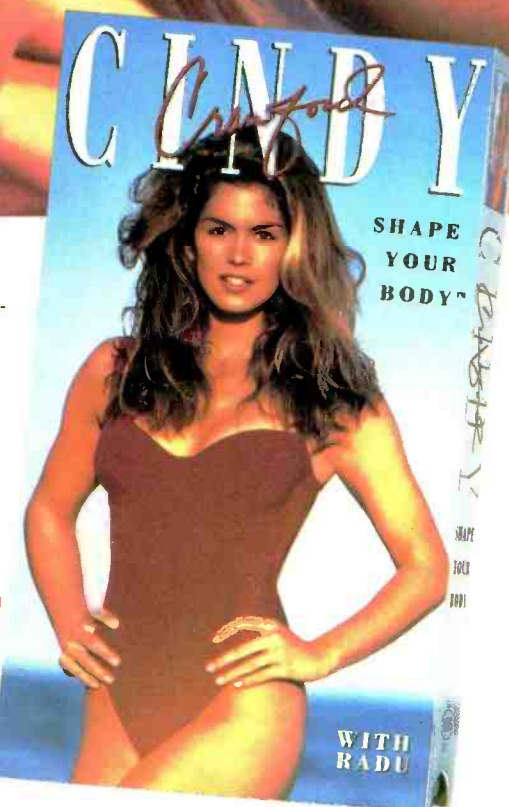
To be part of the excitement, call (212) 951-3100, fax us at (212) 779-7885 or write us at the address below.

Sel. #7032,
Approx. 100 Minutes
Street Date: September 30, 1992

\$19⁹⁹
Rebates: \$5 Rebate.

REVLON **GOODTIMES**
PLATINUM SERIES

16 E. 40th Street, New York, NY 10016



SELL-THROUGH

(Continued from page 64)

Home Video is releasing a special sex-education tape, called "Time Out: The Truth About HIV, AIDS and You." Barry London, president of Paramount Pictures Motion Picture Group/Worldwide Distribution, says the studio will initially duplicate one million units.

One other major U.S. rental trend is the growth of the "previously viewed" messages on hit titles to foster later sell-off. When the rental cycle of a movie begins to taper off for the retailer, it is now common practice for the dealer to offer used or "previously viewed" copies at prices ranging from \$10-\$30 as a way of cleaning out rental inventory.

Estimates now put the overall number of U.S. stores which carry home video at about 25,000-30,000.

Recently, MCA/Universal Home Video added a new spin to selling used tapes by orchestrating a major tie in with Mary Kay Cosmetics for the release of "Fried Green Tomatoes," whereby consumers are eligible for a \$9 value from the cosmetic company after purchasing a previously viewed copy of that film. It's the first promotion of its type.

There's no question that the sell-through market was further benefited in 1991 by the release of such titles as Walt Disney's "Duck Tales: The Movie," "The Jungle Book," the animated "Robin Hood," "The Rescuers Down Under" and the phenomenal "Fantasia," as well as New Line Home Video's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," FoxVideo's "Home Alone" and Warner Home Video's "Robin Hood: Prince Of Thieves."

In fact, Walt Disney's "Fantasia" established a new sell-through record for the U.S. by selling 14.2 million units at the end of 1991 and early 1992, making it the biggest selling sell-through cassette of all time.

That record is expected to be broken in the fourth quarter of 1992 by another Walt Disney title -- "Beauty And The Beast" -- which is the largest box office grossing animated feature in the history of the United States. Industry experts say the studio could conceivably sell 16-20 million copies of that title, which arrives in stores October 30 priced at \$24.95.

"We don't know what the upside on this title is," says Bill Mechanic president of worldwide video and international theatrical for Walt Disney Studios. "But we think it will be the biggest selling title of all time."

(Continued on page 68)

MADE TO MOVE- DAY & NIGHT

Presenting **AM/PM CALLANETICS®** – the first program in this best-selling workout series with morning *and* evening exercise classes to help your customers shape up quickly and safely – without bending their schedules out of shape.

The unique format of **AM/PM CALLANETICS®** features two comprehensive, highly effective 20-minute workouts: a **MORNING CLASS** to energize and strengthen the entire body, and an **EVENING CLASS** to reduce stress and rejuvenate major muscle groups. Plus, both classes employ the no-impact, deep-muscle techniques that made the original **CALLANETICS®** a best-selling fitness phenomenon.

Order now! Contact your Sales Representative for details.

- Provides optimum body-shaping results, with *morning and evening* convenience.
- Ideal for new customers and the millions of established buyers of **CALLANETICS®**.
- Completely safe, gentle, no-impact exercises that won't stress the back.
- Powered by national consumer TV and print campaigns!*
- Target market: Women 25-54
- Reach: 84%
- Total impressions: 115,847,000



- Massive, awareness-boosting publicity blitz!
- Co-op advertising available.
- A must-have addition to the award-winning, best-selling series from **CALLANETICS®**:

- Beginning Callanetics®
- Callanetics®
- Super Callanetics®
- Quick Callanetics® For Your Stomach
- Quick Callanetics® For Your Legs
- Quick Callanetics® For Your Hips and Behind

*Advertising subject to change.

STREET DATE: OCTOBER 22, 1992



In the morning

energize, strengthen, and reshape your entire body with this fast, safe, no-impact 20-minute morning routine!

In the evening

shed tensions in your everyday life with these revolutionary exercises for safe, body-shaping results in a uniquely effective 20-minute evening routine!



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Color/51 Minutes/Not Rated/VHS Stereo Hi Fi
 MCA Home Video / Videocassette #81258

Executive Producer: Callan Pinckney
 Director/Cinematographer: Michael Huss
 Producer: Loren Frank
 Still Photographer: Stuart M. Gross



\$19.98
 Suggested Retail Price



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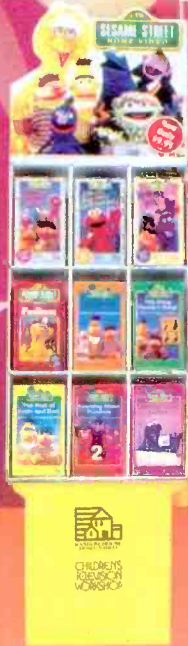
Celebrate the Savings!

Announcing a **\$5.00 PRICE CUT** on 22 top-selling Sesame Street Home Videos™!

Your video customers can get 22 of the best for a third less! At \$14.95, the turnover on these kid-pleasers was terrific! At the new, first-time-ever price of **\$9.95***, they're going to fly out of your store.

Now **ONLY \$9.95*** each

ALL IN EYE-CATCHING NEW PACKAGES



Display them—and watch them sell themselves!

36-copy floor display (4 each of 9 assorted titles)
53 1/2" h x 15" w x 14" d
\$358.20 (0-679-83741-8).



Sesame Songs Home Videos™



Sesame Street Home Video Visits™



My Sesame Street Home Videos™

Join us at Booth 2847

RANDOM HOUSE HOME VIDEO
Kids Are Watching Us!

SELL-THROUGH

(Continued from page 66)

Disney already claims the largest share of the \$5 billion sell-through market in the U.S., about 30-40 percent, and Mechanic says the studio's aim is to get "a bigger piece of it."

Big sell-through sellers for the first half of 1992 have been Disney's "101 Dalmatians" and MCA/Universal's "American Tail 2: Fievel Goes West."

Other big direct-to-sell titles for the



Party On: "Wayne's World"

balance of 1992 are expected to be Columbia TriStar's "Hook" and Paramount Home Video's "Wayne's World," followed by MCA/Universal Home Video's "Beethoven," HBO's "Rock-A-Doodle" and FoxVideo's "FernGully: The Last Rainforest."

On the catalog and re-priced side of the sell-through business, MGM/UA Home Video's 50th Anniversary edition of "Casablanca" and LIVE's "Terminator 2: Judgment Day" look to be sure-fire product winners.

According to Richard Cohen, executive VP of Buena Vista Home Video:

Walt Disney's "Fantasia" established a new sell-through record for the U.S. by selling 14.2 million units at the end of 1991 and early 1992.

"Sell-through is not yet a mature business by any stretch of the imagination. In fact, I would go so far as to say it's an immature business. We're just learning what really makes this business tick.

"We don't know how high is up," he continues. "It's not just the major titles, but other kinds of titles from various suppliers have done extraordinarily well also. Once we learn how to manipulate all the variables we will find new plateaus and new ceilings. The sell-through business is a very critical part of the overall mix of product that satisfies consumers. The video retail specialists who don't want to get into this business are probably signing their own death warrants."

According to Pfander, "Sell-through is a very important part of the business. There is no limit on sell-through, partly because distribution is unlimited." ■

*Retailers are free to charge whatever price they wish.

© 1992 Children's Television Workshop, Jim Henson's Sesame Street Muppets. © 1992 Jim Henson Productions, Inc. All rights reserved.

HOLLYWOOD

(Continued from page 50)

upcoming Savoy films, Kessler says "one thing we've really talked about is working hand in hand as a team so that we get everybody's perspective on each project." In addition, Kessler points out that HBO has had a "longstanding relationship" with Korman and Savoy chairman and CEO Victor Kaufman, who were top-ranking executives at Columbia Pictures in the days when that company partnered with HBO and CBS to form TriStar Pictures.

In the final accounting, however, Kessler concludes that "what's most important is whether the film is going to work theatrically. Because if it works theatrically, then it's going to work in the other ancillary markets."

Although he's not blessed with the same financial backing as HBO, which is owned by Time Warner, Eric Parkin-

The pact with Savoy could provide HBO with a steady stream of films in the \$20 million budget range at a time when many independent video firms are finding it hard to acquire A titles.

son, president of Hemdale Communications, the parent of Hemdale Home Video, echoes many of Kessler's concerns about acquiring motion pictures for his video company. "There is product out there," says Parkinson, "but the problem is that there isn't a good supply of quality product."

After rattling off a list of suppliers that have either decreased their output or ceased to exist, Parkinson goes on to say that "we had three people in Cannes with a war chest of \$10 million, trying to buy A movies for North America, and we couldn't find a single film where the video rights weren't tied into something else or that was priced at a level that made sense."

For Parkinson, though, the difficulties involved in acquiring quality product is offset to a considerable extent by the simple fact that Hemdale Pictures corporation is providing what he terms "six to 10 A movies a year" to Hemdale Home Video. In addition, Parkinson notes that "Hemdale has a library of 158 A titles—many of which have been previously released on other labels—that are being rereleased selectively, generally with five to 10 year licenses, so that titles like 'Terminator' have already reverted back to the owner, which was Hemdale. And that was a film that we were able to put on the shelf for a year-and-a-half before putting it out with a bang, and we're planning to do the same kind of marketing on titles like 'Platoon' and 'The Last Emperor.'"

"I don't think you can operate a film company in the '90s without a video label," says Parkinson, "because very few pictures actually turn a profit on the theatrical release. But because Hemdale is in a position to finance or co-finance its films alone, it's very likely that home video can cover all budget costs, giving you any other income, TV

(Continued on page 70)

Who Can Turn Millions of Fans into Customers? Marilu Henner. The only star who comes with a guarantee.

Marilu is guaranteed almost daily exposure on television with her hit series "Taxi" — now in syndication — and her current Top 10 hit "Evening Shade." She also has millions of fans from her popular films "L.A. Story," "Noises Off," "Perfect," "The Man Who Loved Women" and "Cannonball II."

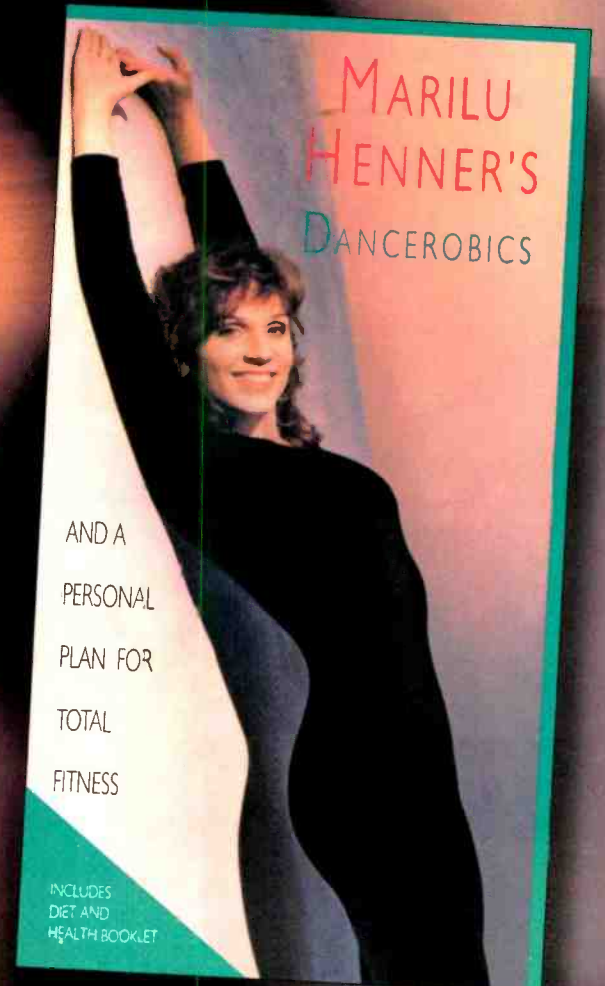
It wasn't until Marilu created her own personal fitness program and "Dancerobics" — fun, progressive dance steps with fat-burning aerobics — that she was able to maintain her ideal weight. Her 50-minute routine, fueled by a hot, high-energy soundtrack, includes a mini-workout for busy days, plus health and diet advice for overall better fitness. Stock up now on the workout Marilu swears by — and invest in a superstar with universal appeal.

- Film and television superstar Marilu Henner has millions of fans. And that means millions of customers for you!
- MARILU HENNER'S DANCEROBICS will be supported by a blockbuster publicity and advertising campaign in major women's health and fitness magazines — and on national talk shows!
- Marilu is committed to promoting this video heavily, because it's a fitness program she has researched, developed and used every day for years!
- Specially designed for beginners and intermediates!
- Features a dynamic music soundtrack supervised by Dick R. Adolph, music supervisor for the theatrical films "Flatliners," "Radio Flyer," "Black Rain," "Running Scared" and many others. Music coordinator is J.R. Regisford; music is composed and performed by Third Stone artists Gen and David Lee Stewart.
- Directed by award-winning film and television director Robert Lieberman ("All I Want for Christmas," "Gabriel's Fire," "Young Riders," "Table For Five").

Priced to sell at just

\$19⁹⁵!

1992 • Approximately 60 minutes
Color • Stereo HiFi • Product #11208
UPC# 0-83227-11208-4
ISBN # 0-8043-1208-7



BARR ENTERTAINMENT

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VSDA Booth #3032

Barr Entertainment • 12801 Schabaram Avenue • Irwindale, CA 91706 • (818) 338-7878 • (800) 582-2000
Street Date: August 19 / Pre-Order Date: August 7

HOLLYWOOD

(Continued from page 69)

or foreign, as profit." As a result, Parkinson says that "many people actually consider home video to be the real foundation of today's movie studio." Still, he is quick to add that "I do think you will hit a wall unless you have some wide theatrical support."

When asked about the role that Hemdale Home Video plays in terms of Hemdale Films' productions, Parkinson says it "starts from inception and goes clear down to the script stage. Take a picture that we're producing right now called 'Meltdown,' which is from John Carpenter and stars Dolph Lundgren. It was the video company's suggestion to use Dolph Lundgren."

Parkinson goes on to say that


"I don't think you can operate a film company in the '90s without a video label, because very few pictures actually turn a profit on theatrical release."

-Eric Parkinson, Hemdale Communications

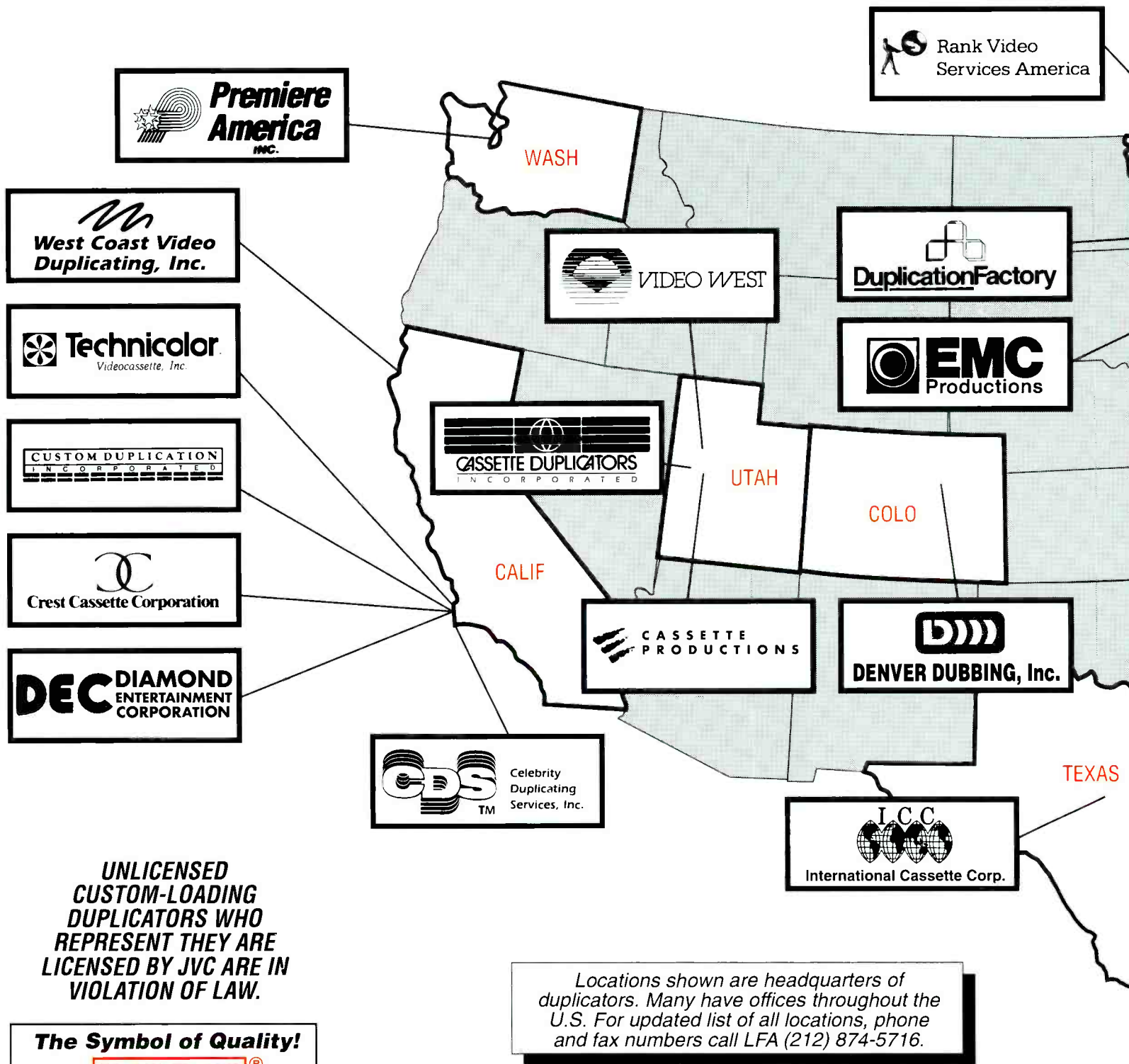
"another example would be 'Mojo Flats,' which just went into production. The video company was provided with a list of potential stars to see who would be best for video and we selected Christina Applegate because of her success with 'Don't Tell Mom The Babysitter's Dead,' which just shipped 190,000 units for HBO, which bodes well for us when we release 'Mojo Flats.'"

As an alternative to competing for major A titles, Judy McGuinn, vice president of communications and international sales at Media Home Entertainment, has championed a more financially conservative approach to obtaining new product. "One thing that we've had particularly great success with," she says, "which I think is very indicative of the change in the industry, is the excellent performance we've gotten from our product that has premiered on Showtime or other premium pay-TV services." According to McGuinn, what makes premium pay-TV titles particularly viable is their awareness quotient. To illustrate her point, she cites Media's success with "Keeper Of The City," calling it "the best performing Showtime movie ever. We did 61,000 units on it," notes McGuinn, "and 'Deadlock' was another title we did very well with because retailers have come to realize that what is most important is awareness."

"It's a whole new profit center," says McGuinn, who also points out that Media's promotional campaigns for these premium pay-TV movies are "very large" and that "from the retailers' point of view, this also translates into awareness." Moreover, as she sees it, "you have a lot of quality with premium pay productions such as 'Paris Trout,' and retailers are finding out that they can be quite profitable." In sum, this niche player feels that "getting a cable premiere deal is better expenditure of money than getting a small platform theatrical release that doesn't have the same level of awareness." ■

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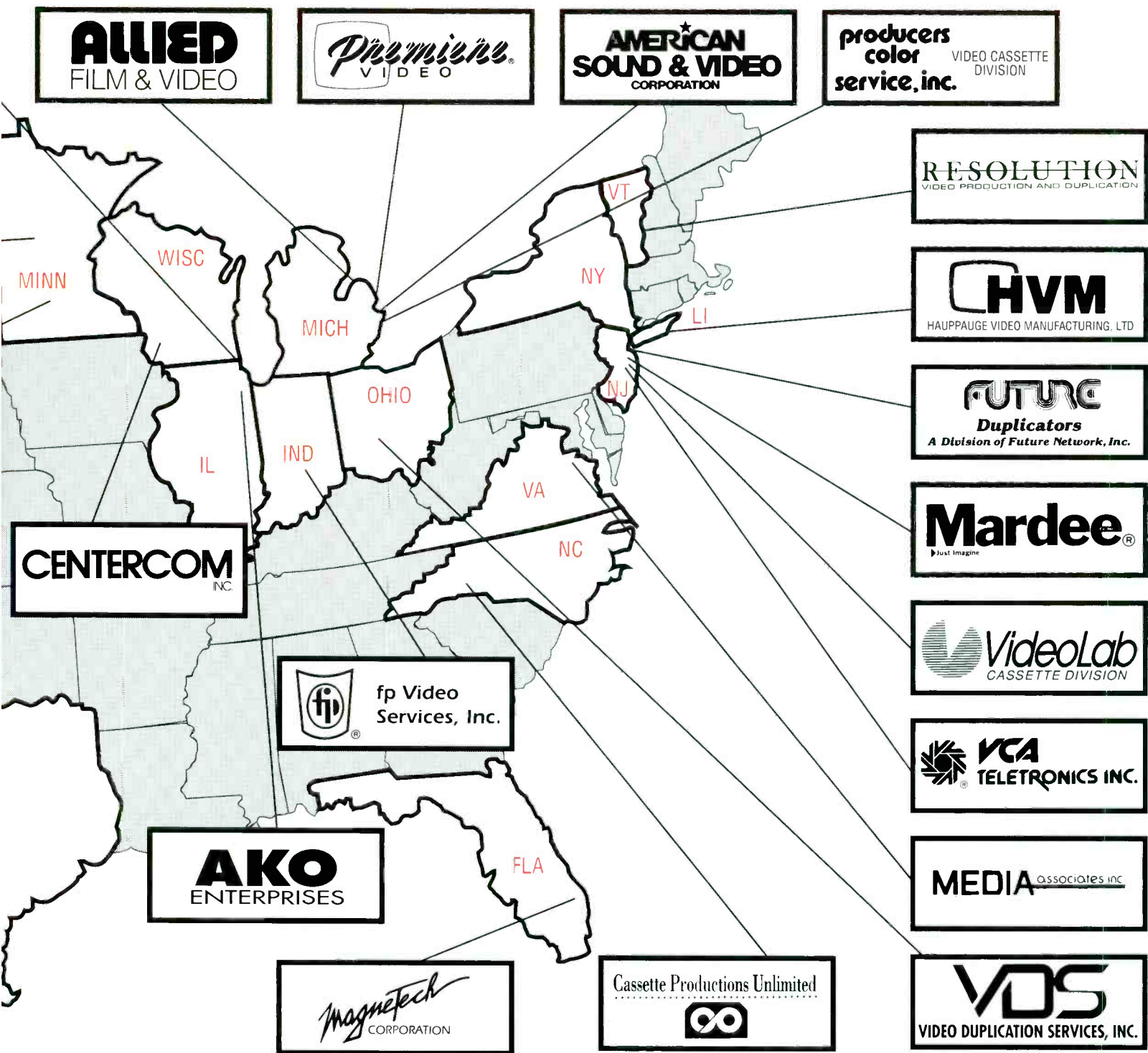
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ROSENBERG

(Continued from page 54)

ters in many states to become skilled in lobbying techniques (and in some cases to visit and revisit state capitols to press their case). It's hoped that VSDA's voter-registration drive will counterbalance things in this area, said Rosenberg, here with board candidates Ken Dorrance and Jim Lauer. Major media exposure all summer will call attention to the local video store as the place to exert political energy, and will, almost inadvertently, put VSDA's name before the public as effectively as the vaunted and assaulted awareness campaign.

Cutting in when Rosenberg became pinned down, Oakland, Calif., store owner Dorrance in effect told petitioners to chill out on why the awareness campaign was not further along. Dorrance noted that the voter-registration blowout "is very high profile. I hope our members get behind it with all the enthusiasm we see in the awareness-campaign complaints."

As for the long-planned awareness issue, Rosenberg noted that he inherited this when he took over after last year's show. "It was bungled; we just handled it very poorly. At least now we have the consumer research and it's on track," he said of some startling results that will be unveiled in Las Vegas.

Similar to the way in which the awareness campaign got bogged down in poor communication, Rosenberg feels the restructuring of the board

Any number of controversial issues continue to boil up if not over, including the headache of the McConnell bill in Congress.

was complicated "by the poor job we did in explaining our criteria" for the nine new appointee slots on the director panel. "Critics said we had picked representatives from companies that just put out a tape or two, who were not longterm players in home video.

"The fact is, we looked very hard and went after well-respected companies, like Suncoast," a company that Rosenberg said is the epitome of a well-managed retail firm fully committed to the long-range dominance of home video.

"Sure, K Mart will blow out a title here and there," said Rosenberg in terms of how some critics have questioned board slots for Handelman Co., but mass merchandisers are important in the total scheme "and should be viewed in terms of business and competition."

Some criticism has also been directed at appointments like Steve Porto at Price Chopper Books, but Rosenberg thinks this is a case of misunderstanding the criteria. Basically, considering that Vern Fross of Ingram now represents a distributor on the board, there is a broad diversity of companies.

"There are many more common

(Continued on page 72)

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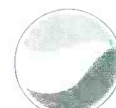
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ROSENBERG

(Continued from page 71)

points than differences." Rosenberg claimed, regarding the meshing of core board members with the appointees. The broader-based board "gives us credibility when we try to make our point on a legislative issue or in marketing programs, because we have membership on the board from A to Z. They can't say, 'But you are only part of the business,' because we really represent it all."

One exception following the four recent appointments is a seat for someone from Blockbuster. This is one of the rare issues Rosenberg preferred not to discuss, dismissing it as some-

Some criticism has also been directed at appointments like Steve Porto at Price Chopper Books, but Rosenberg thinks this is a case of misunderstanding the criteria.

thing that became overblown. [Subsequent to this interview, Blockbuster Entertainment vice chairman Steven Berrard took a seat on the VSDA board of directors. See "News-lines" story, Billboard, July 18.]

A year into his role as the first administrative leader of VSDA in six years who did not evolve out of the association with NARM, Rosenberg seems thoroughly comfortable with what is a tough job, considering his schedule. He said he still needs time to wrestle with some issues and begged

The long-planned awareness issue "was bungled; we handled it very poorly. At least now we have the consumer research and it's on track."

off discussion of NARM increasing its video presence, how many more changes will occur in the Moorestown staff, or whether he will gradually tilt VSDA toward the West Coast, where he continues to reside.

As he did with petitioners here during the chapter event, Rosenberg vowed to be available to all VSDA members and to the media in particular, noting that this year's regional leadership conclave was opened almost completely to the trades and even featured a panel on VSDA and trade press relationship. ■

LONGFORM

(Continued from page 56)



Rockin' Rod Stewart

optimistic numbers in the growth of laserdiscs," says Newman. Sony is launching its first titles on laser disc under the Sony Music Video label this month. On tap are such big video sellers as "The Best Of Luther Van-



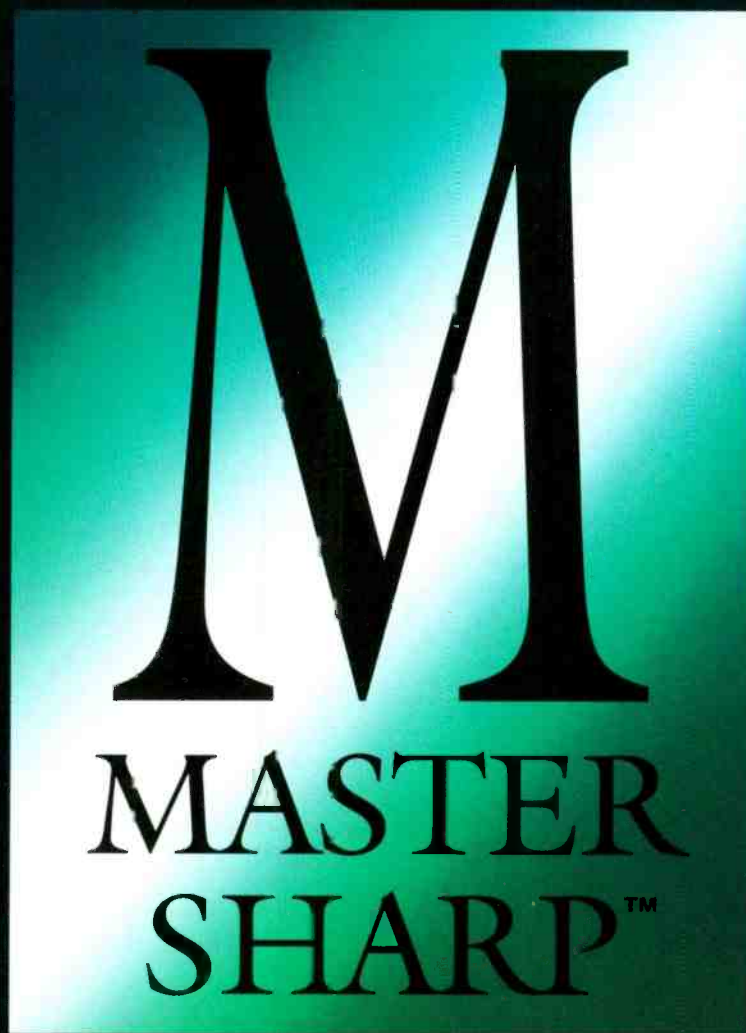
Jane's Addiction

dross," Harry Connick, Jr.'s "Swinging Out Live" and Michael Bolton's "Soul & Passion." Warner/Reprise is expanding its laserdisc catalog with titles including Rod Stewart's "Vagabond Heart Tour" and Eric Clapton's "Unplugged."

Everyone sees good times ahead for music video. "We're heading into the fall, our best sales months," says Faraci. "I feel very confident that, for the rest of the year, we're going to see some terrific sales. When you release these kinds of big-name artists, there has to be some excitement at retail."

"I really believe longform music video will be viable because it's not only an audio experience, but a visual one," observes Schorr. "It expands the enjoyment of the performance. I think that, once retailers get down

(Continued on page 74)



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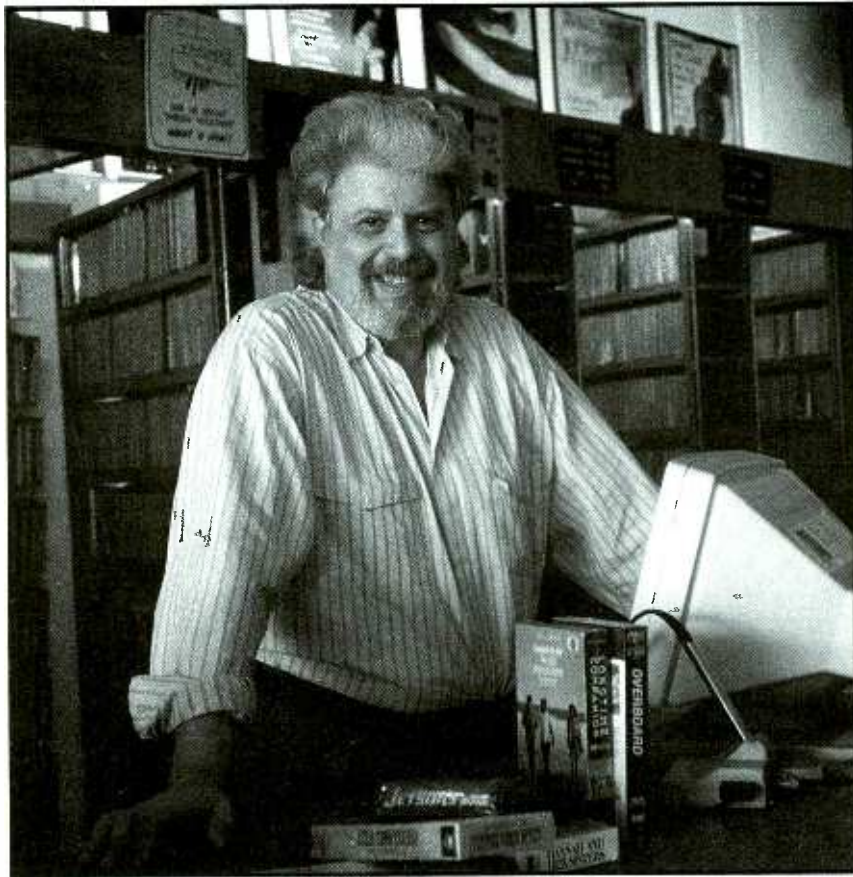
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Jack Brady owns Video Depot in Appleton, Wisconsin. And each year Jack attends VSDA in Las Vegas just to make sure he's in touch with the latest trends and issues confronting his business.

But last year Jack decided to help those confronting a bigger issue than what videocassette to rent. He raised money for AIDS care with the help of VIAAC, the Video Industry AIDS Action Committee. All Jack had to do was attend the Video Insider/VIAAC-sponsored Video Blues Band concert, purchase a few raffle tickets and buy a couple of VIAAC t-shirts.

Because of video professionals like Jack Brady, VIAAC was able to raise over \$65,000 at VSDA last year. But now VIAAC is gearing up for VSDA, '92. And they need more Jack Bradys. So, look for information in the coming weeks on how you can get involved. It may be as simple as a trip to Las Vegas.



LONGFORM

(Continued from page 73)

the best way to merchandise videos and how to separate the wheat from the chaff, it's going to be viable."

Recent and upcoming music-video releases include the following:

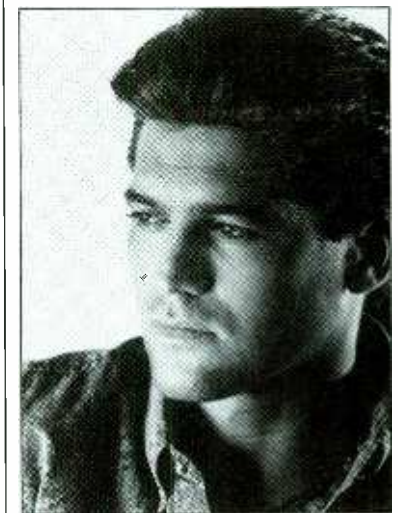
ARISTA: Already out are videos from two British pop chanteuses,



Classic Kiss

Lisa Stansfield's "Real Love" and the appropriately named "Diva," from ex-Eurythmic Annie Lennox. Due out in the fall is a video project from sax man Kenny G.

A*VISION: Just out is "Mr. Big Live." Fast-rising singer-songwriter Tori Amos makes her video debut August 4 with "Little Earthquakes." Also on tap, for September 1, is a live set from CTI for jazz and Brazilian fans, "Live In Bahia." It's a concert filmed in Salvador, Brazil, featuring



Billy Ray Cyrus

performances by Larry Coryell, Billy Cobham and Brazilian legend Dori Caymmi, plus footage of life in Bahia. **BMG:** "Chronos," a journey around the world by director Ron Fricke ("Koyaanisqatsi") with music by Michael Stearns, is just out on video, as is the new "Meatloaf Live." "Genesis: 3 Sides Live" is on laserdisc. A live blues set, "Blues Alive" featuring Buddy Guy and Albert Collins, is slated for August 11. Three dreamscape titles from Miramar—"Canyon Dreams," with music by Tangerine Dream, "Natural States" and "Desert Vision"—appear as a three-in-one gift pack August 25.

CAPITOL: New and imminent videos include two from Richard Marx.

(Continued on next page)

LONGFORM

(Continued from preceding page)

"Richard Marx/Volume I" includes clips from his first two albums and interview footage. "Richard Marx/Rush Street" contains clips from the new album and will be out in September. Another recently released project is Steve Miller's "Blues In The 20th Century." Hot off the presses is Hammer's "Hammer-in' Home The Legit Hits" featuring several previously unreleased videos, such as "Gaining Momentum" and "Good To Go," from his latest album. Also due in September are a



Lisa Stansfield

live set from Megadeth and a Joe Cocker concert filmed in Germany.

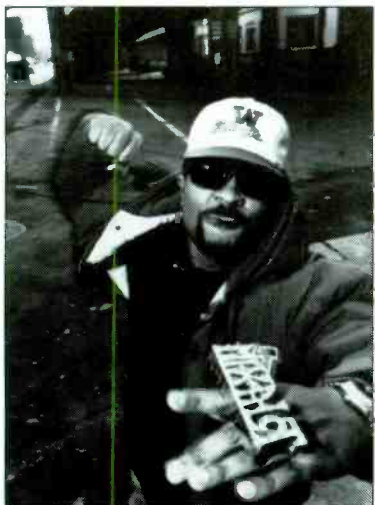
DEF AMERICAN: Rapper Sir Mix-A-Lot debuts with his first music video release August 11.

ELEKTRA: Recently released is the video companion to Natalie Cole's Grammy-winning album, "Unforgettable." "The Unforgettable Concert," with live treatment of the hit record, will be on both VHS and laser. New on the stands is "Fuego" from world-beaters the Gipsy Kings. Later in the year, the label's classical Teldec Video line offers Volumes 4 and 5 of "Mozart/ Barenboim," with the pianist conducting the Berlin Philharmonic" (on VHS and laser), and pianist Andre Schiff "Plays Schubert" (laser only).

GEFFEN: A Sonic Youth theatrical film and video is in the offing for release later in the year.

ISLAND: "Time Will Tell," a documentary on the life and music of Bob Marley, opened to rave reviews in theatrical release. The home-video version is due out in September. A new U2 title is expected in October.

(Continued on page 76)



Sir Mix-A-Lot



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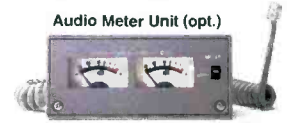
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LONGFORM

(Continued from page 75)

MCA: Early summer releases included Tom Petty's "Take The Highway Live," Southside Johnny's "Having A Party—Live At The Stone Pony" and the GRP All-Stars filmed live in the studio performing their big-band repertoire. Just out, bluesman B.B. King struts his 12-bar expertise on "Live At The Apollo" on GRP. Glenn Frey returns to the stage with a live set of songs from his Eagles days, as well as new material, on "Glenn Frey Live," out August 11.

"We need to be out there with the video when the audio is released and is red-hot on the charts."—Vic Faraci, Warner/Reprise



Ugly Kid Joe is sitting pretty with a longform release that features footage from last year's Ozzy Osbourne tour.

of the 17th Annual Telluride Bluegrass Festival. Featured on the bluegrass tape are James Taylor, Mary Chapin Carpenter, Shawn Colvin, Mark O'Connor and Bela Fleck & the Flecktones.

POLYGRAM: Billy Ray Cyrus should heat up video sales with his

just-released debut, "Achy Breaky Heart." The red-hot country crossover artist is seen in behind-the-scenes action, plus two clips and a spotlight on the Achy Breaky dance. Now in stores is "Live Noize" from Anthrax, featuring concert footage, backstage banter and clips. "The Yngwie Malmsteen Collection" offers live work from the guitarist at stops from Tokyo to Leningrad, and the definitive history of Kiss is pre-

sented in "Expose 2: Revenge," a 90-minute look at the band's career, from the earliest years to the present, due August 18. Another August 18 release is "Ugly Kid Joe Live," with footage from this summer's Ozzie Osbourne tour, and Sammy Kershaw's "Cadillac Style."

RHINO: Recently out is Tammy Wynette's video debut, "Tammy Wynette Live," containing all her biggest country hits. Other new titles

"You have to give consumers product they can't get elsewhere: interviews, special performances, things they can't get on MTV."—Julie Smith, A*Vision

include "Asia: Live In Moscow" and two "Shindig" titles. "Shindig Presents The Kinks" features "Tired Of Waiting For You" and "You Really Got Me." "Shindig: British Invasion Vol. I" includes mop-tops from Herman's Hermits to Manfred Mann to the Nashville Teens. "Country Gold Vol. II," due this month, features Waylon Jennings and Tanya Tucker. In October, Rhino will release "Shindig: British Invasion Vol. II," featuring the Yardbirds and Zombies, and "Shindig: Legends Of Rock 'N' Roll," which includes performances by Tina Turner and Bo Diddley. "Latino Session" offers a cross-Latin pop/salsa/rock live set highlighting Tito Puente, Ruben Blades and Santana. It's due out in November.

SCOTTI BROTHERS: "ELO Part II Live" is new in the stores.

SONY MUSIC VIDEO: Jay Leno's musical director, Branford Marsalis, is profiled in "The Music Tells You," a D. A. Pennemaker film now in theatrical release. The live video version

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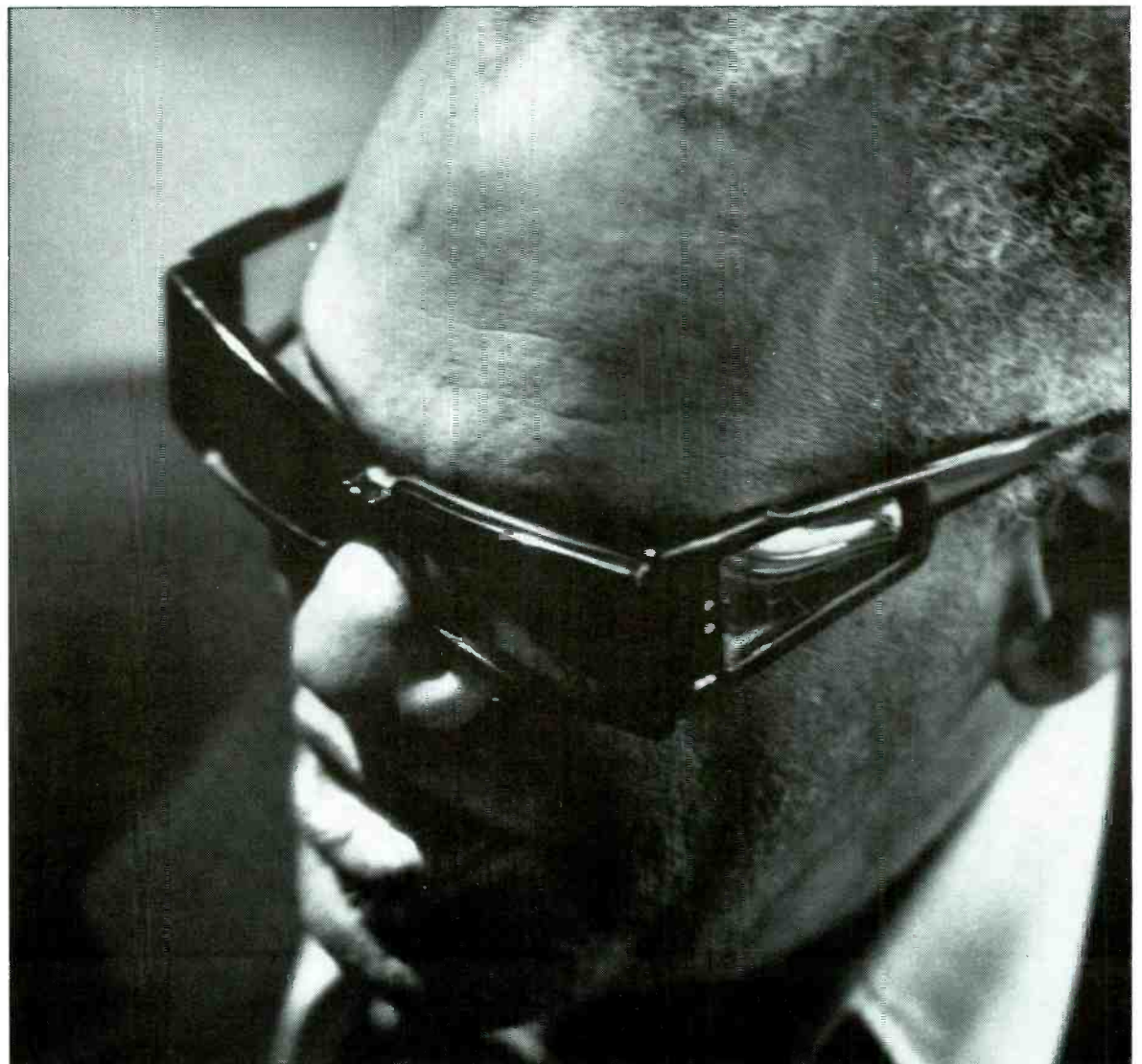
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Warner/Reprise has Ray Charles on its mind, with a longform video to be released in the fall.

has just been released. Also out is Iron Maiden's "From There To Eternity," a compilation of all 21 Maiden clips. A documentary on bluesman Robert Johnson is also newly available, as is a James Taylor concert video. "The Search For Robert Johnson" looks for the roots of the legend and is hosted by John Hammond.



Stevie Ray Vaughan

Out in September are a video from Shaba Ranks and a greatest-hits package from Earth, Wind & Fire. Later fall releases include projects from Ozzie Osbourne, Rodney Crowell and Willie Nelson. Sony Music Video debuts its laserdisc line in August with "Billy Joel Live At Yankee Stadium," Mariah Carey's "The First Vision," Harry Connick, Jr.'s "Swinging Out Live," "Stevie Ray Vaughan & Double Trouble Live At The El Mocambo," C + C Music Factory's "Everybody Dance Now,"



Harry Connick, Jr.

Michael Bolton's "Soul & Passion," Julio Iglesias' "Starry Night" and "The Best Of Luther Vandross." **WARNER/REPRISE:** August is a big month for superstar videos. Eric Clapton's "Unplugged" arrives August 11, along with the "Black Sabbath Story Vol. 1" and Lou Reed's "Magic & Loss," shot live in London. Also out August 11: Rod Stewart's "Vagabond Heart" tour (taped at the Universal Amphitheatre in Los Angeles). Prince and the New Power Generation are back August 24 for a full-length longform, "Diamonds And Pearls," featuring cuts from the album. Other projects on the burner for fall include videos from Jane's Addiction, Damn Yankees, Ray Charles and Van Halen. ■

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Salomon Focuses On Indie Camera Showplace Stores

SEE YOU IN VEGAS: It's hard to believe that a year has elapsed and the annual **Video Software Dealers Assn. soiree** in Las Vegas is upon us again, from Sunday (26) through Wednesday (29) at the Las Vegas Hilton & Convention Center.

A favorite topic among many attendees is whether they were at VSDA's first affair in Dallas. **Michael Salomon** was. But his bad back is keeping him away for the second consecutive year. "The first [VSDA] show you have to miss hurts the most," says Salomon, whose attendance a year ago would have made him 10 for 10.

It would have been apt, considering last year's show theme was "the Perfect 10."

Salomon, 52, owns two stores in New Jersey under the name **Camera Video Showplace**. "I sold off four stores over the years," he says of a consolidation that so typifies today's surviving independents.

Also understandable is the way Salomon has had to maneuver once **Blockbuster** moved nearby. In his case, a Blockbuster store opened a half-mile from his Freehold, N.J., outlet.

Blockbuster's price of \$2.50 for one night for new titles, in the first 21 days following their release, posed a challenge. "I wanted to stay \$3, so I extended the time to two days for \$3 on movies 4-6-weeks-old. I left catalog at \$1.99 for two days," reports Salomon.

About six years ago, Salomon registered the name **Supermarket Video**, well before grocery stores became a factor in the business, and retains that corporate identity. "The only connection is my stores are as big as a supermarket," he says.

Salomon's Howell, N.J., flagship, tracing the evolution of the business, is in its third location, going from 1,500 square feet to 2,400 square feet and then to 5,200 square feet.

WHO'S HOT, WHO'S NOT: **Allan Caplan** is not hot, and he'll be the first to tell you. The colorful industry veteran will definitely be on hand in Vegas, representing Sky Box International, which will introduce its card collections to video stores (see Newslines).

"I'm consulting with about six companies," he says, adding in his characteristically cynical way, "Some even pay me."

Caplan, of course, was the founder of **Applause Video** in Omaha, Neb., eventually selling out to Blockbuster. He had a short stint with the chain as a VP before leaving the company and, later, the VSDA board.

For years, Caplan lent his own

point of view on VSDA's board, but ultimately resigned. Although in the past he has been outspoken, he is mum on his future plans. Caplan, meanwhile, is trying motivational disciplines, partaking in bungee-jumping and fire walks with noted audio book star **Anthony Robbins**. "Dave Ballstadt introduced me to Robbins," he says.

Ballstadt himself became a fire-walk veteran at Robbins' July 24 seminar in Anaheim, Calif. "It's not dangerous. No one gets hurt," says Caplan. "Tony pumps you up for about five hours." The seminar runs from 7 p.m.-2 a.m., so don't be too surprised if Ballstadt, who retires as VSDA president, seems sleepy on the first day of the show.

As for bungee-jumping, now the rage among some motivational gurus, Caplan comments, "I have jumped in Australia over a lake, and in Canada above a river. Both times, 150-foot jumps, my feet were tied. I did not wear the body harness. It was the scariest thing I ever did."

I LEFT MY HEART: Another veteran of VSDA's early years includes Blockbuster South Central zone VP **Jim George**, who has relocated to Dallas, site of the first convention.

Intimates of George say he was on hand in 1982 along with then partner **Gary Andreini**, who now operates **Video Magic** stores in San Francisco. George dates back to **San Francisco Home Video**, a chain that is still represented by a store on Portal Avenue. It was opened July 3, 1981, and is operated by George's brothers-in-law **Jesse** and **Gus Pena**.

His place in VSDA history was assured when George, as chairman of the first convention held in Las Vegas, opened the show at Bally's by walking down the stairway arm in arm with topless showgirls.

A year later VSDA held forth in Washington, D.C., which was not considered a logistical success. VSDA has been in Las Vegas ever since.

THE LAST VIDEO STORE: 20/20 Video, at one point 20-stores strong, is selling off units and possibly even the corporate-owned outlets in Van Nuys and West L.A., Calif. A Glendale, Calif., unit is also on the block, say sources.

Concord Investment, which is advertising the stores, would not confirm the listing, and 20/20 in Santa Monica has long had a resolute "no comment" to inquiries.

MID-AMERICA REPORT: Out in mid-Missouri there are no Blockbusters, but video retailers still (Continued on page 79)



by Earl Paige

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	2	4	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
3	8	2	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
4	3	7	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
5	7	2	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
6	4	3	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
7	34	2	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
8	5	8	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
9	6	7	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
10	12	2	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
11	9	4	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
12	10	7	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
13	11	11	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
14	13	9	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
15	14	13	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
16	19	5	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
17	15	17	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
18	17	12	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
19	22	3	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
20	16	15	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
21	18	10	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
22	20	9	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
23	21	10	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
24	23	6	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
25	NEW ►		EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
26	26	18	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
27	28	12	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
28	31	3	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
29	NEW ►		HURRICANE SMITH	Warner Bros. Inc. Warner Home Video 35424	Carl Weathers	1992	R
30	NEW ►		LET HIM HAVE IT	New Line Home Video Columbia TriStar Home Video 75513	Chris Eccleston Paul Reynolds	1991	R
31	25	16	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
32	24	15	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
33	27	18	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
34	29	15	RICOCHE	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
35	40	13	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
36	32	28	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
37	33	5	WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
38	35	12	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
39	38	8	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
40	36	16	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

STORE MONITOR

(Continued from page 78)

have to hustle and promote, says **Lance Thomas**, manager at **Video To Go**, Marshall, Mo.

As Thomas sees things, the competition is television, seasonal festivals, school functions—whatever occupies the imagination of the public. “We’ve gone to two-for-one rental Sunday-Thursday,” or two movies for the \$2.50 price of a single rental. The rate

“You get to see our sign for a couple of minutes,” says Odyssey owner **Steve Gabor**, who describes some fast and fancy negotiations with the “Lethal Weapon 3” crew when traffic was severely curtailed for most of two shooting days.

for adult titles is \$3.50.

Video To Go is situated in a two-story clapboard, turn-of-the-century house that could be a location for a horror movie. It even has a creaky front porch.

The only other video store in this classic county seat of 12,000 is an **Aardvark Video** outlet, not in the downtown area.

As part of the largest out-state chain in Missouri, the Marshall Aardvark also promotes heavily. It’s in a shopping center anchored by a **Wal-Mart**.

IN THE MOVIES: Midway through “Lethal Weapon 3,” actors **Mel Gibson** and **Danny Glover** talk about a real street location, Lankershim and Vineland in North Hollywood, Calif. People who know that part of L.A. may realize it’s the corner where **Odyssey Video** faces off against **Blockbuster**.

“You get to see our sign for a couple of minutes,” says Odyssey owner **Steve Gabor**, who describes some fast and fancy negotiations with the movie crew when traffic was severely curtailed for most of two shooting days. “What surprised them was my asking for a penalty fee if they ran past 6 p.m. They were out of there by then both evenings,” says Gabor.

With one of his stores featured in a boffo sequel, Gabor is reminded that prior titles always rent well when a sequel is released. “That almost goes without saying, except that we didn’t merchandise them for years. Now we do.

“With ‘Honey I Blew Up The Kid,’ the first movie, ‘Honey, I Shrunk The Kids,’ is a natural. But it took us a while to realize this.”

Gabor says no matter how old the title, when it is reordered, for any reason, his staff puts “it on the new-release wall and it walks out of the store. That’s where everyone looks, the new release wall.”



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Five For The Road

Classic Videos That Take You Away And Bring You Back

BY ALAN KARP

It's summertime. Vacation time. The time to pack up your troubles and hit the road. What's that, you say? Can't get away? No problem. Just hunker down in front of the old VCR and pop in a road movie. It will take you where you want to go. The classics listed below have transported viewers for years.

1. **"The Grapes Of Wrath"** (1940) employs the road to chronicle the migration of an American family from the Oklahoma dust bowl to the California grape fields. Brilliantly directed by John Ford, based on John Steinbeck's celebrated novel, its fierce indictment of labor exploitation is every bit as relevant today as it was in 1940. The winner of Academy Awards for best director (Ford) and best supporting actress (Jane Darwell), the film is probably best remembered for Henry Fonda's heartfelt performance as Tom Joad.

2. **"The Wild One"** (1954), which replaces many of "Grapes of Wrath's" social concerns with an exaggerated sense of alienation, plays as pure camp in the 1990s. The granddaddy of all biker films, it stars Marlon Brando as Johnny, a young man whose quest for fun and adventure is so shortsighted that it borders on the fascist. Anticipating Marshall McLuhan's infamous dictum, the road (and his motorcycle) is Johnny's medium, and the medium is his message. Classic line delivery: When one of the local yokels asks Johnny what he's rebelling against, Brando sneers, "Whadda you got?"

3. **"Taxi Driver"** (1976) is a powerful example of a road movie in which the

road itself has lost its meaning. He is caught in the circular web of the city, and violence has become the taxi driver's (Robert De Niro) only way out. In addition to De Niro's ("You talkin' to me?") red-hot performance as the film's strangely sympathetic hero, Jodi Foster shines as a 12-year-old hooker, as does Harvey Keitel in a rather brief turn as her pimp. Come to think of it, Cybill Sheperd's not too bad either as a prim volunteer for a Perot-like politician. Directed with manic intensity by Martin Scorsese ("Goodfellas") from a script by Paul Schrader.

4. **"National Lampoon's Vacation"** (1983) is the quintessential family road movie. Silly and sophomoric? You bet. Still, it's hard to think of anything more amusing than a cross-country car trip (to Wally World, no less) with the Griswolds. Of course, everything that can go wrong, does, and more, but nothing (almost nothing) can faze Clark Griswold (Chevy Chase). A must-see for anyone who has ever packed up the old, er, Chevy, and hit the road with their parents or kids.

5. **"Lost In America"** (1985) uses the road as a means to ponder the all important question of whether or not a high-powered advertising executive (Albert Brooks, who also directed) can find happiness in a Winnebago. When Brooks is turned down for that big promotion his bosses have been promising him (he's even picked out his new Mercedes), he and his wife (Julie Hagerty) decide to chuck it all and hit the highway. Crammed full of hilarious insights, it's a yuppie road movie par excellence, right down to the couple's final cop out. ■

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
				★★★ NO. 1 ★★★		
1	1	15	101 DALMATIANS	Walt Disney Home Video 1263	Animated	24.99
2	2	8	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	19.98
3	3	4	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	12.99
4	5	4	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	9.98
5	4	38	FANTASIA	Walt Disney Home Video 1132	Animated	24.99
6	6	10	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	19.95
7	9	3	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	29.95
8	14	3	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	19.98
9	7	4	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	24.98
10	10	10	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	19.95
11	37	2	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	19.98
12	12	6	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	19.98
13	15	6	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	14.98
14	8	18	FIEVEL GOES WEST ◇	Amblin Entertainment MCA/Universal Home Video 81067	Animated	24.95
15	13	10	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	19.95
16	NEW ▶		PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-5C331	Various Artists	19.98
17	11	12	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	19.98
18	22	37	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	19.98
19	20	9	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	39.98
20	38	2	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	16.98
21	17	64	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	24.99
22	18	12	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	39.95
23	19	24	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	19.98
24	25	7	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	14.95
25	24	48	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	24.98
26	23	4	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	14.95
27	26	37	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	19.98
28	21	18	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	14.95
29	16	22	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	19.95
30	27	7	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	19.98
31	31	2	ELVIS: THE LOST PERFORMANCES	MGM/UA Home Video 202759	Elvis Presley	19.98
32	NEW ▶		PINK FLOYD: LA CARRERA PANAMERICANA	SMV Enterprises 19V-49128	Pink Floyd	19.98
33	34	7	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	14.98
34	32	2	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	99.95
35	28	33	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	19.98
36	30	5	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	14.98
37	NEW ▶		STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	19.95
38	29	4	KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	12.98
39	36	4	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	19.95
40	33	8	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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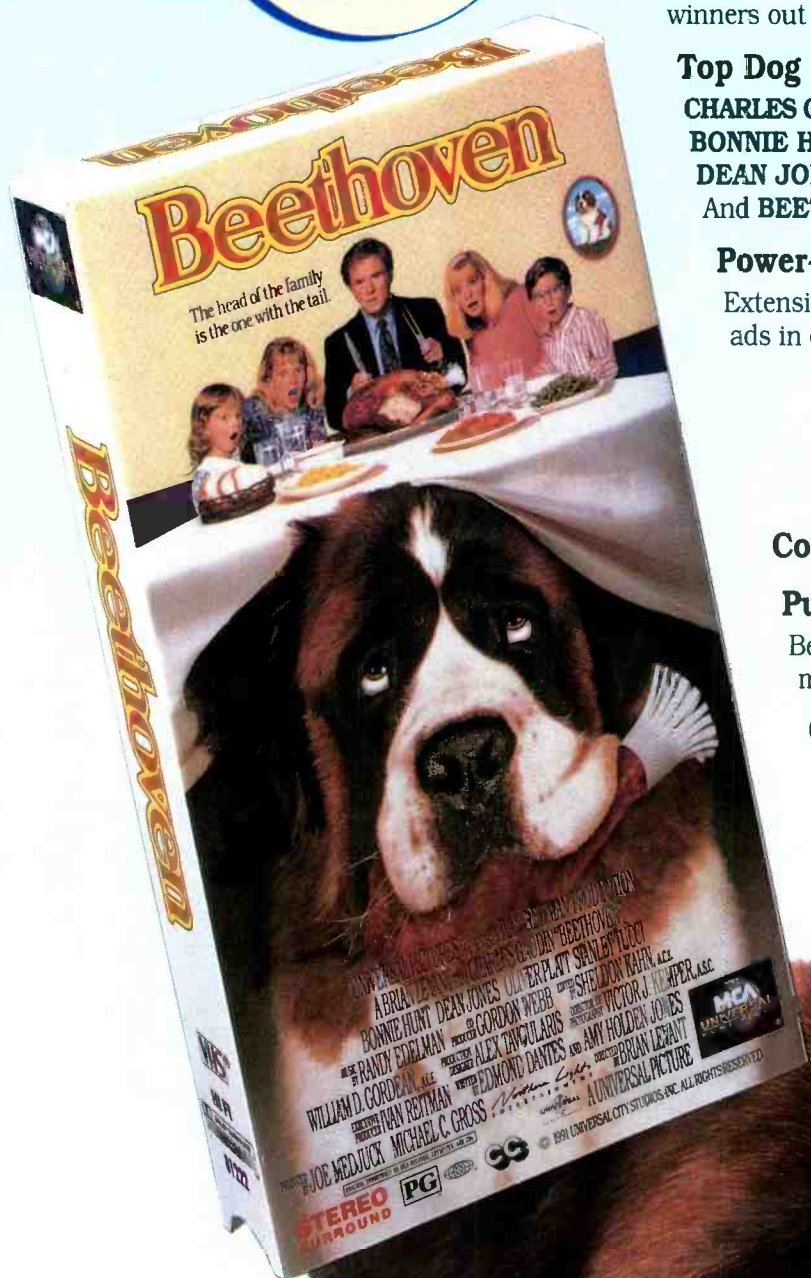
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Home Vid Futurewatch

Incompatibility And Obsolescence Cloud The Screen, But Blue Skies Beckon With CD Movies, HDTV And Multimedia

BY CHRIS MCGOWAN

As we approach the new millennium, an assortment of enticing high-tech options are promising to change the way we watch movies and music videos in the home.

There is the sleeping giant of laserdisc, of course, just now waking from a

14-year slumber, and there are the relatively new home video formats of S-VHS and 8mm. Plus, there is the much heralded new area of multimedia, in which formats such as CD-ROM, CD-I, and CDTV will combine video, audio, text, and interactivity in unprecedented ways.

In the on-deck circle is HDTV, which

at some point should change just about everything, and there are also wild cards such as multiplex cable systems and direct broadcast satellite services that undoubtedly will impact greatly on consumer buying habits.

Yet in 1992, VHS is still king of the home video world, with VCRs in some 77 percent of television households and billions of dollars generated by VHS sales and rentals in North America alone.

But where will we be in 1995 or even the year 2000? The promise of new technology such as CD-ROM and HDTV is great, but consumer and retailer confusion is even greater.

Are we going to have to buy new hardware every few years just to keep up? Will future video stores carry nothing but five-inch discs (of every type)? Will all those millions of videocassettes out there go the way of the vinyl LP? Will movies on five-inch CDs take off and bury the laserdisc format before it ever really gets going? Or will we drastically reduce our video purchases once we have hundreds, or even thousands, of additional cable and broadcast channels to choose from?

Future Viewing: High-definition television



One format that seems unlikely to succeed as a prerecorded medium is 8mm tape. Says John Thrasher, VP of video purchasing and distribution for the Tower Records/Video chain, "We carry 8mm, but it's been no-go for us for a while. We've been in it for about three years, and it's not viable. I'll probably have to eliminate it."

He notes that although there are more than 700 titles available in the format, priced typically at \$29 (single cassette) or \$44 (double), Tower has been one of the few chains carrying 8mm. "It's just dead, and not going to happen. You don't need another configuration like this. VHS prices are \$9.95 to \$19.95 for the vast majority of videos, so why spend \$29 on 8mm? Why not buy laserdisc, which is a much better format?"

"Eight millimeter is a niche product, designed for camcorders and for that it's terrific. But I don't believe it'll be a consumer product used as a VCR deck," adds Dick Kelly, president of the Stamford, Conn.-based research

firm Cambridge Associates.

As for S-VHS, Kelly adds, "It has absolutely the same problem as 8mm—a relative lack of programming. And retailers are not overwhelmed with the thought of carrying another line of inventory. Plus, the studios don't seem to give a damn about S-VHS." Mass market aside, Kelly hastens to remark "but never rule out the niche."

"If you buy S-VHS you can't play it on an old [VHS] machine," observes Thrasher. "We had some S-VHS titles, from Paramount and Orion, and they didn't do anything. It was worse than 8mm. So, we don't have it at all anymore."

Laserdisc, however, has been quite a bit more successful in establishing itself as a second video format, and at Tower, discs account for more than a quarter of the chain's total video revenue.

But for all intents and purposes, laser is a "new" format for most American consumers. Hovering around the 1

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THE <i>Hollywood</i> REPORTER® TOP 10					
WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Honey, I Blew Up the Kid (Buena Vista)	11,083,318	2,311 4,796	—	11,083,318
2	A League of Their Own (Columbia)	9,175,310	2,084 4,403	2	54,341,697
3	Boomerang (Paramount)	6,705,741	2,010 3,336	2	47,432,315
4	Universal Soldier (TriStar)	5,595,930	1,923 2,910	1	20,084,722
5	Sister Act (Buena Vista)	4,829,728	1,941 2,488	7	97,550,155
6	Batman Returns (Warner Bros.)	4,303,453	2,052 2,097	4	145,480,492
7	Unlawful Entry (20th Century Fox)	4,066,818	1,450 2,805	3	37,185,820
8	Prelude to a Kiss (20th Century Fox)	3,287,405	1,248 2,634	1	11,000,483
9	A Stranger Among Us (Buena Vista)	2,886,082	679 4,250	—	2,886,082
10	Cool World (Paramount)	2,304,910	1,600 1,441	1	10,364,569

percent household penetration mark, laser only really grabbed the mass public's attention in 1991, when film critics endorsed it, and movies like "Fantasia," "Ghost" and "Terminator 2: Judgment Day" hit six figures in unit disc sales (Billboard, Feb. 8).

"It's not niche anymore," says Joe Caporiccio, who manages programming and acquisitions for Pioneer Special Editions. "The business has grown tremendously in the last two years. And the rental market is opening up, which is natural. People will want to look and see the quality, then come back and buy." With more than 200,000 units of "Fantasia" and over 100,000 of

"Ghost" sold last year, he adds, "It's a very big small market." The format has gotten a boost from the sale of combiplayers (which play both laserdisc and CD audio); it may also benefit from the advent of widescreen (16 x 9) TVs, since there are more than 500 letterboxed titles out on disc.

But even with 7,000 titles now available on laserdisc, and nearly 50 different laser combiplayer models currently on sale, there are still many people who aren't acquainted with the format—and many who don't believe it will ever hit the mass market. Cambridge Associates' Kelly remarks, "Laserdisc is a dinosaur, a joke."

Kelly asks, "How many households is laser in? If the entire installed base is around 800,000, then that's less than the number of deck VCRs bought in one month in this country. All I'm saying is niche, niche, niche."

He observes, "The average 12-inch laser product on the shelf is in the high twenties or low thirties [dollars]. I would suggest that is not a sell-through price point. What is a sell-through price point? Below \$20. With the sell-through 'Home Alone,' it was \$19.95 on tape and \$29.95 on laserdisc. People are less inclined to buy when it is above \$20. You have to price laser no higher than tape, make it day-and-date [consistently], and make it rentable. Laserdisc rental would absolutely help."

But Kelly holds much higher hope for movies released on five-inch compact discs. "It's still around \$7 to manufacture a 12-inch laserdisc, including



"Lamb" on laserdisc

the packaging, versus about \$3 for tape with packaging, and I'm speaking about large volumes. But a CD is no more than \$1.25 including the jewel

box, card and shrinkwrap. "If the [total] manufacturing cost of

(Continued on page 84)



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Billboard®

FOR WEEK ENDING AUGUST 1, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	7	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
2	NEW ▶		STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
3	3	3	THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
4	2	5	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
5	15	3	THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98
6	4	5	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
7	7	13	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
8	5	5	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Pioneer LDCA, Inc. LV12971-3WS	Charlton Heston	1956	G	64.95
9	9	31	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
10	8	9	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
11	6	9	THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
12	NEW ▶		LA FEMME NIKITA	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5471	Anne Parillaud Jeanne Moreau	1990	R	34.95
13	12	37	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
14	11	29	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
15	14	15	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
16	23	39	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
17	19	17	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
18	10	5	DEAD AGAIN	Paramount Pictures Pioneer LDCA, Inc. LV32057-WS	Kenneth Branagh Emma Thompson	1991	R	34.95
19	22	3	DR. STRANGELOVE	Columbia TriStar Home Video Criterion Collection CC1280L	Peter Sellers George C. Scott	1965	NR	89.95
20	18	9	THE BUTCHER'S WIFE	Paramount Pictures Pioneer LDCA, Inc. LV32312	Demi Moore Jeff Daniels	1992	PG-13	34.95
21	24	27	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
22	16	9	BLACK ROBE	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5553	Lothaire Bluteau Aden Young	1991	R	34.95
23	NEW ▶		GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-1	Rolling Stones	1970	R	34.95
24	17	11	FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
25	13	7	LITTLE MAN TATE	Orion Pictures Image Entertainment ID86300R	Jodie Foster Adam Hann-Byrd	1991	PG	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price	
1	2	5	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★★ NO. 1 ★★				
1	2	5	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS	9.98	
2	1	5	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF	19.98	
3	3	5	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF	24.98	
4	5	25	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98	
5	8	7	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98	
6	13	7	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98	
7	6	9	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98	
8	10	11	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98	
9	27	5	LA CARRERA PANAMERICANA SMV Enterprises 19V-49128	Pink Floyd	LF	19.98	
10	14	3	THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF	14.95	
11	7	7	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF	19.98	
12	9	9	JUMP SMV Enterprises 9V5-49139	Kris Kross	SF	9.98	
13	11	13	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF	19.95	
14	16	15	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98	
15	30	7	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF	19.98	
16	NEW ▶		RED HOT + DANCE SMV Enterprises 17V-49140	Various Artists	LF	17.98	
17	20	5	ACOUSTIC Pacific Arts Video/PBS Home Video PBS404	Crosby, Stills & Nash	LF	16.95	
18	19	5	MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF	19.98	
19	18	15	DECADE OF DECADENCE '81-'91 ● Elektra Entertainment 40129	Motley Crue	LF	19.95	
20	NEW ▶		ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF	19.98	
21	12	5	SHADOWS AND LIGHT SBK Music Video 33151	Wilson Phillips	LF	16.98	
22	4	5	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF	19.98	
23	15	13	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF	14.98	
24	17	51	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95	
25	26	33	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98	
26	23	7	PHALLUS IN WONDERLAND Metal Blade Home Video 38285	Gwar	LF	19.98	
27	21	95	THE THREE TENORS IN CONCERT ▲³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95	
28	22	5	THE UNFORGETTABLE CONCERT Elektra Entertainment 40139	Natalie Cole	LF	24.98	
29	24	9	CHEESY HOME VIDEO A*Vision Entertainment 3-50312	Primus	SF	16.98	
30	29	21	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98	

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.

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FUTURE WATCH

(Continued from page 83)

CD five-inch used for straight playback [of movies] gets down near \$1.50, then that will open the floodgate to have movies priced for sell-through on a five-inch disc. That could be a very attractive and appealing product for consumers. They could buy those discs at \$14.95, which is a big change from \$34.95 for 12-inch laser.

"Video stores that are buying them to rent would purchase them at about \$10 to \$11. They could afford to stock a bunch of them, and since they don't wear out, they could repackage and sell them pretty close to new. I think CD-ROM has a very nice future as a physical delivery system." Kelly predicts that the first movies on five-inch discs may appear by Christmas of 1993. "But that's introduction. I would say it's perhaps six years to get to the mass market."

"We expect movies on five-inch CDs at some point in the next few years," comments Tower's Thrasher. "I'm not sure if every 12-inch will then be like a Criterion Collection type piece [deluxe edition]."

"I'm hoping that the five-inch and 12-inch discs will somehow be compatible. But the big players [hardware and software companies] may determine that a little over 1 percent penetration [for 12-inch laserdisc players] isn't enough of a market to make a difference, so they'll spring another format on people. But I think that's a mistake, and they should learn from S-VHS, which was not backward compatible."

David DelGrosso, VP of marketing for Image Entertainment, argues for the following scenario: videotapes played on color televisions; laserdiscs played on high-quality, large-screen TVs; and finally high-definition discs of all sizes played on high-definition TVs. "There's a real strong possibility that this three-step process will describe the 1980s, the 1990s, and the decade beginning with the year 2000," says DelGrosso.

DelGrosso is not in favor of laser being leapfrogged by five-inch CDs before HDTV arrives. "It doesn't make sense to phase out laserdisc, which hasn't even really taken off yet, and replacing it with a more expensive technology that would have a limited availability of titles, only to replace it again in a few years with high-definition programming," he comments.

"In 10 years, the realization of digital compression and high-definition programming will create a whole new technology that will probably come to

life in the category of five-inch discs. But prior to high-definition [HDTV], the whole concept of converting American homes and home video studio libraries to five-inch discs with average picture quality is nonsensical. The sensible scenario from an overall industry standpoint would be a conversion to five-inch when high definition is standardized and ready for mass production.

"The next improvement in video for the home is not a simple size reduction, but a quantum leap in video resolution called high definition, and it's at least 10 years away. Laserdisc is far from the numbers of videotape, but the technology is in place and can be enjoyed this weekend," says DelGrosso.

While Image will not be releasing movies on CDs in the near future, it does have plans to distribute and produce interactive CD-ROM titles for both educational and entertainment purposes. The massive storage capacity of CD-ROM discs (up to 680 megabytes) makes possible data-intensive programs that merge full-motion digi-

for PIMA (Philips Interactive Media of America). "We are working on our first full-motion video titles." She says that the first such releases may include "a couple of music videos with some minimal interactive features." CD-I prices range from \$20 to \$50 per title; software and hardware are on sale together in chains such as The Good Guys and Circuit City.

Select Tower Video outlets carry CD-ROM titles from Voyager Company; Ingram distributes CD-ROM programs, and Rentrak recently picked up a line of Turbo Technologies CD-ROM-based games (Billboard, June 27). Generally, though, consumers have to order from catalogs such as Educorp, New Media Source, and MacWarehouse to locate most of the few hundred CD-ROM titles available for Macintosh or IBM-compatible computers.

The multitude of CD-based systems and their mutual incompatibility is a serious problem for multimedia. "For consumers, there are too many platforms," says Hikaru Sasahara, presi-



From Pioneer: Combination laserdisc/CD player

tal video, animation, digital audio, text and modern computer power.

"Multimedia" is a bright new field that includes the formats of CD-ROM, CD-ROM/XA, CD-I (spearheaded by Philips), and CDTV (created by Commodore). Sony has a portable CD-ROM/XA player called the Data Discman, and Sega and Nintendo are both adding CD-ROM to their game systems IBM, Apple, Sanyo, Matsushita, Time-Warner, LucasArts, ABC, Turner, Voyager, Hanna-Barbera, Broderbund and GTE Imagitrek are among other firms active in the multimedia field (Billboard, May 30).

At the moment, multimedia software emphasis is on games, educational and informational titles and interactive entertainment. CD-I will have some 100 titles available by year's end, according to Laura Cohen, senior VP of product planning and creative affairs

dent of West Los Angeles-based IMA (Interactive Media Agency). "They are waiting until the platforms are well established. The market is still immature." Nevertheless, Sasahara sees tremendous creative and educational potential in multimedia and is working to arrange software distribution deals between the U.S. and Japan.

"There are so many questions out there," says Tower's Thrasher. "I think what will happen is that laserdisc will continue to grow over the next few years, and there will be more integration between audio soundtracks, the movie on laser or tape, and the interactive game version on CD-ROM."

"Videotape will be available, I think, for quite a while. I don't foresee any gloom and doom. You're talking quite a few years before there's any major consumer drive for these [new] goods. We're just at the outset. But there will be an awful lot of CD-ROM games out there for Sega and Nintendo." Owners of Sega game players who buy the \$299-list "Sega CD" attachment (available in November) "can look to the future without losing what they already have," adds Thrasher.

In the next 12 months, video stores will probably continue past habits, banking on VHS and perhaps dipping a toe into the laserdisc or CD-based game markets. On the horizon, though, are some very exciting possibilities—and quite a bit of fog.

"The crystal ball is a little cloudy for all of us right now," concludes Image's DelGrosso. ■



From Sanyo: Portable CD-I player

Cover illustration by Michael Ramirez.
Color: Greg Cravens.
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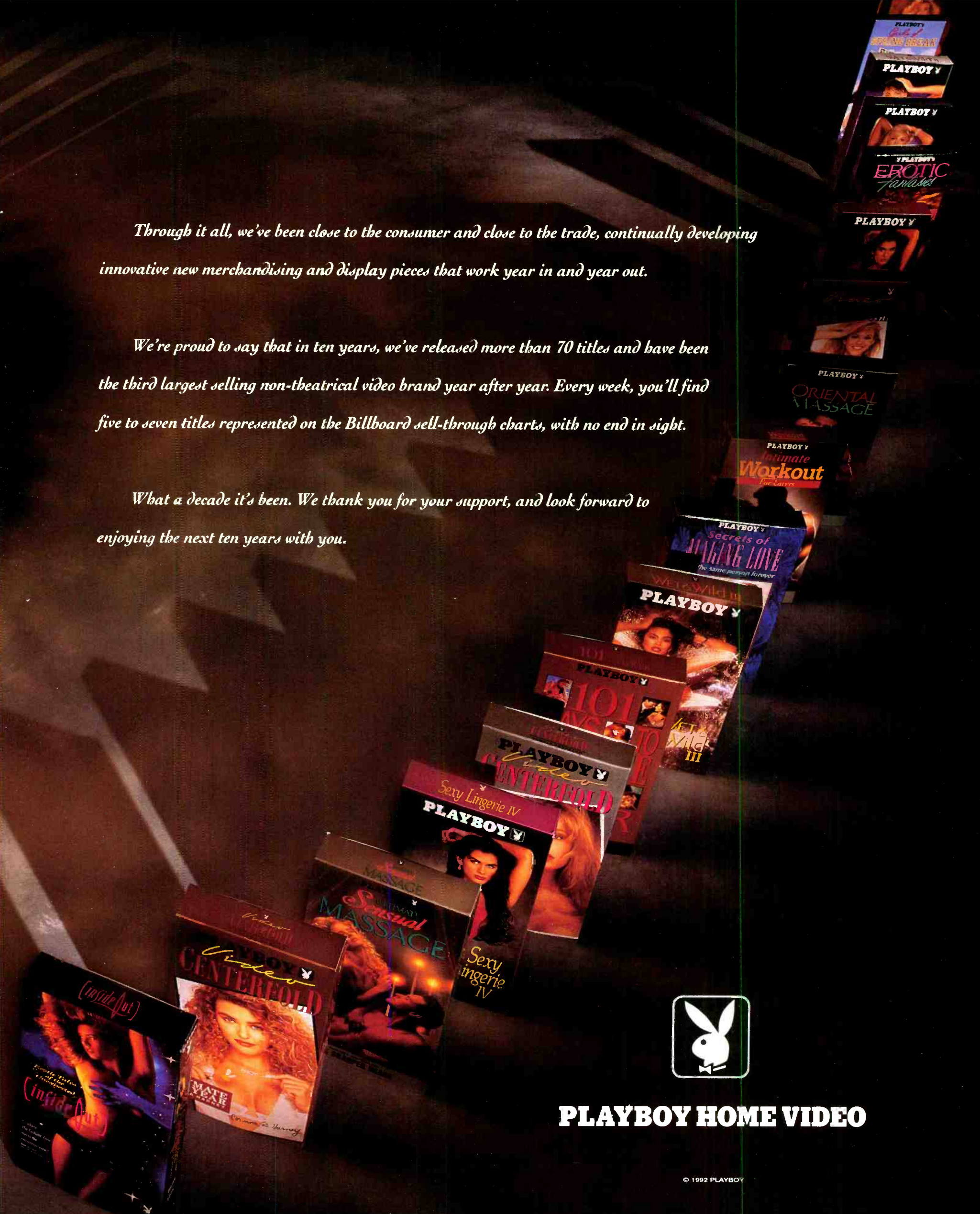
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PLAYBOY HOME VIDEO

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SEXY BUSINESS

10 Years Into It, Playboy's Print-Video Marriage Is Still The Hottest Affair In Town.

By JIM McCULLAUGH

Back in the early '80s—home video's salad days—it wasn't unusual for magazine executives to sit around after hours and dream of turning their printed-word properties into the new media. While movies-on-tape were becoming the latest craze, the McLuhan-esque wisdom foretold success tales of "instant publishing" and "video magazines."

Yet, two years into its second decade, the colossal home-video industry can count only one publishing empire to successfully conquer videocassette: Playboy. There hasn't been any other line or individual product inspired by a magazine that has worked as well.

Consider this: Playboy Home Video has released more than 70 titles in

of a player in the theatrical film world, a move likely to generate additional programming for its various software endeavors.

"The success of the [video] line has reinforced several strategic corporate goals," says Christie Hefner, chairman and CEO of Playboy Enterprises. "We were able to define Playboy Enterprises as an 'entertainment software company,' which meant we could take the franchise of the magazine and its specific contents and create them in different media. Of course, we realized that it wasn't going to be easy, but *Playboy* was uniquely and unusually well-positioned for that with its broad range of entertainment content and popularity. We felt the strength of the art, photography and humor would translate and it did.

"In addition, we could combine synergies by cross-promoting features in the magazine and tie them in with what we were doing in home video.

ner says the company, despite its considerable successes, is definitely more interested in film production as the '90s progress.

One intriguing avenue, she indicates, would be "co-productions, par-



Christie Hefner, chairman and chief operating officer of Playboy Enterprises

The Group is targeting growth in several areas, including pay-per-view cable operations and newer technologies.



Anthony Lynn, newly appointed president of the Playboy Entertainment Group

Lastly, home video is a major factor in expanding our market beyond the United States. Long before TV was deregulated overseas and before there were satellite-delivered services there, we started to expand with a series of foreign relationships dating back to the mid-1980s.

"Our overseas home-video distribution is now in 22 territories," Hefner continues. "In most cases we are in partnership with major international communications organizations. But it's not just a matter of getting product in those territories. It's creating strategic alliances. As other forms of entertainment technologies develop, we will already have a partner. We're globalizing our entertainment business."

From a corporate standpoint, Hef-

"thinking about motion pictures" but adds that "we're not planning to make exploitation pictures, but rather motion pictures with an adult audience in mind. It's fair to say we are looking for co-production partners, which could well include our international television and home-video licensees. They have an association with us and an appetite for the programming. The way to round out our programming mix would be to have features on top of it."

In outlining the Group's strategy and future sources of growth, Lynn says he is targeting substantial growth in several areas, including pay-per-view cable operations, home video and newer technologies.

"The domestic home-video business has expanded considerably in the last year," he says, "and we were sensing that there was demand in the market for more releases." Playboy Home Video's recent deal with UNI Distribution Corp., he points out,

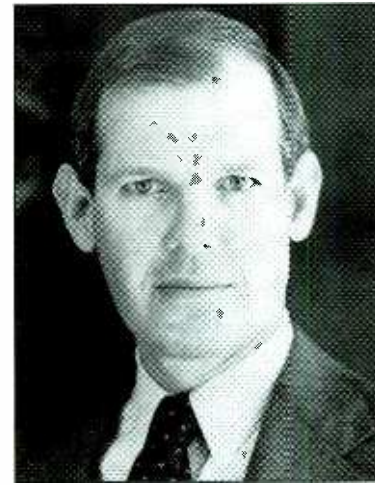
photo CD and other laser-based technologies that Lynn thinks "will work well with the Playboy brand."

"Technology can create new sources for existing programming as well as new programming opportunities," he says. "We can do things on newer technologies that we can't or aren't doing on cable or home video."

Lynn also expects more programming opportunities to emanate from the "For Couples Only" series, which is based on a Playboy agreement with Sharper Image. Produced in conjunction with the upscale retailer/cataloger, "those tapes have expanded our audience into the couples area. They have also helped us understand more about price points and distribution strategies."

The arrangement calls for Sharper Image to get an exclusive sales win-

The firm went from eight releases in 1989 to 10 in 1990 and will end 1992 with 18 releases.



Richard Sowa, president of distribution and chief operating officer, Playboy Entertainment Group

should also fuel substantial growth.

"We went from eight releases in 1989 to 10 in 1990 and will end 1992 with 18 releases," Lynn observes. "That's a release pattern we don't plan to dip below. How much we do beyond that depends on the programming concepts we come up with. Right now, there appears to be more room for product."

The stepped-up release slate includes the newer "Inside Out" rental series, of which four volumes will be released in 1992.

"But our core business," Lynn explains, "will continue to be sell-through, with rental an adjunct to that."

Growth should also come from new technology areas: CD-ROM, CD-I,

dow for product at \$39.95. Later, the programs are put into Playboy's traditional distribution/retail pipeline at \$29.95.

In reviewing the overall history of Playboy Home Video, Dick Sowa, Playboy Entertainment Group's president of distribution and COO, reiterates that "part of the evolutionary process was in sync with how the industry developed."

"When we launched the line, we wanted to establish ourselves as an important player in non-theatrical product," says Sowa, "and we did that with the longform 'Playboy Video Magazine' patterned after the magazine. We did 12 that were successful."

But a major turning point for Playboy and the home-video industry, recalls Sowa, was the advent of the sell-through market in the mid-1980s. Playboy went on to define the market with the launch of the "Playboy Video Centerfold," distributed through the late video visionary Stuart Karl's Karl-Lorimar Home Video.

That "Centerfold" release, starring Miss January 1986, Sherry Arnett, was released day and date with the January *Playboy* and was an instant hit.

(Continued on page P-6)

its 10-year history and has become the United States' third-best-selling "brand" of non-theatrical home-video entertainment, exceeded only by Jane Fonda and Walt Disney product.

Practically every new release becomes a sell-through hit, regularly moving in the 60,000-100,000 unit range (or more) while enjoying lengthy stays on Billboard's Top Video Sales chart.

And, with its identity and sell-through firmly established after 10 years, Playboy is now poised to meet home video's second decade.

Target goals, say company executives, include expanding into the rental market with the edgy and erotic "Inside Out" series, broadening programming and sales appeal with a "For Couples Only" line, stretching out its already substantial cable and pay-TV reach, tackling more of the overseas market, and exploring the newer media technologies of the '90s.

The Playboy Entertainment Group is also contemplating becoming more

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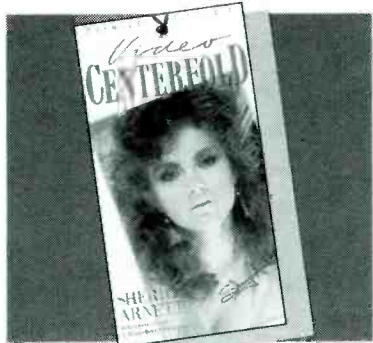


SEXY BUSINESS (Continued from page P-4)

"Virtually everything we've done in 'special-pak' merchandising is because a customer has requested it."

—Jeff Jenest, senior VP/GM.

"We really felt there was an opportunity to develop a sell-through and collectible business," says Sowa, noting that the success of that first tape convinced Playboy to launch the ongoing "Video Centerfold" series at a low sell-through price as well. Sowa remarks that "\$9.95 was very revolutionary at the time, but it helped us develop the niche. That went a long way in establishing that we had col-



Sell-through Pioneer: Sherry Arnett, Miss January 1986, starred in the first "Playboy Video Centerfold."

also customized Valentine's Day and 'massage' 'paks' for some retailers.

Among upcoming product for the balance of the year, Jenest singles out new volumes of "Inside Out," "Wet & Wild," "Video Centerfold" and "Video Calendar," as well as "Playmates In Paradise" and "Playmate Bloopers." A number of catalog and special-pak promotions are also in the works. But an even more demonstrative sign of Playboy's health and prosperity has appeared on retail floors. The line has now, says Jenest, reached a "critical mass of product."

"Playboy Home Video has become 'front and center,' VP of sales and marketing Barry Leshtz adds. "We have now reached a point where retailers are creating custom Playboy sections in their stores. We've also been extremely successful in estab-

lectible videos. It led to sequels such as 'Sexy Lingerie' and 'Wet & Wild,' shows that built up the idea of Playboy as a collectible line."

At the same time, Playboy began targeting the U.S.' major music/tape/video combo chains, which the firm felt had the merchandising savvy and programming temperament to maximize the line.

Today, says Sowa, 10 years' effort has created a valuable additional asset for Playboy—an inventory of more than 70 titles that enables the company to repromote and repackage its catalog in creative ways.

Future distribution growth potential, adds Sowa, will be through video specialty stores "as they adopt sell-through more and more."

"We've introduced rental product, and part of that strategy entails positioning us in the rental market," he says. "We don't look at the rental titles as being one-offs, but as part of a line with lots of merchandising potential."

Sowa credits much of Playboy Home Video's success to its willingness to "listen to the trade and see what our key wholesalers and accounts say they want. We try to be responsive and stay ahead of it."

"Virtually everything we've done in 'special pak' merchandising is because a customer has requested it," explains Jeff Jenest, senior VP/GM of Playboy Home Video. "Our 96-piece display racks, for example, were created for the Camelot chain. When they worked, we rolled them out to other accounts." Playboy has



Jeff Jenest, senior vice president and general manager of Playboy Home Video

lishing mainstream distribution outlets beyond the traditional retailers, which include not only Sharper Image, but Waldenbooks and U.S. armed forces outlets as well."

And what of the next 10 years? Well, it may be a while before there's a Playboy theme park anywhere, say industry watchers, but for the balance of the '90s Playboy is expected to continue a unique pace in home video's non-theatrical universe—scripting the future with its own inimitable programming, marketing and selling flair.



TARGET MARKETING YOUR SEXUAL FANTASY

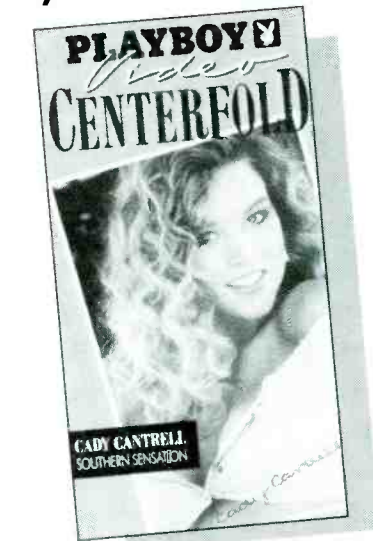
1992 Promises Most Diverse Line In PHV History

By TERRY BARNES

With 10 successful years behind it, Playboy Home Video has attacked the '90s with a vengeance, and this year will offer the most diverse line in its history.

While continuing to build on the core line and its successful series ("Video Centerfold" is up to 20 volumes), Playboy Home Video has begun to investigate new pockets of opportunity in order to maximize its business. The company has succeeded with its line of programming produced (with the Sharper Image catalog-sales firm) specifically for couples and with the launch earlier this year of its first rental product ("Inside Out").

As new emphasis was placed on committed relationships in the late '80s and women began to take a greater role in sharing sexual pow-



er, Playboy saw an opportunity and began creating programs aimed expressly at couples.

"With all the changes in relationships in the '80s, it became clear

to all of us, from Christie Hefner on down, that Playboy belonged in the couples-relationship business," says Jeff Jenest, Sr., VP and general manager of Playboy Home Video.

As new emphasis was placed on committed relationships in the late '80s, Playboy saw an opportunity and began creating programs aimed expressly at couples.

(Continued on page P-8)

TOP 30 PLAYBOY VIDEOS ON BILLBOARD CHARTS, 1982-1992

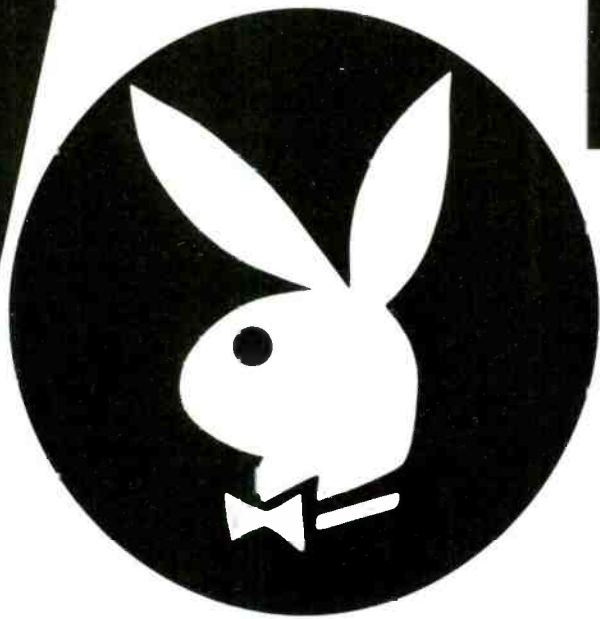
Title	Debut Date	Peak Position	Weeks
Sexy Lingerie IV	3/7/92	3	20
Playboy's Erotic Fantasies	5/30/92	4	8
1992 Playmate Video Calendar	11/23/91	5	35
Video Centerfold #20: Corinna Harney (1992 Playmate of the Year)	5/30/92	5	8
Sexy Lingerie III	5/18/91	6	33
Playboy Wet & Wild	6/3/89	6	29
Video Centerfold #5: Donna Edmonson (1987 Playmate of the Year)	6/6/87	6	25
Wet & Wild III	9/7/91	6	20
Video Centerfold #2: Teri Weigel	6/14/86	6	19
Wet & Wild II	9/15/90	7	25
Video Centerfold #6: Lynne Austin	9/12/87	8	37
Video Centerfold #4: Luann Lee	12/20/86	8	35
Video Centerfold #3: Rebekka Armstrong	10/11/86	9	29
Video Centerfold #7: India Allen (1988 Playmate of the Year)	6/4/88	9	25
Playmate Review '92	5/30/92	9	8
Playboy's Sexy Lingerie	4/1/89	10	36
Video Centerfold #1: Sherry Arnett	1/11/86	10	33
Playmates Of The Year: The '80s	10/7/89	10	12
1988 Playmate Video Calendar	10/10/87	11	55
Video Centerfold #19: Pamela Anderson	3/7/92	11	19
1989 Playmate Video Calendar	12/17/88	12	37
Video Centerfold #9: Kimberly Conrad (1989 Playmate of the Year)	6/10/89	12	22
Video Centerfold #13: Renee Tenison	5/19/90	13	21
Girls Of Spring Break	3/16/91	13	21
1991 Playmate Video Calendar	11/17/90	16	56
Video Centerfold #10: Dutch Twins	9/23/89	16	12
1990 Playmate Video Calendar	12/16/89	17	32
Playboy Video Calendar	11/15/86	17	20
Playboy Fantasies II	12/22/90	19	25
Playmate Workout	6/2/84	19	13

(All data accurate at press time.)

HAPPY BIRTHDAY

PLAYBOY HOME VIDEO

10TH ANNIVERSARY



FROM YOUR FRENCH LICENSEE... AND FRIENDS.

Film OFFICE
DISTRIBUTION

Roger
RCS MANTÈRE B 312 250 090

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TARGET

(Continued from page P-6)

Around the same time that Playboy priced its first 20-minute "Centerfold" video at an astonishing \$9.95, "The Jane Fonda Workout" was sprinting out of the stores at \$59.95.

Congratulations



PLAYBOY HOME VIDEO

Marina Beach Video Duplication Inc.



"And it seemed a natural for the video division." There, Playboy has made a fortune by focusing on specific, made-to-order fantasies.

"Our first product, 'Playboy Video Magazine,' was basically a translation of the printed experience to video," says Jenest. "It had sections of jokes, a short story, a centerfold. Back then, video was almost entirely a rental market. But we found a core audience who wanted to own everything Playboy made, like collectors who want every issue of the magazine.

"While the magazine format was fine for the rental market, we found that what worked best for the sell-through was single-focus videos. So
(Continued on page P-10)



TO ALL OUR FRIENDS AT
PLAYBOY HOME VIDEO

WHERE DID THE
TEN YEARS GO?

OUR HEARTFELT THANKS
FOR A WONDERFUL
ASSOCIATION AND ALL
THE FUN ALONG THE WAY.

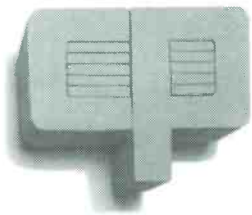
CONGRATULATIONS
AND BEST WISHES FOR
THE NEXT DECADE.

MICHAEL TRIKILIS PRODUCTIONS, INC.

Happy Anniversary to PLAYBOY Home Video from Complete Post.

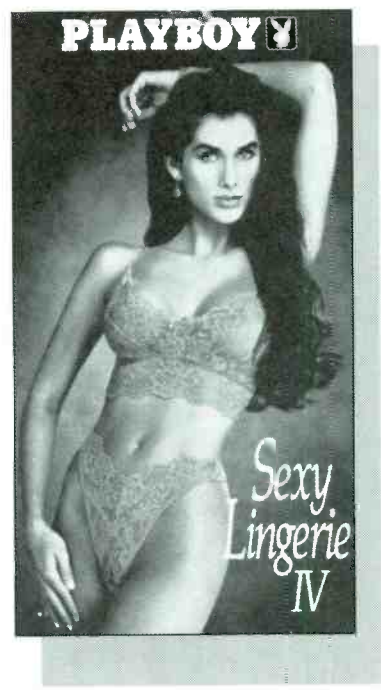
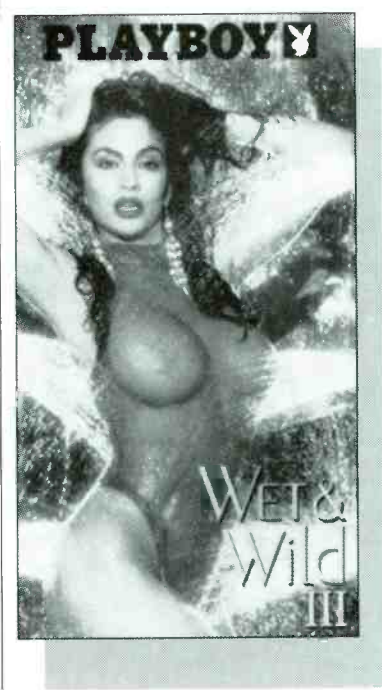
COMPLETE POST, INC.

6087 Sunset Boulevard, Hollywood, CA 90028
(213) 467-1244



TARGET (Continued from page P-8)

When Sharper Image put "The Art Of Sensual Massage" video in its catalog, the resulting sales avalanche paved the way for a Playboy/Sharper Image partnership.



we took the different sections of our Video Magazines and turned them into separate videos."

Around the same time that Playboy priced its first 20-minute "Centerfold" video at an astonishing \$9.95, "The Jane Fonda Workout" was sprinting out of the stores at \$59.95. Between the two, the video sell-through market was up and running.

Playboy became the third-largest brand of non-theatrical video by developing exquisite sensitivity to product differentiation: that is, everything that makes "Playmate Reviews" so different from "Playboy Centerfolds." Its best-selling title, "Wet & Wild I"—video vignettes dripping with every imaginable water fantasy, including voluptuous female fire fighters—now exceeds 125,000 units and has led to "Wet & Wild" volumes II, III and IV. No less popular are the "Sexy Lingerie" line and other series, including "Fantasies" and "Playmate Calendars," which have developed their
(Continued on page P-12)

ESS

Entertainment
Support Systems

2330 Cahuenga Blvd., Suite 301

Los Angeles, California 90068

Congratulations Playboy Home Video 10 Years

Jim

Rusty

UNA

Jane

Steve



**10th Anniversary Congratulations
PLAYBOY HOME VIDEO
with best wishes.**

 **PONY CANYON INC.**

4-3-31, KUDAN KITA, CHIYODA-KU
TOKYO, 102 JAPAN.

TEL: (03)3221-3151, FAX: (03)3221-3168 TLX: 232-5203 PONY HV J

Congratulations to
Playboy Home Video
 on 10 Chart-Topping Years.

It's been
 a thoroughly
 enjoyable
 journey...

BENDER, GOLDMAN & HELPER
 PUBLIC RELATIONS • MARKETING COMMUNICATIONS



There's no
 disguising
 great
 Home Video

Westland Graphics extends our very best wishes to
 Playboy Home Video on their 10th Anniversary

CONGRATS!!

PLAYBOY HOME VIDEO



JARRIN
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To our friends at Playboy Home Video
 Congratulations on 10 years.
 Here's to 36-24-36 more.

**OLIVER
 TRUCKING**

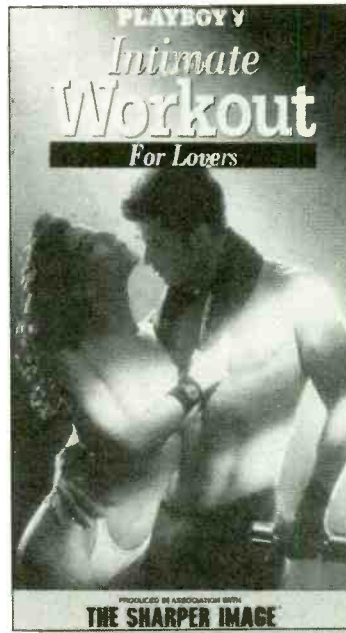
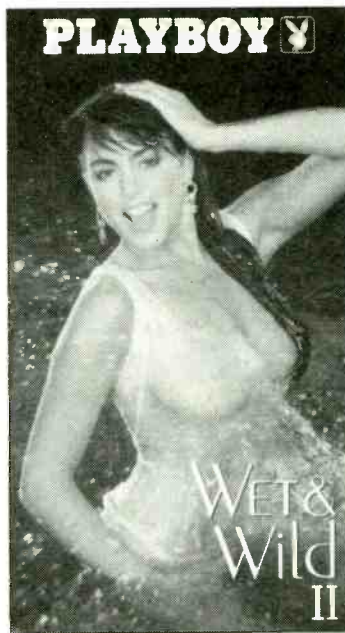
PLAYBOY HOME VIDEO



TENTH ANNIVERSARY

TARGET (Continued from page P-10)

"Women buy about 50 percent of our 'For
 Couples Only' videos," reports Jeff Jenest, "and
 we see sales surge every Valentine's and
 Father's Day."



VSDA Mates: 1991 Playmate of
 the Year Lisa Matthews (left)
 with 1990's Renee Tenison, at
 VSDA '91.

own followings. Each has its own
 style of ethereally artistic photog-
 raphy, a sparsely seductive sound-
 track and a dab of dialogue. These
 programs aim at Playboy's heart-
 land, core customers of the nude
 pictorial.

But in 1987 "The Art Of Sensual
 Massage" sounded the couples rev-
 olution. When Sharper Image put
 the video in its catalog, the result-
 ing sales avalanche paved the way
 for a Playboy/Sharper Image part-
 nership, which developed the "For
 Couples Only" theme into a series.

"Women buy about 50 percent of
 our 'For Couples Only' videos," re-
 ports Jenest, "and we see sales
 surge every Valentine's and Fa-
 ther's Day." "Secrets Of Making
 Love To The Same Person Forever,"
 "101 Ways To Excite Your Lov-
 er" and "Intimate Workout For
 Lovers" show nude lovers pursuing
 each other's pleasure, as a female
 narrator dramatizes how to main-
 tain the spark in committed rela-
 tionships.

But even this gold-mine sell-
 through market, the ultimate plum
 for most video companies, was just
 the beginning for Playboy. "About
 80 percent of our video sales are in
 record stores," explains Jenest. "In
 order to expand to another mar-
 ket—video-rental stores—we need-
 ed to differentiate the program-
 ming once again."

An erotically taut, suspenseful
 new series hit the shelves in April
 1992. "Inside Out" is a sensual an-
 thology of six-to-14-minute vig-
 nettes, each twisting and turning
 along "Twilight Zone"-type plot
 lines. The series is produced by Pro-
 paganda Films, one of the record in-
 dustry's chief producers of high-end
 music videos. With its steep \$79.95
 list price, "Inside Out" is ear-

marked for the rental trade.

Brand-new to the sell-through
 market this summer are Playboy's
 "Wet & Wild IV" and "Intimate
 Workout," the latter available in
 stores for the first time since its 12-
 month window in the Sharper Im-
 age catalog and stores.



IN HONOR OF
 PLAYBOY'S 10th
 ANNIVERSARY
 COMAR
 ACQUISITION INC.
 HAS MADE A
 DONATION TO
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Happy 10th Anniversary



"SCREEN ENTERTAINMENT SALUTES
 PLAYBOY HOME VIDEO
 IN RECOGNITION OF
 THEIR EXCELLENCE."

From Carey, Susan & Lee
 Representing... U.K.,
 Scandinavian, & Benelux territories.

PLAYBOY HOME VIDEO



*For Ten Years
You've been tops with us
and our customers.*

*Tower Video is proud
of our continued success
with Playboy Home Video.*

*Congratulations . . .
and here's to another
wonderful decade
together.*

TOWER RECORDS | VIDEO



**Playboy Home Video
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Best Video



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Major Video Concepts



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Star Video



Video Products Distributors



Wax Works



ZBS

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

SONIC YOUTH

Dirty
PRODUCERS: Butch Vig & Sonic Youth
DGC 24485

Melody and pure gnarl continue to collide on the Youth's second DGC opus, well-focused by the band and "Nevermind" maestro Vig. More poised than label debut "Goo," current album contains much for modern rock to tap; top tunes on highly consistent stanza include initial track "100%," "Swimsuit Issue," "Wish Fulfillment," and "Purr." Playing by its own rules, the group forges ahead with its ongoing redefinition of contemporary rock'n'roll.

THE POORBOYS

Pardon Me
PRODUCER: Andy Wallace
Hollywood 60997

The virtues of simplicity are on ample display in debut album by L.A.-based quartet. Head-on rock'n'roll is the name of the game here, with the pluses of smartly assembled songs with sing-and-shout-along choruses, tough yet melodic singing by Dennis Hill (with ardent backup work by the band and other hands), and hard but clean ensemble playing. "Hey Man," "Can't Get Back," and "The Last Time" are just a few tracks that could set album rock afire.

T BONE BURNETT

The Criminal Under My Own Hat
PRODUCERS: Bob Neuwirth & T Bone Burnett
Columbia 45213

Dylan disciple from the Rolling Thunder Revue days picks up his solo career three years since his last outing with this cynic's-eye-view of America that bristles with searing guitar work by Mark Ribot, liquid slide and dobro playing by Jerry Douglas, and uncharacteristically left-of-center drumming by vet Jim Keltner. Burnett's attention to melody is surpassed only by his smart, incisive lyrics, which accent hope and redemption while portending doom and decay. A highlight of this polychromatic set is the singer/songwriter's updating of his sardonic "Humans From Earth," an early version of which appears on the soundtrack to "Until The End Of The World."

JEANNETTE KATT

Pink Mischief
PRODUCERS: Brian Malouf, Matt Winegar
A&M 5397

Masturbation ("girl noise," in the artist's words), stealing your older sister's boyfriend, and an affectionate relationship with a gay man are only a few of the topics

on this eyebrow-raising debut album. Katt is a remarkable subversive who mates a true talent for pop melody to overtly sexual subject matter (which is never presented in an offensively explicit manner). "Wicked Little Wonder," which could be the vocalist's theme song, and "When I Do Wrong I Do It So Right" are the most readily accessible songs on an album filled with thrilling surprises.

CUD

Asquarius
PRODUCER: Jon Langford
A&M 5390

Foursome from Leeds, England, gets a hand on U.S. debut from the Mekons' resident iconoclast, local homeboy Langford, who helps craft an album of melodic yet prickly rockers. Pointed tracks like "Rich And Strange," "Possession" (produced by Dave Creffield and Neil Armor), and "Soul Food," all distinctively sung by Carl Puttnam, might put group on the modern rock map here.

DANZIG

III/How The Gods Kill
PRODUCER: Glenn Danzig
Def American 26914

While many of the lyrics are still straight out of Ghoulville and leader Glenn Danzig's singing remains a Morrisonian cloning of lizard celebrations past, band mostly gets it right on third album (the first not produced hands-on by label chieftain Rick Rubin). Quartet's use of dynamics is often thrilling, Danzig himself is less excessive than usual, production sound is full but not overbearing, and many tunes—notably "Anything"—will play brilliantly on harder-rocking outlets. The best shot yet from these creepy-crawlers.

MINISTRY

Psalm 69
PRODUCERS: H. Luxa & H. Pan
Sire/Warner Bros. 26727

Chicago industrial terrorism unit fronted by mastermind Al Jourgensen looks poised to break with abrasive, convulsive new album. While record may be just too much for any except hardcore modern rock extremists, upcoming exposure on Lollapalooza '92 tour stands to bust wild'n'woolly act out of the pack. Out-there radio operations may want to dip into such frantic material as "N.W.O." (as in "New World Order") and revved-up "Jesus Built My Hot Rod" (which features guest Gibby Haynes of Butthole Surfers).

RHINO BUCKET

Get Used To It
PRODUCER: Terry Manning
Reprise 26957

One thing that listeners have gotten used to is the fact that this L.A. quartet is an AC/DC clone, take it or leave it. But scratchy-voiced Georg Dolivo can still pull off his Bon Scott moves, the band usually hits hard, and riffology, while never very original, puts over tracks like "Beat To Death Like A Dog" and "The Devil Sent You." For to-the-wall hard rockers.

JOE COCKER

Night Calls
PRODUCERS: David Tickle, Chris Lord-Alge, Danny Kortchmar, Jeff Lynne
Capitol 98701

On his latest release, veteran singer's catarrh is harnessed to pop material in the main; while Cocker sings the hell out of tunes by writers as various as Steve Winwood, Elton John & Bernie Taupin, Gary Wright, and Lennon & McCartney, one can't help wondering why vocalist's strong suit—his prowess at interpreting R&B—is being given short shrift these days. Second-guessing aside, bluesy title cut (doomily penned and produced by Lynne) and Prince's "Five Women" stand out in the pack.

DIXIE DREGS

Bring 'Em Back Alive
PRODUCER: Steve Morse
Capricorn 42005

Southern instrumental combo flashes its formidable collective chops on live set played before a vociferous Atlanta audience. Fronted by adept triumvirate of guitarist Morse, keyboardist T. Lavitz and violinist Allen Sloan, group zestily runs down its crowd-pleasers and some interesting covers, including Led Zeppelin's "Kashmir" and a dizzying medley that takes in everything from "Summertime Blues" to "My Sharona." Great fun for fans.

JAZZ

JOE LOVANO

From The Soul
PRODUCER: Joe Lovano
Blue Note 98636

Reed man's latest finds him in rarefied company—pianist Michel Petrucciani, bassist Dave Holland, and drummer Ed Blackwell. Set is a mixed stylistic bag, with Lovano giving his usual gutsy all on tenor, soprano, and alto, on numbers ranging from the timeless tenorman's test "Body And Soul" to such free-leaning original compositions as "Evolution" and "Modern Man." A lot for variously oriented formats to choose from here.

WORLD MUSIC

LES TETES BRULEES

Bikutsi Rock
PRODUCER: Simon Booth
Shanachie 64042

Second release from this quintet of Cameroonian world-music outlaws is as unfettered, eccentric, and enjoyable as their debut, but drawn from a broader stylistic palette—including a capella interludes, the sassy Mory Kante horn section, and a penchant for contemporary jazz textures. Best of a manic, danceable set includes the bright, party-time atmosphere of "Confusion," the catchy title track, the more traditionally influenced "N'ni-Bot," and the engaging singalong theme, "Des Hauts Et Des Bas."

REGGAE

CULTURE

Wings Of A Dove
PRODUCER: Joseph Hill
Shanachie 43097

There is no back 'o yard harmony trio in Jamaica with the soul-searing richness of Culture, whose 1977 "Two Sevens Clash"

remains one of the bedrock albums of the modern reggae canon. This marvelous new 10-song collection includes timely political insights ("Marcus," "Freedom Time"), glowing Niyabingi grooves ("Marriage In Canaan," "Pass On"), and tough-minded social commentary ("Why Worry About Them," "Too Much Pressure") that sound well-suited for both the ballrooms and the streets. And the gritty, conscious update of "Wings Of A Dove" restores an edgy intensity to the traditional Caribbean folk anthem of the sufferers' lot. When the archangels hold their Last Grounation, their crooning will sound like Culture.

LATIN

CHAYANNE

Provocame
PRODUCER: Gustavo Sanchez
Sony Discos 80831

Once a soft-singing teen idol, Chayanne finally cuts loose his honey-flavored baritone on this hit-laden package evenly split between frothy pop/dance numbers such as "Mimi" and "Socca Dance" and climactic romantic tales including the smash leadoff single, "El Centro De Mi Corazón," and "Mi Primer Amor"—a ballad translated by the singer from a Diane Warren song. Album's lone letdown is "Exxtasis," a slushy cover of St. Tropez's 1977 disco hit "Je T'Aime."

GLORIA TREVI

Me Siento Tan Solo
PRODUCER: Sergio Andrade
Ariola/BMG 3391-4-RL

Possessing the sassy attitude of Janis Joplin but the vulnerable heart of Janis Ian, Trevi is a 22-year-old Mexican diva whose raw, rocking, slice-of-life anecdotes and volcanic live shows have sold gobs of albums, while turning the conservative Hispanic market on its ear. Trevi's latest, more seasoned effort will only enhance this free spirit's reputation as an incisive songsmith and soulful singer, particularly when she comments on delicate topics like unexpected pregnancy (title track), forbidden lovers ("Con Los Ojos Cerrados"), and societal injustices ("Hoy No Voy A Gritar").

VITAL REISSUES™

BIG STAR

#1 Record/Radio City
PRODUCER: (none listed)
Stax 60-025

Long-awaited domestic reissue of the Memphis pop-rock band's first two classic albums (now available on one CD) is an object worthy of worship. "#1 Record" features the original lineup fronted by Alex Chilton and Chris Bell. One-hundred percent brilliant set includes such classics as "The Ballad Of El Goodo," "Thirteen," "Don't Lie To Me," and "When My Baby's Beside Me." Chilton-led unit roars on harder-edged "Radio City," which contains such luminous tracks as "O My Soul," "I'm In Love With A Girl," and the incomparable "September Gurls." Essential.

DORIS TROY

PRODUCER: Doris Troy
Capitol 98701

From the Apple vaults comes this unjustly neglected gem, cut by the R&B singer of "Just One Look" fame for the Beatles' imprint in 1970. George Harrison, who personally signed Troy, produced the album's smokiest track, the stormy "Ain't That Cute." Other stars on hand to fire the vocalist's gospel-fueled work include Ringo Starr, Stephen Stills, Eric Clapton, Leon Russell, and Delaney & Bonnie Bramlett. A 14-carat soul nugget.

COUNTRY

MARTY STUART

This One's Gonna Hurt You
PRODUCERS: Richard Bennett, Tony Brown
MCA 10596

With this album, Stuart braids all the bright threads of his richly varied musical background (with rockabilly still prevailing). Best cuts: "High On A Mountain Top," "Doin' My Time" (a duet with Johnny Cash), and the powerful title cut duet with Travis Tritt.

DAVID SCHNAUFER

Dulcimer Sessions
PRODUCERS: John Lomax III, Mark Miller, David Schnaufer, Melanie Wells
SFL 5

In Schnaufer's hands, the Appalachian dulcimer is not simply listenable but eloquent. Its many voices are enhanced here via guest appearances by Mark Knopfler, Albert Lee, and others. Songs on the 17-cut collection range from "Down Yonder" to "All I Have To Do Is Dream." Contact: 615-356-4684

THE RED CLAY RAMBLERS

Rambler
PRODUCER: Jack Herrick
Sugar Hill 3798

The Ramblers are an astoundingly versatile string band (with some other instruments occasionally tipped in). Here they revive and enliven such traditional folk fare as "Saro Jane" and "What Does The Deep Sea Say?" and introduce such instant "old timers" as "Annie Oakley" and "Black Smoke Train."

CLASSICAL

THE RODRIGO EDITION

Various Artists & Orchestras, Enrique Batiz, Conductor
EMI Classics CZS 67435

A budget 4-CD package that will please many prime collectors as well as those with slim purses. The most popular guitar works with orchestra are here, the "Concierto de Aranjuez" and "Fantasia para un gentilhombre," with Alfonso Moreno the skilled soloist, plus seven other concerted works for various instruments, some of which are not otherwise currently available. All are in good, if not spectacular, digital sound. One of the discs holds six Rodrigo pieces for orchestra that will be new to most. Outstanding value.

HINDEMITH: SYMPHONY IN E FLAT; NOBILISSIMA VISIONE (SUITE)

BBC Philharmonic, Yan Tortelier
Chandos 9060

Hindemith takes a look backward in the 1940 symphony to forms that he had largely avoided earlier. The work, for big orchestra, is an engaging piece, tuneful, rhythmically varied, and, as expected, artfully constructed. It is also rarely performed, with no other recording currently listed. Together with the familiar "Nobilissima" ballet suites, and the sparkling overture, the disc faces a welcome shelf future.

GOTTSCHALK: (VOL. 1) THE BANJO; (VOL. 2) A NIGHT IN THE TROPICS

Eugene List, Reid Nibley, Utah Symphony, Abravanel
Vanguard OVC 4050/51

The late Eugene List was one of the finest interpreters of Gottschalk's often technically demanding piano pieces. His skill at walking just the right line between bathos and sentiment has not been surpassed (or, perhaps, even equalled) by a generation or more of pianists who have tackled the literature since these were recorded. Vol. 1 holds 12 solo piano works. In Vol. 2 he is partnered, alternatively, by Cary Lewis and Joseph Warner in 12 piano duets. The "Night In The Tropics" and "Grand Tarantelle," for orchestra and piano (with Nibley the soloist) helps round out one of the most enjoyable Gottschalk surveys to grace the catalog. Excellent sound.

NEW & NOTEWORTHY

VARIOUS ARTISTS

Barcelona Gold
PRODUCERS: Various
Warner Bros. 26974

Olympics-themed, superstar-studded collection opens with a duet by the late Freddie Mercury and Montserrat Caballé and closes with another duet, José Carreras and Sarah Brightman's bilingual official song of the games, "Friends For Life (Amigos Para Siempre)." In between are nuggets from a gaggle of artists ranging from D.J. Jazzy Jeff & the Fresh Prince to Natalie Cole to En Vogue to Travis Tritt. Set will no doubt be fueled by the success of Madonna's entry from the box-office hit "A League Of Their Own," "This Used To Be My Playground," which has already caught fire on the Hot 100.

FRANK ZAPPA

Beat The Boots #2 (8 CDs/cassettes)
PRODUCER: (none)
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Pacific Rim executives gather with U.S. executives at the WMI conference. Pictured, from left, are Ken Kambai, managing director of WEA Music K.K. (Japan); Ikuzo Orita, president of Warner Music Japan; Ryuzo Kosugi, president of MMG (Japan); Ramon Lopez, chairman of WMI; Les Bider, chairman of Warner/Chappell; Wu Tsu Tsu, president of UFOCO Group Corp. (Taiwan); Fred Wistow, senior VP of business & legal affairs for Warner Music Group; Bob Morgado, chairman of Warner Music Group; Paul Ewing, WMI VP/regional director of Southeast Asia; and Paco Wong, managing director of Warner Music Hong Kong.

Warner's World Of Directors

BOSTON—Warner Music International held its Worldwide Managing Directors' Conference June 15-19 here, hosting 80 delegates from 29 countries. The conference included three days of meetings at the Harvard Club to discuss the company's performance and artist development in various regions, as well as the impact of new technologies. The delegates also enjoyed dinner at the Boston State House, a New England clam bake, and an indoor picnic at Boston Harbor.



Top U.S. executives gather at WMI's Gala dinner. Pictured, from left, are Seymour Stein, president of Sire Records; Irving Azoff, chairman of Giant Records; Doug Morris, co-chairman of Atlantic Group; Henry Droz, president of WEA Corp.; and Bob Krasnow, chairman of Elektra Entertainment.



Ignoring the warning sign, Bob Krasnow, chairman of Elektra Entertainment, left, relaxes with Ahmet Ertegun, co-chairman of Atlantic Group, and Seymour Stein, president of Sire Records. The three were testing a park bench prop at WMI's "Picnic In The Park" dinner.



Socializing at the conference's opening reception, from left, are Warner Group chairman Bob Morgado; WMI chairman Ramon Lopez; and Warner Music U.K. chairman Rob Dickens.



Massimo Guiliano, managing director of WEA Italy, enjoys a cocktail with Moira Bellas, managing director of WEA Records U.K.



Gathered at the State House gala dinner, from left, are Peter Ikin, WMI senior VP of international marketing and artist development; Robert Rigby, managing director of Warner Music Australia/U.S. division; and Les Bider, chairman of Warner/Chappell.



Atco/EastWest chairman Sylvia Rhone, left, greets Max Hole, managing director of EastWest Records (U.K.).



Warner Music International's Southeast Asian delegates, from left, Raco Wong, managing director of Warner Music Hong Kong; Wu Tsu Tsu, president of UFOCO, Taiwan; and Paul Ewing, WMI VP/regional director of Southeast Asia, take a crack at some lobsters.



Warner Bros. Records chairman Mo Ostin with Ikuzo Orita, president of Warner Music Japan.



Chacho Ruiz, managing director of Warner Music Argentina, left, with Wieland Kafka, managing director of Warner Music Chile; Andre Midani, WMI VP/regional director Latin America; Luis Fisterman, VP/GM of WEA Latina; and Manfred Bormann, WMI VP of licensee administration.



WMI European executives meeting at the conference, from left, are Marco Bignotti, president of Warner Music Italy and Warner Music France, and Manfred Zumkeller, WMI senior VP, Europe.



Taking time out from card tricks, from left, are Bob Morgado, chairman of Warner Music Group; Aaron Levy, executive VP of Elektra Entertainment; and Gary Casson, senior VP of business affairs of Elektra Entertainment.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 26-29, **Video Software Dealers Assn. 11th Annual Convention**, Las Vegas Hilton and Convention Center. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, **Third Annual Victory in Praise Music and Arts Seminar on Gospel Music**, location to be announced, Washington, D.C. Debbie Smith, 317-921-3081.

July 31-Aug. 2, **24th Annual Fujitsu Concord Jazz Festival**, Concord Pavilion, Concord, Calif. Brad Schulenberg, 510-672-4396.

AUGUST

Aug. 1, **"How to Start and Run Your Own Record Label,"** seminar presented by Revenge Productions, Omni Park Central Hotel, New York. 212-688-3504.

Aug. 6-8, **Talentmasters Fourth Annual Morning Show Boot Camp**, Crowne Plaza Rarivania, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 7-15, **30th Annual Cabrillo Music Festival**, Santa Cruz Civic Auditorium, Santa Cruz, Calif. 408-429-3444.

Aug. 8-9, **Eighth Annual Pan-American Festival**, Arvey Field, Chicago. 312-944-7272.

Aug. 10-14, **Image World Los Angeles, Featuring Video Expo and the CAMMP Show**, Long Beach Convention Center, Los Angeles. Benita Roumanis, 800-800-5474.

Aug. 13-16, **Jack the Rapper Conference**, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19, **Songwriters Guild of America Supershop**, presented in conjunction with the California Country Music Assn., SGA office, Los Angeles. 213-462-1108.

Aug. 19-23, **Dance Music Community Conference**, Ramada Pennsylvania Hotel, New York. 212-969-8958.

Aug. 19-23, **Nova Russia Song Festival**, Luzhniki Stadium, Moscow. 011-49-95-201-0046.

Aug. 20-23, **POPKOMM Music Fair**, Cologne, Germany. 011-49-202-278310.

Aug. 24-25, **10th Annual Sponsorship Dynamics**, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

Aug. 25-28, **Music Showcase Expo, Universal Hilton and Towers**, Los Angeles. Alisa Watts, 310-246-4455.

Aug. 28-29, **BMI Talent On Parade Series Second Annual Urban Music Business Conference**, Aug. 28 session at the Maxwell House Hotel, Nashville, Aug. 29 session at Middle Tennessee State Univ. Dept. of Recording Industry Management, Nashville. Thomas Cain, 615-291-6700.

Aug. 31-Sept. 4, **Strategic Marketing Planning**, The Michigan Business School, Ann Arbor, Mich. 313-763-1000.

SEPTEMBER

Sept. 1, **"The New Record Industry Hero: The Controller,"** seminar covering recording budgets,

FOR THE RECORD

A story in the July 18 issue on Arista Records' success with dance EPs misidentified Sunshine Records, the independent label that licensed a mini-album by the Movement to Arista. Sunshine Records is based in Los Angeles.

artist tour support, and songwriter royalty statements, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

Sept. 3-6, **Fourth Annual Rap-A-Thon**, presented by L.D. Productions, Sheraton Inn, Atlantic City, N.J. 609-344-1528.

Sept. 4-7, **Bumbershoot Festival**, various locations, Seattle. 206-622-5123.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 11-13, **Second Annual National Traditional Music Performer Awards**, Crawford County Fairgrounds, Denison, Iowa. Write to P.O. Box 438, Walnut, Iowa 51577.

Sept. 12-13, **16th Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-20, **35th Annual Monterey Jazz Festival**, presented by MCI, Monterey Fairground, Monterey, Calif. 408-373-3366.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition and Conference Center, Toronto. 416-763-2121.

Sept. 21-27, **1992 World of Bluegrass**, presented by the International Bluegrass Music Assn., various locations, Owensboro, Ky. 502-684-9025.

Sept. 23-26, **Radio/Television News Directors Convention**, San Antonio Convention Center, San Antonio, Texas. 202-659-6510.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 15-16, **"Approaching the 21st Century: Challenges Beyond the '90s," 21st Annual Communications Conference and Job Fair**, presented by the Howard Univ. School of Communications, Washington, D.C. Virginia Stewart, 202-806-7690.

Oct. 22-24, **17th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Oct. 26-29, **Berlin Independence Days**, Berlin. Michael Knuth, 718-956-4530.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.



Seeing Double. Identical twins Mary Kate and Ashley Olsen (front row, from left), who co-star in the TV show "Full House," sign a recording contract with Rincon Children's Entertainment. Shown in back row, from left, are Robert Gold, VP of marketing, Rincon Children's Entertainment; Bob Hinkle, president, Zoom Express; Robert Thorne, Loeb & Loeb, attorney for the Olsen twins; and Ron Osher, VP, BMG Enterprises. (Photo: Lee Salem)

GOOD WORKS

FOR COMMITMENT: Barbra Streisand and David Geffen will receive the 1992 Commitment to Life Award from AIDS Project Los Angeles Nov. 16 during the sixth Commitment to Life event at the Universal Amphitheatre. The award was created in 1985 to honor individuals whose efforts have improved the quality of life for people with HIV. Previous recipients have included Elizabeth Taylor, Dr. Mathilde Krim, Whoopi Goldberg, Madonna, David Hockney, Henry Waxman, Ian McKellen, Bette Midler, Sid Sheinberg, and Joel Weissman. For more info, call APLA's Nicole Russo at 213-962-1600, ext. 542.

NARM LAW SCHOLARSHIP: The Scholarship Foundation of the National Assn. of Recording Merchandisers is establishing the Ernest Meyers Memorial Scholarship specifically designated for graduate study and targeting college students entering law school. The scholarship is being set up from a contribution by the Recording Industry Assn. of America, where Meyers has served as general counsel for 30 years. Applications for undergraduates can be obtained by writing to Pat Daly, administrative director of the foundation, at NARM, 11 Eves Drive, Suite 140, Marlton, N.J. 08053, or by calling 609-596-2221.

IDEA OF EXCELLENCE: Tony Bennett, Cleo Laine, John Dankworth, and the Seattle Symphony will perform a special benefit concert Aug. 23 at Pier 62/63 for the new Seattle Public Schools Fund for Excellence. The concert, funded in part through an underwriting from AT&T, will enhance math and science programs in the Seattle school systems. Call Julie Peterson at 206-622-5123 for info.

THIS SUMMER, concertgoers in Atlanta and Dallas will be contributing to Very Special Arts, an international nonprofit group that provides educational training and arts programming for people with mental and physical disabilities. Via a program, "America In Concert . . . With Very Special Arts," a portion of all tickets sold to concerts this season at the Coca-Cola Lakewood Amphitheatre in Atlanta and the Starplex Amphitheatre in Dallas will be donated to Very Special Arts. Advisory committee members include Fred Rosen, TicketMaster; Marc Benson, MCA Concerts Inc.; Brian Brecker, PACE Entertainment Corp.; Jay Berman, RIAA; Larry Solters, Scoop Marketing; and Joel Katz, Katz, Cherry, Smith & Cohen. For more info, call 202-628-2800.

GOOD WORKS (CONT.): Hammer, in partnership with USA Harvest, continued his food drive at select concert sites on his "Too Legit To Quit" world tour at his July 20 Fiddler's Green show in Denver. Other USA Harvest-linked tour dates include Lakewood Amphitheatre, Atlanta, Aug. 16; Pine Knob, Detroit, Aug. 21; World, Chicago, Aug. 22; Riverbend, Cincinnati, Aug. 23; Barton Coliseum, Little Rock, Ark., Aug. 23; and Walnut Creek, Raleigh, N.C., Sept. 5.

A BENEFIT for Larrie Londin, a veteran Nashville session drummer who is seriously ill, was held July 22 at Douglas Corner Cafe. Londin is suffering from advanced diabetes and has been hospitalized for several months, according to songwriter Vernon Rust, who organized the benefit. Performers included Pat Alger, Thom Schuyler, Bill Lloyd, and Gary Nicholson. Donations can be sent to the Larrie Londin Fund, First American Bank, P.O. Box 120038, Nashville, Tenn. 37212, Attention: Lisa Harless.

LIFELINES

BIRTHS

Boy, Griffin, adopted by Paul Flattery and Karen Mani, June 19 in Denver. He is a music video producer whose clients include Genesis, Phil Collins, Michael Bolton, and Richard Marx, and a television producer whose productions include the annual Billboard Music Awards.

Girl, Eva Kathleen, to John Milcetic and Kathy Gillis, June 22 in Brooklyn, N.Y. She is senior publicity director at Virgin Records in New York.

Girl, Taylor Mayne Pearl, to Garth and Sandy Brooks, July 8 in Nashville. He is a recording artist for Liberty Records.

Boy, Patrick Lawalin, to Jim McTigh and Lisa Foster, July 12 in Nashville. He is a media consultant. She is co-host of The Nashville Network's "Be A Star" series.

MARRIAGES

Christine Mielach to David Murdoch, June 20 in Peapack, N.J. She is manager of entertainment administration at Radio City Music Hall.

DEATHS

Bernard Gottlieb, 77, of lung cancer, July 9 in Del Rey Beach, Fla. Gottlieb was the personal manager of the original Ink Spots. He is survived by his son, Dennis, and daughter, Lynn.

Adrian Rudge, 53, of cancer, July 16 in Cornwall, England. Rudge began his career in 1962 as a sales representative at EMI in London. He then worked at Penny Farthing Records and at a production company with Tony Palmer before becoming head of promotion at Polydor Records. Next, he became managing director of Intersong's London music publishing operation, where he was largely responsible for signing Bruce Springsteen and introducing him to London concert audiences. He later returned to Polydor as head of international promotion. He quit the music business in 1982. He is survived by his wife, Suzanne, and his daughter Abbie from a previous marriage.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In a photo accompanying the recent story on Jamaican recording studios (Billboard, July 18), the artist pictured with producer Bobby "Digital" Dixon is Gregory Isaacs.

The name of the curator of New York's Fire-Wall Festival was misstated in the recent jazz spotlight (Billboard, July 4). The current curator is Diedre Murray, who also cofounded the festival with Craig Harris in 1991.

Sonopress N.C. Plant Grows Into CD Manufacturing

■ BY SUSAN NUNZIATA

NEW YORK—Sonopress Inc. is adding CD production capacity to its audiocassette manufacturing plant in Weaverville, N.C.

CD production is slated to begin at the facility Dec. 1 and the plant will have an annual capacity of 40 million-50 million units. The facility is investing approximately \$20 million in the expansion.

Dr. Peter Klein-Boelting, formerly technical operations development manager at Sonopress, has been named a CD project manager.

The Weaverville plant, part of Bertelsmann AG's Electronic Media Division, produces more than 90 million prerecorded audiocassettes per year and employs approximately 350, according to a company spokesperson.

Another 200 employees are expected to be hired for the CD operation over the next two years, according to the spokesperson.

Although the company's cassette business showed a 2% increase in fiscal 1992, which ended June 30, the company is anticipating an eventual decline in that format, according to Michael Harris, president and CEO of Sonopress Inc. He notes most of the company's growth in cassettes last year came from the books-on-

tape business rather than the music industry.

"Optical disc is the place to go if you want some certainty in the business in the next year," says Harris, noting the potential for new formats like digital compact cassette and MiniDisc is still unknown.

*Michael Harris:
'Optical disc is the
place to go if you
want some certainty
in the business in the
next year'*

Sonopress, which is adding DCC production to its facility, received production equipment in mid-July and expects to be up and running with DCC within six to eight weeks, according to Harris.

The plant has no plans at this time to begin producing MiniDiscs, says Harris. "We recognize that all the technology we're putting in [for CD] will be able to be retrofitted for MD in the event that that becomes a sizable market," says Harris. "It just confirms that optical disc manufac-

turing is a good way to go."

Sonopress' expansion is part of an overall growth in CD production capacity that is under way in North America (Billboard, July 25). Although some industry observers have voiced concerns about an overcapacity and most plants are complaining about tight profit margins, Harris says he is confident about the company's plans. "We've analyzed this in depth. We're not going to just go to sleep here. We understand realities of cost structure, the cost of equipment, the pricing we can get in volume, and we feel it will be a sound investment."

The plant will use Sonopress-engineered monoline-type systems for CD manufacturing. The monoline units, dubbed "Sonoliners" have been developed by the company's plant in Germany using the best available technologies from various suppliers, according to Harris.

"We're confident we're going to have the most advanced, most efficient technology in this area, which will be a plus for us," he says. The equipment is designed for internal use, and the company has no plans to sell its systems to external buyers.

The plant also has printing capabilities for CD booklets and graphics.

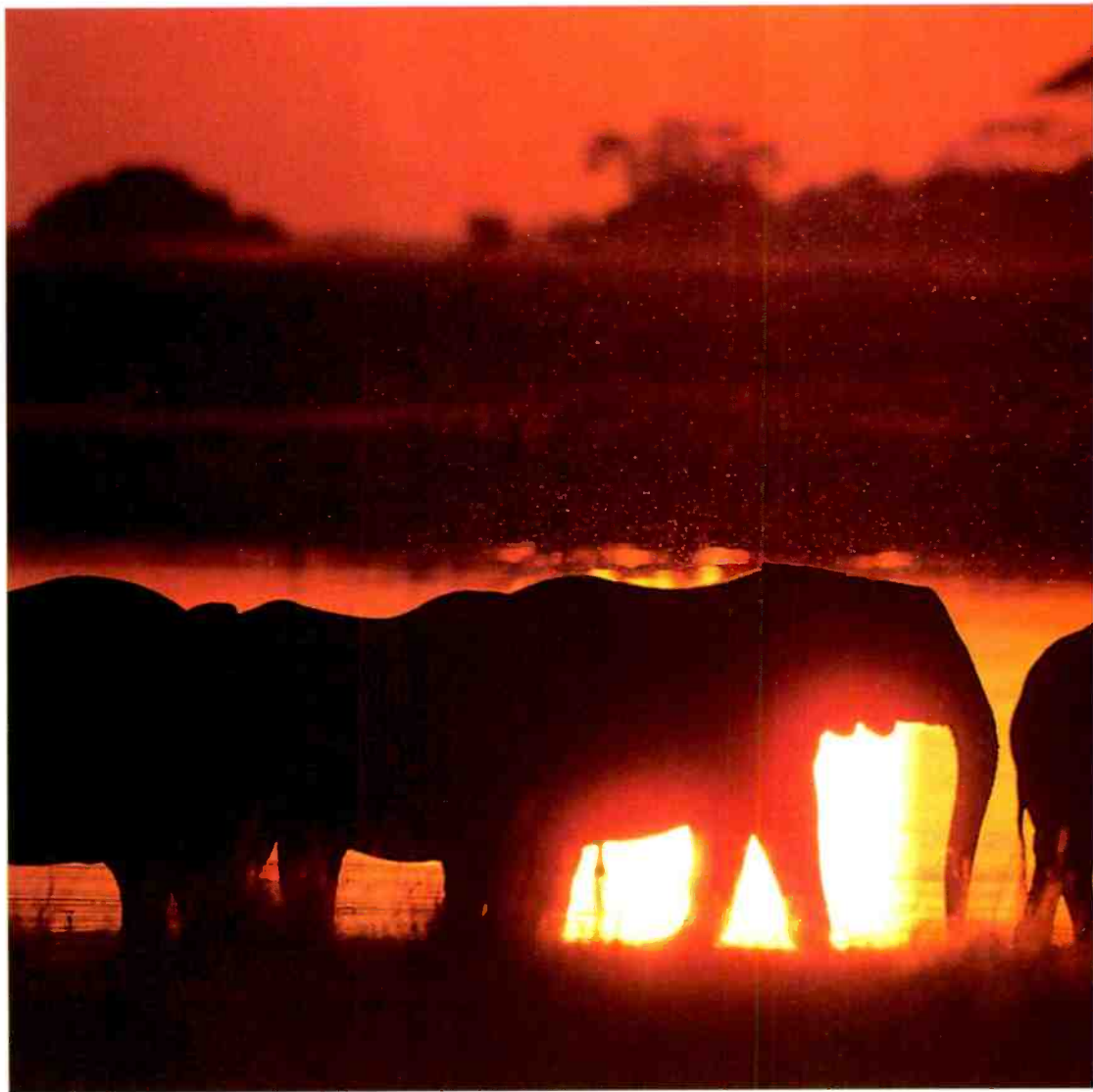
Bertelsmann AG is a \$9-billion-per-year global media enterprise with businesses in more than 40 countries. Aside from Sonopress, Bertelsmann's other U.S. operations include the Bertelsmann Music Group (BMG), Bantam Double-

day Dell Publishing Group, Doubleday Book and Music Clubs, Brown Printing, Gruner + Jahr magazine publishing, and the Bertelsmann Printing and Manufacturing Corp.



Angelic Deal. Baritone Thomas Hampson, right, has signed a four-record deal with Angel Records that will commence with "American Dreamer," a collection of Stephen Foster songs slated for October release. Above, during a recording session at BMG Studios, New York, Hampson gives an impromptu lesson to Steve Murphy, president of Angel/EMI Classics.

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HOW ALL THREE STUDIOS
HAVE BEEN WIRED
WITH OVER 75 KM
OF VAN DEN HUL
SILVER WIRES.**



Historic BMG Studios To Close In '93

New Bertelsmann HQ Won't Have Full-Scale Facility

NEW YORK—After operating on West 44th Street here for nearly 25 years, BMG Recording Studios is planning to shut its doors July 29, 1993.

The studio's parent company, Bertelsmann Music Group, is relocating its New York headquarters, which are also housed at the West 44th Street facility, to a new building. The new headquarters may include production or mix rooms, but there are no plans at BMG to continue operating a full-scale recording studio (Billboard, July 25).

Originally opened as RCA Recording Studios in Camden, N.J., in 1901, the facility relocated first to 24th Street in New York before moving to its current location in the late '60s.

One of the few unionized recording studios still operating in New York, the facility has about 40 unionized employees and 10 nonunion management employees.

BMG's contract with the National Assn. of Broadcast Employees and Technicians Local 11 was slated for renewal in February 1993. According to John Clark, president of the local, negotiations are slated to begin between the union and BMG in September and are scheduled to be completed by November. Clark notes the studio requested the early negotiations in light of the planned closing.

"At the moment, we can't judge

what the total impact of this will be, but we figure it's probably going to cost at least half the jobs in the shop," says Clark. "They've told us they're going to keep some tape rooms going for duplicating and mastering, but we don't know how many [employees] they're planning to keep."

Industry vet Susan Planer, GM of the facility since November 1989, says, "These are a great group of professionals, terrific engineers, and some of the nicest and best people I've ever worked with."

The facility was revamped in late 1989 and renamed BMG Studios (Billboard, Oct. 21). New equipment was installed, including one of the first Neve VR 60 consoles in New York, and Planer and studio manager Hank Meyer were brought in. The renovation of the studio and change in management was an attempt to revitalize the facility, an effort that has met with a good deal of success.

BMG Studios—which includes Studio A, one of a handful of rooms in New York that can accommodate a full orchestra—has garnered a substantial client base for classical and jazz work, as well as soundtrack and Broadway show recordings.

The facility was recently used for the cast recording of "Guys & Dolls," and has a number of clients slated for this summer, including Harry Connick Jr. and Wynton Marsalis. Other

projects at the facility have included soundtrack work for "Cape Fear" and cast recordings for "The Most Happy Fella," "Crazy For You," and "Jelly's Last Jam."

According to a BMG spokesperson, the company attempted to negotiate with the landlord at the West 44th Street location to allow it to continue renting the studio space but was unable to reach an agreement.

The fate of the studio space was unclear by press time, but it appears that some concerned clients may begin a letter-writing campaign in an attempt to save the facility.

SUSAN NUNZIATA



Tony Gets Frank. Tony Bennett recorded his latest Sony release, "Perfectly Frank," in Clinton Recording's Studio A, New York. The double-length album, a tribute to Frank Sinatra, was mixed in Studio B by Woody Woodruff. The project was produced by Andre Fischer and engineered by Frank Laico and Woodruff. In Studio B, from left, are Woodruff, Bennett, Laico, and Fischer.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

CANON AUDIO, a division of the Japanese electronics giant, will use the 15th PLASA meet Sept. 6-9 at Earl's Court, London, to launch into the pro market with its V-Series

products. The line is described by Canon marketing manager Lance Miller as a "background-sound loudspeaker system with a difference." The secrecy surrounding the launch suggests Canon has adopted an approach as radical as its "mushroom-shaped" S50 domestic loudspeakers.

The exhibition is set to break previous attendance and exhibitor records, according to advance registration and

exhibitor information. More than 20% of exhibitors currently booked are first-timers.

STUDER U.K. HAS ANNOUNCED the availability of blank 63-minute CD-Rs for 12.99 plus VAT (value-added tax) each for quantities of 10, exclusively to Studer D740 CD-R machine owners. The offering is
(Continued on next page)

**BUT MORE IMPRESSIVE THAN
DISCOVERING
THE LOCAL WATERING HOLE?**

WATER, LIKE A FLOWING HIGHWAY, MOVES SMOOTHLY BENEATH YOUR FEET. YOU TAKE YOUR TIME ON THE FOOT-BRIDGE. IT'S HOT TODAY, BUT THAT'S AFRICA. AROUND YOU THE VEGETATION PLAYS HOST TO BIRDS WITH VAGUELY FAMILIAR MELODIES. THE PATH, LEADING FROM YOUR THATCHED VILLA, HAS LED YOU TO THREE BUILDINGS. THREE OVERSIZED RHINOS AT A WATERING HOLE, YOU MUSE. TALKING OF WHICH, WONDER WHICH ONE YOU'LL BE VISITING TONIGHT? BOP RECORDING STUDIOS. WHAT'S MUSIC WITHOUT SOUL.



STUDIO THREE AZ000045 ©PHOTO: PETER JOHNSON

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 25, 1992)

CATEGORY	ADULT CONT.	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE THERE Mariah Carey/ W.AfanasiEFF M.Carey (Columbia)	YOU REMIND ME Mary Blige/ D.Hall (Uptown)	THE RIVER Garth Brooks/ A.Reynolds (Liberty)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	GOOD STUFF The B-52's/ D.Was (Reprise)
RECORDING STUDIO(S) Engineer(s)	KAUFMAN ASTORIA STUDIOS (New York) Dave Hewitt	CHUNG KING HOUSE OF METAL (New York) Steve Ett	JACK'S TRACKS (Nashville) Mark Miller	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	BEARSVILLE (Bearsville,NY) Tom Durack Ed Cherney
RECORDING CONSOLE(S)	API	Neve VR	Quad Coronado	Peavy Production G Computer	Neve 8088
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-827	Sony MCI JH24	Otari Soundtools Program	Studer A-800/ Sony 3348 (dolby SR)
STUDIO MONITOR(S)	Yamaha NS10	Tannoy DMT12,6.5	Yamaha NS10M	JBL,TOC	Genelec
MASTER TAPE	Ampex 467	Ampex 499	Ampex 456	DAT	3M 996
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	CHUNG KING HOUSE OF METAL (New York) Steve Ett	JACK'S TRACKS (Nashville) Mark Miller	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	RIGHT TRACK (New York) Tom Durack
CONSOLE(S)	SSL 4000 G Series	Neve VR	Quad 8 Coronado	Peavy Production G Computer	SSL 4000 G series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-827	Sony 3402	Otari Soundtools Program	Studer A-800 Sony 3348 (dolby SR)
STUDIO MONITOR(S)	Yamah NS10	Tannoy DMT 12,6.5	Yamaha NS10	JBL,TOC	Tannoy SGM 10B
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	DAT	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	STERLING SOUND Jose Rodriguez	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

EUROSOUNDS

(Continued from preceding page)

substantially less than the commonly encountered one-off price of approximately 17 plus VAT.

The move, described as reinforcing Studer's commitment to the format by U.K. MD Brian Whittaker, also has the makings of a price war. Guy Hawley, marketing manager for Harman Audio, the newly appointed distributor for the Taiyo Yuden-manufactured That's CD-Rs, responds: "If the market price drops, then so will we. But profit margins on the discs are slim." Chas Rowden of HHB Communications, distributor for the Marantz CDR1 machine and volume supplier of blank discs, adds, "For the same quantities we would probably even better the price. We will maintain our market share and remain competitive."

THE NETHERLANDS

THE BIYEARLY International Broadcasting Convention is rumored to become an annual event following its move from Brighton, U.K., to the RAI Centre in Amsterdam and the resounding success of its July 3-7 exhibition. The larger venue attracted about 20,000 visitors from some 90 countries and enabled a more than 60% increase in exhibitor space, which this year totaled 17,000 square miles, with room to spare for expansion, which is likely to be exploited in the future.

FRANCE

ELTON JOHN PLAYED Europe's only Yamaha Disklavier 9-foot MIDI grand piano for the recording of his latest album, "The One," at Guillaume Tell Studios, Paris. The album was completed in four months with Chris Thomas producing and David Nicholas engineering.

GERMANY

PROFESSOR DR. JORG Sennheiser scotched rumors that his company, Sennheiser, would cease or sell-off the mixing console range of Berlin-based microphone giant Neumann following its purchase by Sennheiser earlier this year.

Sennheiser says his decision to continue with Neumann's interests in analog and digitally controlled mixing technology was influenced considerably by the reaction of visitors at March's AES Convention in Vienna to Neumann's products. Three installations of Neumann's new N7000 (digitally controlled analog console) have since been completed at Austrian broadcaster ORF.

Aimed primarily at broadcasters and theater music production use, Wolfgang Frassinetti, Neumann sales and marketing manager, described the N7000 as a low-volume custom desk. "We do not produce consoles for stock, we construct each specifically to the wishes of the customer."

Billboard AES '92 Spotlight

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This past year, the world of audio engineering has been overrun by a wave of technological advancements. Billboard, in this special AES '92 issue, will clarify the controversies surrounding these new developments, as well as report on their role in the future of professional audio.

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Sikes Defends FCC At Conclave B'casters Guardedly Air Complaints

■ BY PHYLLIS STARK

MINNEAPOLIS—While there were few surprises in FCC chairman Al Sikes' keynote speech at the Upper Midwest Communications Conclave, held here July 16-19, what was surprising was the lack of friction between broadcasters and the chairman. Despite efforts to rile up the crowd into a confrontational mode at the top 40 panel that preceded the Sikes speech—one audience member jokingly suggested that the broadcasters kidnap Sikes and hold him for ransom—the audience was polite

We have a few broadcasters who are pushing to see how far they can go before running afoul of the FCC'

and respectful when addressing questions to the chairman, perhaps because he asked them to identify their stations before they spoke.

Sikes seemed prepared for some kind of confrontation, however. He almost immediately pointed out that the session was being videotaped, and joked that it was "kind of like Tiananmen Square, we can see who's rioting or revolting."

During his speech, Sikes took pains to point out his administrations' commitment to improving the radio business. "One of the things this administration has achieved is the initiation and follow-through of a comprehensive program to strengthen radio," he said. "The debate over ownership limits often fails

to recognize . . . what we are trying to accomplish. We want to restore the financial [health] of the radio industry . . . Applying outdated rules does not make sense [in today's economy]."

"This FCC hasn't ducked the very important issues facing broadcasters. We've tried to improve radio's prospects and, in so doing, improve the quality of service that you provide," he said.

In his speech, Sikes contradicted all recent projections that the consolidation in the radio industry would mean fewer jobs, by predicting it would actually create *more* jobs. Later challenged on that point, Sikes said, "We have seen stations with financial strength reaching out and having more patient money. If a station is teetering on the edge of financial ruin it is not reaching out, [it is] cutting staffs and not providing benefits."

On the subject of FCC fines, Matt McCann of KRNQ Des Moines, Iowa, said, "The FCC seems to be [in] an attack mode recently with various radio fines. But some would argue that what is on broadcast TV right now doesn't even compare."

Sikes defended the FCC's position, noting that "we've issued a dozen and a half or two dozen notices of apparent liability over a three year period. That's not very many . . . We do have some pending complaints against television, [so] there is clearly no effort to single out radio."

"We have a few broadcasters who are pushing to see how far they can go before running afoul of the FCC. Some broadcasters seem to think a \$5,000 or \$10,000 fine is just the cost of doing business the way they want to because our actions seem to have had little effect on them."

"I have been characterized as someone in favor of deregulation, but when it comes to tower lighting, equal employment laws, excess power—those are rules that have to be followed, and you can expect the FCC [to enforce them with fines]."

Asked to justify the proposal to use Arbitron audience estimates to determine ownership caps in specific markets, he said, "Arbitron is the principal and, in many places, the exclusive measurement system. You're going to have to use Arbitron lacking the necessary staff to go out and ask every person what station they listen to."

Sikes said the FCC will be deciding on the new ownership rules in "late summer, early fall at the latest. We will probably stay the effective date, Aug. 1. We have a meeting on Aug. 5, and that is [also] a possible date."

WINNING IN ARBITRON

Although Arbitron bashing usually occurs several times during any given programming seminar, the Conclave attracts many small-market PDs who do not subscribe to the ratings service. So the only real case of Arbitron bashing actually came from an ex-Arbitron employee tur-

ned consultant, Rhody Bosley, who gave a session on strategies to increase reported audience. After introducing himself as a former Arbitron VP, Bosley encouraged people to boo him and "get it all out."

Bosley said 74% of diary-keepers record listening with call letters, while 16% use the station slogans, and 9% use frequency. He noted that because diaries specifically ask for call letters or program names only, slogans like "best music in the valley," or "home of rock and roll" may not be the best use of air time.

He also offered several tips for winning, including sending the station information package back to Arbitron, something he says 40% of stations neglect to do. He also stressed the importance of updating
(Continued on page 99)



Separated At Birth. Kelly Nash of WKCI (KC101) New Haven, Conn., is flanked by professional wrestlers The Warlord and The Barbarian during a station-sponsored wrestling night at Oakdale Theater in Wallingford, Conn.

Talk Radio Faces Music-Play Issue Limbaugh Incident Spurs Debate On Proper Use

■ BY CARRIE BORZILLO

LOS ANGELES—The recent controversy surrounding syndicated talk host Rush Limbaugh's use of music on his show has fueled a discussion of the proper uses of music on talk radio. Among the issues broadcasters want clarified is that of music licensing fees for talk shows.

Limbaugh and his syndicator, EFM Media, are under fire for not supplying affiliates with cue sheets that report feature performances of ASCAP-licensed songs during the show. Since many N/T stations do not currently have ASCAP licenses, ASCAP is seeking licensing fees from Limbaugh's affiliates that would give the affiliates the right to use those songs.

While neither side will comment on the situation, Dave Fuellhart, executive director of the Radio Music License Committee, has had separate meetings with EFM and ASCAP to resolve the problem. Fuellhart says that though EFM will still not supply the cue sheets, ASCAP was cooperative. He plans to meet with ASCAP representatives for a second time later this month to discuss RMLC's proposal to define the confusing term "feature performances" in a simpler way.

Feature performances require licensing fees, while "incidental" music does not. But many broadcasters are confused about the difference between the two. "The problem is that . . . ASCAP and BMI have different definitions," says Fuellhart.

ASCAP defines incidental music as commercial jingles under 60-seconds, bridge or background music, themes or signatures, works in the public domain, or music incidental to the broadcast of a public event. All other music is considered a feature performance of a song and requires additional fees from the licensee.

BMI's definition is slightly different. It defines incidental music as the use of themes, signatures, bridges, and background music under two and a half minutes in duration.

Most talk show hosts and producers are aware there is some time restraint involved in using licensed music, but are not exactly sure what it is.

"We use both incidental and feature performances of songs and we make sure to just not play them very long," says Gregg Cockrell, former producer of Tom Leykis' show on N/T KFI Los Angeles, who recently left the show to produce the new "Gil Gross Show" for CBS Radio Networks.

FLIPPER OPENS THE DOOR

Although music on talk shows is not a new phenomenon, talk radio consultant Valerie Geller says Limbaugh is the one who made music on talk programming "OK" when, a few years ago, he opened a show dealing with the issue of dolphins caught in tuna nets with the theme song from "Flipper."

"The way Rush did that was great," says Geller. "People shouldn't use music just for the sake of using it. The frame has to fit the picture. A lot of times they use music as a crutch when there's a boring guest. They should use it like a good chef uses seasoning."

"The kind of music has to fit the show, the host, and the topic," she continues. "If a song is in the news, use it, but don't use it just for filler."

(Continued on page 99)

Westwood One Loss Widens

NEW YORK—Westwood One Inc., which owns radio stations and networks and syndicates programming, reports that its net loss widened in the second quarter from last year because of a decline in network advertising.

For the three months that ended May 31, WW1 reports a net loss of \$4.8 million, compared with a deficit of \$4 million in the same period last year.

Revenues fell 6.2% to \$34.1 million from \$36.4 million a year earlier.

Although network advertising fell 17% from last year, the Culver City, Calif.-based company says its network-revenue market share increased during the quarter.

Another factor in the bigger net loss was severance and termination costs associated with management changes. Former president Bill Battison exited in May.

In a release, chairman Norman Pattiz said: "The overriding focus of

1992 is improving cash flow and implementing strategies which will have a positive longterm impact on our company. Toward that end, for the first half, negative cash flow before financing was cut by 52%."

He added: "Management is diligently and energetically working on many programs which will significantly reduce costs and expenses over the next two years. While many of these programs will provide substantive cost reductions in 1993 and beyond, their smaller impact in 1992 is already contributing to the decrease in our first-half operating expenses."

Westwood's stock closed at \$2.25 a share at press time. Its 52-week price range is \$1.125 to \$3.625.

The company owns the radio networks the Mutual Broadcasting System and NBC Radio Networks, the stations KQLZ (Pirate Radio) Los Angeles and WNEW/WYNY New York, and the trade publication Radio & Records.

DON JEFFREY



Honey, I Blew Up Chuy. KSOL (Wild 107) morning man Mancow Muller, left, gave away passes to the premiere of the Disney movie "Honey, I Blew Up The Kid" to listeners who volunteered to burp morning show sidekick Chuy, right, who got into the spirit by dressing up in a diaper.

SPRING '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Main table containing Arbitron ratings for various radio stations across multiple cities including San Francisco, Boston, San Diego, Philadelphia, Detroit, Washington D.C., Dallas/Ft. Worth, San Jose, Sacramento, Allentown, Stockton, Akron, New Haven, Springfield, Bakersfield, Worcester, and Hartford. Columns include Call, Format, and shares for five time periods (Sp '91, Su '91, Fa '91, W '91, Sp '92).

BILLBOARD RADIO Fresher News Better Variety

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★★ NO. 1 ★★★	
①	1	4	6	THE ONE MCA 54423	◆ ELTON JOHN 2 weeks at No. 1
2	3	5	11	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
③	5	6	14	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
4	2	1	11	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
5	4	2	16	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
⑥	8	11	6	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
⑦	9	10	10	WHY ARISTA 1-2419	◆ ANNIE LENNOX
8	6	3	16	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
9	7	7	18	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
⑩	12	13	8	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
				★★★ POWER PICK ★★★	
⑪	13	15	5	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
12	11	8	13	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
13	10	9	14	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
14	14	12	13	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
⑮	15	18	7	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
⑯	16	19	10	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
⑰	17	25	5	I'VE GOT MINE MCA 54429	◆ GLENN FREY
⑱	19	22	7	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
19	21	20	8	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
⑳	28	41	3	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
㉑	25	28	5	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
22	20	17	20	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
⑳	26	27	7	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
24	18	14	13	EVERY KINDA PEOPLE ISLAND 868 632/PLG	◆ ROBERT PALMER
25	23	23	26	HAZARD CAPITOL 44796	◆ RICHARD MARX
26	27	26	28	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW ▶		1	NOTHING BROKEN BUT MY HEART EPIC 74336	CELINE DION
28	22	16	12	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
⑳	NEW ▶		1	SOMETIMES LOVE JUST AIN'T ENOUGH MCA ALBUM CUT	◆ PATTY SMYTH
⑳	35	—	2	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
31	30	30	9	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
⑳	38	48	3	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
⑳	34	42	4	SLOWLY RCA 62271	STACY EARL
34	29	21	15	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
35	33	38	4	FACES OF LOVE CHARISMA 98568	NIA PEEPLES
36	32	31	27	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
⑳	39	46	3	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
38	24	24	12	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
39	31	29	29	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
⑳	47	—	2	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
⑳	NEW ▶		1	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
42	40	37	26	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
43	42	35	24	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
44	37	32	16	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
45	36	33	28	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
⑳	NEW ▶		1	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
47	46	43	31	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
48	44	39	7	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
49	43	40	29	GOOD FOR ME A&M 1573	◆ AMY GRANT
50	41	36	12	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY

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

NAB Examining EIA's Digital Tests; FCC Eases FM Application Process

■ BY BILL HOLLAND

WASHINGTON, D.C.—Digital radio is back in the spotlight as a result of maneuvering on the part of the National Assn. of Broadcasters and digital audio broadcasting companies to make sure that the planned system tests by the Electronic Industries Assn.'s Digital Audio Subcommittee are conducted on a level playing ground.

A July 17 EIA meeting with system company representatives and broadcaster groups appears to have quieted the concerns some broadcasters had about EIA's involvement in DAB. (EIA would be the future trade group for DAB receiver manufacturers.) The major topics at the meeting were EIA's involvement and the voting status of proponent companies and industry advisers.

EIA decided to keep the emphasis of its subcommittee on its "testing by EIA, a neutral party" premise, according to group VP Gary Shapiro.

EIA's announcement last month that it plans to move ahead with tests has led to a number of system proponents offering up their wares for testing, including American Digital Radio, Kintel Technologies, Mercury Digital, USA Digital Radio, AT&T/Bell Labs, Digital Planet, and Thompson Consumer Electronics.

The EIA will test in-band systems, both those that "wrap around" the existing FM signal and those utilizing a side channel, as well as out-of-band systems.

FCC EASES 'HARD LOOK' AT FM

Back in the '80s, the FCC opened the way for hundreds of new FM stations on the dial, which resulted

in FM crowding not just on the air, but also in FCC processing offices. Sham applicants eager for "withdraw" money helped to create a backlog. As a result, the commission initiated a "hard look" policy that basically meant any application with a flaw in it, procedural or otherwise, was dismissed or rejected. Peeved potential broadcasters complained that the FCC application process was a nightmare and unfair.

The commission has finally initiated several rule changes to ease the application process. First, the FCC

has relaxed its hard-look policy by giving FM applicants a chance to correct "otherwise fatal errors and omissions in their applications."

WASHINGTON ROUNDUP

The FCC will give a 30-day window to applicants to correct mistakes. There will also be another 30-day period to fix questions the FCC has about other, still-faulty applications. There's even a third "show good cause" stage for final fix ups if warranted.

The FCC has also made new rules to resolve conflicts between rule-making petitions to amend the FM allotment table and applications for new FM stations or facility changes. Stations will be protected from the delays caused by another party's rule-making petitions and will also be protected by other mutually exclusive applications.

Finally, the commission has initiated a one-step processing procedure for many FM station modifications, such as upgrades, cutting out steps already carried out in the application process.

FCC: AM STATIONS SOUND GOOD

After a recent spot-check of 174 AM stations nationwide, the FCC has concluded that 94% of the sta-

KOKY OWNER PULLS PLUG

Although Richard Ramsay, trustee/licensee of KOKY Little Rock, Ark., failed to file papers with the FCC after the station went bankrupt this year, the commission has decided not to drag out the hearing, since Ramsay did write to the Mass Media Bureau and relinquish the license. The FCC now figures the revocation proceeding is "moot." The Bureau has canceled the license, deleted the call sign, and decided not to move forward with any forfeiture against KOKY.



Hello Up There. KCAL-FM Riverside, Calif., night jock Cason Smith, left, meets Mick Fleetwood's chest at the T.J. Martell Rock 'N' Bowl event.

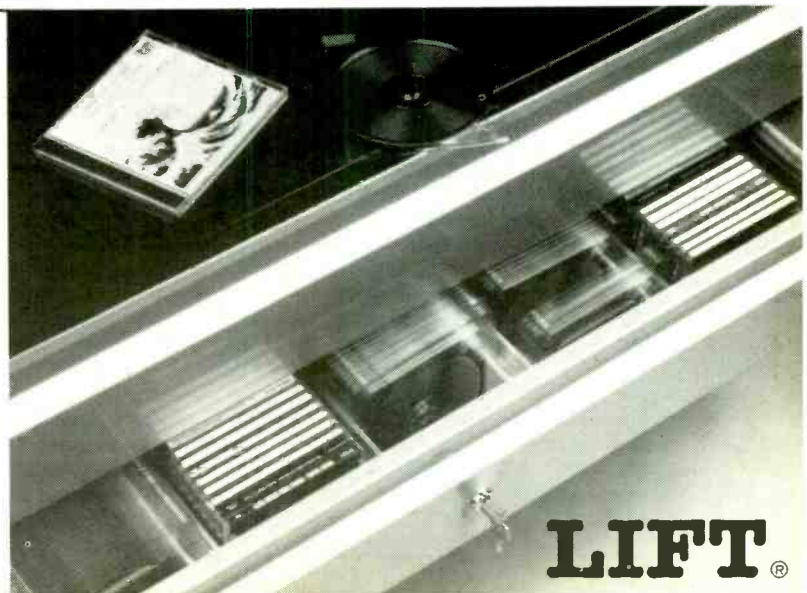
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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	5	*** No. 1 *** EVEN BETTER THAN THE REAL THING 1 week at No. 1 ♦ U2 ACHTUNG BABY ISLAND/PLG	
2	1	1	10	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
3	3	3	14	EVEN FLOW TEN	♦ PEARL JAM EPIC
4	NEW ▶		1	*** FLASHMAKER *** DON'T TREAD ON ME DON'T TREAD	♦ DAMN YANKEES WARNER BROS.
5	6	11	4	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
6	8	15	4	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
7	7	9	6	LOVE IS ALIVE NIGHT CALLS	♦ JOE COCKER CAPITOL
8	4	4	13	ROAD TO NOWHERE NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
9	10	13	12	CHURCH OF LOGIC, SIN & LOVE THE MEN	♦ THE MEN POLYDOR/FLG
10	5	5	15	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
11	15	21	6	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC
12	13	17	5	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
13	18	20	8	SONG & EMOTION PSYCHOTIC SUPPER	♦ TESLA Geffen
14	11	7	14	LIVING IN A DREAM ARC ANGELS	♦ ARC ANGELS DGC
15	12	12	23	LIFE IS A HIGHWAY MAD MAD WORLD	♦ TOM COCHRANE CAPITOL
16	27	—	2	*** POWER TRACK *** HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
17	24	—	2	SUMMER SONG THE EXTREMIST	♦ JOE SATRIANI RELATIVITY
18	9	6	11	MAKE LOVE LIKE A MAN ADRENALIZE	♦ DEF LEPPARD MERCURY
19	14	10	18	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	♦ RED HOT CHILI PEPPERS WARNER BROS
20	20	19	18	GIRLFRIEND GIRLFRIEND	♦ MATTHEW SWEET ZOO
21	29	23	5	SHAKIN' THE CAGE SHAKIN' THE CAGE	♦ THE ZOO CAPRICORN
22	31	34	10	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
23	16	18	7	LITHIUM NEVERMIND	♦ NIRVANA DGC
24	22	29	4	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
25	23	31	5	WRONG OUT OF THE CRADLE	♦ LINDSEY BUCKINGHAM REPRISE
26	21	22	9	FRIDAY I'M IN LOVE WISH	♦ THE CURE FICTION/ELEKTRA
27	19	14	12	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	♦ DELBERT MCCLINTON CURB
28	28	26	4	WHEREVER I MAY ROAM METALLICA	♦ METALLICA ELEKTRA
29	32	27	7	REACH FOR THE SKY HOLD YOUR FIRE	♦ FIREHOUSE EPIC
30	17	8	10	57 CHANNELS (AND NOTHIN' ON) HUMAN TOUCH	♦ BRUCE SPRINGSTEEN COLUMBIA
31	35	—	2	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
32	30	35	3	REAL LOVE THE WILD LIFE	♦ SLAUGHTER CHRYSALIS/IRG
33	NEW ▶		1	YOU DON'T HAVE TO REMIND ME RACINE	SASS JORDAN IMPACT/MCA
34	40	—	2	MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
35	37	36	6	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
36	33	33	15	MAKE YOU A BELIEVER RACINE	♦ SASS JORDAN IMPACT/MCA
37	34	30	18	NOW MORE THAN EVER WHENEVER WE WANTED	♦ JOHN MELLENCAMP MERCURY
38	NEW ▶		1	CHANGE OF A SEASON MAD HATTER	♦ BONHAM WT/EPIC
39	25	16	13	TANGLED IN THE WEB LYNCH MOB	♦ LYNCH MOB ELEKTRA
40	26	25	8	DRIVING THE LAST SPIKE WE CAN'T DANCE	GENESIS ATLANTIC

○ Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	4	NOVEMBER RAIN USE YOUR ILLUSION I	♦ GUNS N' ROSES Geffen
2	2	1	3	COME AS YOU ARE NEVERMIND	♦ NIRVANA DGC
3	4	3	4	WHAT YOU GIVE PSYCHOTIC SUPPER	♦ TESLA Geffen
4	3	4	5	MAMA, I'M COMING HOME NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
5	6	5	6	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.
6	—	—	1	ONE ACHTUNG BABY	♦ U2 ISLAND/PLG
7	—	—	1	NOTHING ELSE MATTERS METALLICA	♦ METALLICA ELEKTRA
8	7	8	6	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.
9	5	7	6	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 ISLAND/PLG
10	8	6	6	HELP ME UP RUSH	♦ ERIC CLAPTON REPRISE

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Stations, Dairies Milking The Success Of Cross-Promotions On Carton Sides

BY ERIC BOEHLERT

NEW YORK—Along with portraits of missing children, sides of milk cartons have long been the unorthodox home of radio station promotions.

"They're a perfect marriage," says Bob Frenier, VP of the Advantage Group, a Vermont-based ad agency that specializes in marketing milk cartons in nearly 50 markets in 35 states. He says radio stations are by far the milk-carton industry's biggest client.

Frenier says stations want to keep their call letters on the public's

mind and local dairies want radio's air time. So over the years mutually beneficial agree-

ments have been worked out. Stations have their logos printed on millions of milk cartons, and dairies get free ad time in exchange.

WWYZ Hartford, Conn., has been dealing with Frenier and the local Sealtest dairy for three years, says station VP Steve Gilmore. In exchange for a yearly total of 150 spots—\$17,500 worth—the dairy prints up two WWYZ logos, one for the month of May, another for June. Five other local stations claim the remaining 10 months of the year. The deal covers all containers: pints, quarts, and gallons, along with cream and chocolate milk containers.

WWYZ's agreement guarantees that the station's call letters appear on more than 100,000 containers a day or 3 million a month, according to Frenier. That equals 10 million monthly media impressions across the state.

"It reaches people we wouldn't ordinarily reach, which is the whole point of advertising," says Gilmore of the dairy connection. He adds that May and June fall during the important spring book, which "doesn't hurt."

For the last seven years, Frenier has been working on upgrading the carton's worth. Through research, he has assigned specific demos to certain carton sizes: male-heavy half pints and adult-leaning squat half pints, for example. He points out gallon containers are used almost exclusively in family kitchens, which is also where Arbitron dairies are filled out.

He says the days when dairies gave carton space away to the Boy Scouts may soon be over. Frenier predicts other clients such as food-products and, for those targeting school children, video-game manufacturers will soon join radio on carton panels.

As for the much talked about missing-children campaigns of the past, Frenier says that was actually a short-lived fad in the early '80s. But the public response and the lasting perception that tied kids and cartons together, he says, helped il-

lustrate the medium's impact.

WALKING THE WALK

WQHT (Hot 97) New York joined Jesse Jackson, Gregory Hines, and Jessica Lange in the July 14 AIDS Unity March and Rally in Times Square. One of the largest AIDS-related rallies to date, it was designed to coincide with the Democratic National Convention and direct attention to the disease. Hot 97's afternoon driver, Jeff Thomas, marched with the crowd of 10,000 while, as part of the Rock The Vote campaign, station staffers distributed voter registration cards.

IDEA MILL: IT'S SO HOT . . .

Atlanta residents tried to melt 10-pound blocks of ice with their bodies as part of WZGC (Z93)'s "Beat-the-

Heat Body Melt" July 11. The winner, Jim Wintroppe, managed the meltdown in 38 minutes and took home \$1,000.

WMMQ Lansing, Mich., is teaming up with Miller Genuine Draft and Masterdraft Ski Boats to sponsor free waterski weekends for listeners through the summer at Lake Lansing.

Cooling off on the end of bungee cords were six couples renewing their wedding vows as part of KISW Seattle's July 10 "Leap of Faith" at Wild Waves Waterpark.

Who's hotter than Greg Brady? Judging by his constant exposure, no one.

WERQ (92Q) Baltimore welcomed listeners to join actor Barry Williams, who played Greg on "The Brady Bunch," at a "Return to (Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	*** No. 1 *** GOOD STUFF GOOD STUFF 4 weeks at No. 1	♦ THE B-52'S REPRISE
2	2	4	8	MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
3	3	5	4	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
4	10	16	5	A GIRL LIKE YOU QUEER	♦ WOLFGANG PRESS 4.A.D./WARNER BROS.
5	5	8	7	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	♦ LEMONHEADS ATLANTIC
6	6	9	5	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	♦ U2 ISLAND
7	8	12	4	FACE TO FACE BATMAN RETURNS	♦ SIOUXSIE & THE BANSHEES WARNER BROS.
8	4	2	13	FRIDAY I'M IN LOVE WISH	♦ THE CURE FICTION/ELEKTRA
9	22	—	2	TOMORROW YOUR ARSENAL	MORRISSEY SIRE/REPRISE
10	14	22	3	100% DIRTY	♦ SONIC YOUTH DGC
11	9	10	11	PRETEND WE'RE DEAD BRICKS ARE HEAVY	♦ L7 SLASH
12	15	18	6	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
13	18	24	3	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
14	12	15	9	BLACK METALLIC FERMENT	♦ CATHERINE WHEEL FONTANA/MERCURY
15	19	23	4	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
16	27	—	2	DISAPPOINTED COOL WORLD	ELECTRONIC WARNER BROS.
17	NEW ▶		1	DYSLEXIC HEART SINGLES	♦ PAUL WESTERBERG EPIC
18	17	13	7	I DON'T WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	♦ THE CHARLATANS BEGGARS BANQUET/RCA
19	23	—	2	DEAR MADAM BARNUM NONSUCH	XTC Geffen
20	26	—	8	SEX ON WHEELZ SEXPLSION	♦ MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
21	13	11	8	ONE WAY LEVELLING THE LAND	♦ THE LEVELLERS ELEKTRA
22	24	25	5	SO WHAT'CHA WANT CHECK YOUR HEAD	♦ BEASTIE BOYS CAPITOL
23	11	7	11	WHAT GIRLS WANT DESTINATION UNIVERSE	♦ MATERIAL ISSUE MERCURY
24	16	14	6	WHEN SHE BEGINS SOMEWHERE BETWEEN HEAVEN AND HELL	♦ SOCIAL DISTORTION EPIC
25	NEW ▶		1	REAL COOL WORLD COOL WORLD	♦ DAVID BOWIE WARNER BROS.
26	28	30	4	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
27	30	—	2	SHEELA-NA-GIG DRY	PJ HARVEY INDIGO/ISLAND
28	7	6	15	FAR GONE AND OUT HONEY'S DEAD	♦ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
29	NEW ▶		1	ASLEEP AT THE WHEEL THE ART OF REBELLION	♦ SUICIDAL TENDENCIES EPIC
30	20	17	8	HAPPY BIRTHDAY TO ME CRACKER	♦ CRACKER VIRGIN

○ Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

FCC CHAIRMAN SIKES VOWS TO STRENGTHEN RADIO AT CONCLAVE

(Continued from page 95)

the package. Not doing so could result in a situation like the one that occurred in Reno, Nev., where a station that had gone off the air got a four share because the competitor had picked up its slogan, but forgot to inform Arbitron.

UNPLUG THE JUKEBOX

As it normally does at convention top 40 panels, the conversation at that session focused on what has gone wrong with the format. Among the conclusions was that there is not enough personality. Moderator Brian Burns of Network 40 predicted that "the stations that will win in the next year will be high-personality

stations. Jukeboxes are out."

Consultant and radio veteran Thom O'Hair noted it is the words jocks say and not the programming formantics that make the impact. He remarked that former listeners sometimes say to him, "I remember when you said..." but that nobody ever says "that was a great 12-in-a-row you played."

Also at the top 40 format breakout, an audience member from Columbia, Mo., complained that his sister AM country station could get an on-air call from Garth Brooks, but the FM gets little support from artists. Columbia VP/AC promotion Jerry Lembo noted that "I've found a lot of

embarrassing situations where I bring a Michael Bolton to a radio station and [the jocks] ask him about Marla Maples. They don't do show prep. They don't listen to the artist's record or read a bio, and a lot of artists are turned off and don't want to do it again."

At the AC format breakout, Lembo cautioned against stations positioning themselves around an artist, an irony since so many ACs use Bolton for specifically that purpose. He noted stations that do position themselves around an artist are taking a chance because that artist "can suddenly get very cold."

But Pierre Bouvard of Coleman Research countered that by saying that with so many markets experiencing an "AC pig pile" the only way to set one station apart from another is by imaging around certain artists.

Bouvard also told attendees AC outlets should be less reliant on top 40 to "warm up" certain records for them. "You have to create your own destiny," he said. "You need to be warming things up for yourself."

Total attendance at the Conclave was approximately 875 this year, up from 760 in 1991.



We're Talkin' Baseball. Mickey Mantle—the man and the restaurant—plays host to country WYNY New York's live broadcast every Friday afternoon this summer. WYNY's Dan Daniel, right, is pictured with the baseball legend.

TALK RADIO FACES THE MUSIC

(continued from page 95)

Talk hosts say playing music during the show gives programming added flavor and makes it more contemporary, but they agree with Geller that it should be used sparingly and not just when there's a lull in the program.

On his new CBS show, Gil Gross says he will use music only when it's related to the news or illustrates something he is talking about.

The most accepted way of using music is to illuminate the story that is being told. For example, many talk hosts played an edited, clean version of Body Count's "Cop Killer" when discussing the controversy surrounding that song. Others

have played songs with risque lyrics when debating warning labels on records.

KVI Seattle host Mike Siegel, who recently signed a syndication deal with Chancellor Broadcasting Co. Radio Network and is chairman of the National Assn. of Radio Talk Show Hosts, says the best way to use music is to add to the story without taking away from it.

"Music gives talk shows a contemporary feel," he says. "When we talked about Bill Clinton and Gennifer Flowers, we played 'Stand By Me.' We try to tie the music into the topic in a unique way."

PROMOTIONS AND MARKETING

(Continued from preceding page)

the Polyester '70s" dance.

PRO-MOTIONS

Chris Marsh becomes director of marketing at WKQX (Q101) Chicago. Marsh most recently had been with Arlington International Racecourse as director of marketing. Previously, Marsh was at crosstown WXRT.

Kate String, promotion coordinator at WDEL Wilmington, Del., becomes promotion director for both

WDEL and sister station WSTW. String replaces Cindy Stover, now at WOGL Philadelphia.

Julie Mushinski joins KKYX/KCYY San Antonio, Texas, as sales and marketing director. Also, Jordan Jay becomes KCYY's marketing assistant.

Connie Baer (310-471-8313) and Mary Fisher (805-526-0260), both formerly promotion executives with The Gary Group, are looking for new promotion opportunities.

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- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
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_____	1992 International Tape/Disc Directory (8053-6) \$35
_____	1992 Country Music Sourcebook (8054-4) \$40
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Hits! in Tokio

Week of July 12, 1992

- 111 Be There Mariah Carey
- Good Stuff B-52's
- You Won't See Me Cry Wilson Phillips
- Come Into My Garden Hanne Boel
- Don't You Worry 'Bout A Thing Incognito

- Too Funky George Michael
- Am I The Same Girl Swing Out Sister
- Runaway Deee Lite
- The One Elton John
- Do It To Me Lionel Richie

- My Lovin' En Vogue
- The Best Things In Life Are Free Luther Vandross & Janet Jackson
- Closer Mr. Fingers
- Show Me The Night Workshy
- Jump Kris Kross

- Love Is Holy Kim Wilde
- Still In Love With You Melissa Morgan
- Restless Heart Peter Cetera
- Trouble Mind Workshy
- Don't Talk Just Kiss Right Said Fred

- Stitches And Burns Fra Lippo Lippi
- Hold On My Heart Genesis
- Lady Killer Nicky Holland
- Set Your Loving Free Lisa Stansfield
- I've Got Mine Glenn Frey

- Paradise Fabian
- Joy Soul II Soul
- Save The Best For Last Vanessa Williams
- Move Me No Mountain Soul II Soul
- Woman In Love 10cc

- Giving Him Something He Can Feel En Vogue
- Make It On My Own Alison Limerick
- Just Another Day Jon Secada
- Will You Marry Me? Paula Abdul
- Love Me All My Lifetime Chaka Khan

- Attention A Lur Ariella
- Damn I Wish I Was Your Lover Sophie B. Hawkins
- In The Closet Michael Jackson
- Over You Timmy T.
- Mambo Azucar Moreno

- What You Do To Me Al Jarreau
- Anything Can Happen Leon Russell
- Once In A Lifetime Love Carl Anderson
- Live And Learn Joe Public
- Kinnga Irudakade Kome Kome Club

- Fly Like An Eagle The Neville Brothers
- The Doo Bag Song Miles Davis
- Como Hemos Cambiado Presuntos Implicados
- Hope Youssou N' Dour
- Why Annie Lennox



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Arbitron Flags Itself In Latest New York Book; White, McKenna Uncaged; Richards To WIOQ

BBROADCASTERS MAY be used to seeing Arbitron flag stations with page 5b notices in the ratings book for "special station activity," but the notice that appears in all of the New York-area spring books is a real surprise. The ratings service has flagged *itself*.

The 5b notice resulted from a complaint against the ratings service filed by urban **WBLS** (Billboard, June 27) after Arbitron hosted a booth at the Black Expo, an event exclusively sponsored by rival **WRKS**. The notice says "Arbitron had no prior knowledge that attendance at the event was not open to stations other than **WRKS** and would not have participated had this fact been understood from the beginning." It appears in eight books, including New York; Long Island, N.Y.; Bridgeport, Conn.; Morristown, N.J.; and Monmouth-Ocean, N.J.

Also flagged with a 5b notice in the Long Island book is **WBAB**, which aired a statement claiming the station was "Arbitron rated No. 1 in lot of towns on the island, but only No. 2 in [three counties] . . . Come on guys, we're 102.3 **WBAB**." Arbitron says this many have been understood by diary-keepers as a request to help **WBAB** in the ratings.

In other New York news, **WBLS** jock **Sammy Mack** is out following an on-air interview with **Troy Beyer**, the star of the new Prince video "Sexy MF." Mack reportedly played an edited version of the song on the air, but management didn't want to promote the song because of its controversial nature.

SKLAR DEATH RESOLVED

The New York City Medical Examiner's Office, which has been investigating the death of top 40 radio pioneer **Rick Sklar** since he passed away June 22, has finally classified the death as a "therapeutic complication." The official cause was determined to have been "ventilatory insufficiency," or lack of oxygen "following induction of general anesthesia." Sklar, 62, died unexpected-

edly following elective foot surgery at Roosevelt Hospital in New York.

Also, we're very sorry to report the death of urban **WILD** Boston owner/operator **Ken Nash**, 56, of Leukemia, July 19 in Boston. For 11 years, **WILD** has been the only black-owned station in Boston, and Nash frequently used the station as a vehicle for his involvement in numerous charities. He is survived by his wife, **Bernardine**, and his mother, **Marguerite Shepard**.

PROGRAMMING: WZOU SHAKEUP
WZOU Boston PD **Sunny Joe White** and MD **Jerry McKenna** exit



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

over those famous "philosophical differences." Corporate program consultant **Tom Colby** is handling the music for now.

AC KDBK/KDBQ San Francisco will flip to a high-personality album rock format Monday (27). The entire lineup consists of former morning jocks and is being described as "wall to wall morning shows." The morning team of former crosstown **KKSF** jock **Blake Lawrence** and former **WCMF** Rochester, N.Y., morning man **B.J. Shea** replaces **Kim Dooley**, who exits. Former crosstown **KFOG** morning man **M. Dung** will handle middays, replacing **Scott Mitchell**, who moves to overnights. Former **KRAK** Sacramento, Calif., fill-in jock **Pat Still** and ex-**KZAP** Sacramento morning news man **Charlie Weiss** will do afternoons,

replacing **Dave Freeman**, who exits. Ex-crosstown **KRQR** evening jock **Mimi Chen** joins for that shift, vacated by **C.J. Branson**.

Former **Hard Report** editor **Jim Trapp**, most recently with **Capricorn Records**, joins **AC KMXX** Phoenix as PD, replacing **Steve LaBeau**, who exits. The station will be flipping to a modern-rock-based album format in the **WXRT** Chicago/**KBCO** Denver mold. In fact, **KBCO** VP/programming **Dennis Constantine** is consulting. The new format will debut Friday (31) at 6 p.m. Look for the new call letters and talent lineup next week.

Dave Logan, last PD of **WNEW-FM** New York, joins **WLUP** Chicago as a "production consultant." He will be involved in plans to syndicate the station's talent . . . **WRVR** Memphis, PD **Mark Hamlin** joins **WEAZ** Philadelphia as PD, replacing **Joe Simone**, who exits to start a music marketing business. No replacement has been named in Memphis.

Country **WQYK** Tampa, Fla., mid-day host **Beecher Martin** adds PD duties, replacing **Tom Rivers** . . . **WQUE** New Orleans acting PD **Gerod Stevens** has been upped to PD, replacing **Jay Michaels**. **Kevin Ross** replaces Stevens as production director. He was last PD at **KSEI** Pocatello, Idaho.

KYQQ Wichita, Kan., flips from top 40 to country . . . Top 40 **KRGY** Brownsville, Texas, is set to change to mainstream AC Thursday (30). Former **KRNO** Reno, Nev., PD **Larry Irons**, who is now VP/programming at **KRGY**, will do mornings with former **KRNO** partner **Palmer Stewart**. They replace **Tina**, who exits. Former crosstown **KBFM** swing jock **Lilly Lopez** joins for morning news. **AE Rhonda Gomez** has been upped to promotion director.

Steve Peck has been upped from APD/production director to PD at **WSNE** Providence, R.I. He will retain his previous duties. PD duties were previously handled by VP/programming **David Jones** . . . **KEYV** Las Vegas PD **George Thomas** has been upped to operations director and MD/night jock **Jackie Selby** adds PD duties. Also, **Fern Hinds** has been upped from executive secretary to promotion director.

KSMB Lafayette, La., APD/morning man **Bobby Novosad** has been upped to PD, replacing **Ray Waldon**. **Kurt Kruger** joins **KSMB** as MD/nights from the MD slot at **KBOZ** Bozeman, Mont. He replaces **Hans "Fast Eddie" Nelson**, who exits.

CILQ Toronto APD **Joey Vendetta** gets the PD chair after two weeks as acting PD. He replaces **Gary Aube** . . . **WZOK** Rockford, Ill., OM **Jon Walin** assumes PD duties recently vacated by **Sean Phillips**. His afternoon shift is still vacant.

KFMW Waterloo, Iowa, completes its evolution from rock 40 to album rock. No people changes are involved . . . Former **WMAD-FM** Madison, Wis., PD **Pat Gallagher**, who exited with the rest of the staff when the station went dark in June, is looking for a new opportunity. Reach him at 608-249-7606.

Listener protests and petitions have

newsline...

CHRIS WHITTING, VP/GM of **WCBS** New York, exits. No replacement has been named.

WESTWOOD ONE VP/programming **Gary Landis** and VP/news **Ron Nessen** exit. They will not be replaced. Also, **Bill Rosolie** has been upped from VP of sales planning and administration to executive VP/director of sales.

JOHN KING has been upped from **Capstar** Communications group PD to the long-vacant GM job at the group's **WSIX** Nashville.

DAN GRIFFIN, GM of **WHDH** Boston, exits for a new opportunity to be announced shortly. PD **Al Mayers** becomes interim GM.

BOB ARDREY, former Northeast regional manager for **Unistar** Radio Networks, joins the Los Angeles-based marketing and promotion company **Radio Et Cetera** in the new position of regional manager.

FRANK HIGNEY, COO of **BIA Consulting Inc.**, joins **Kalil & Co. Inc.** as a media broker. He will relocate to Tucson, Ariz.

STATION SALES: **KRTY** San Jose, Calif., for \$2.9 million, from **Tom Gammon's** **Crown Broadcasting** to **South Bay Broadcasters of California**, a group led by **KRTY** GM **Greg Herpin**.

forced modern rock **KOCM/KSRF** (MARS-FM) Los Angeles to reverse its June 24 decision to eliminate techno music from the mix. Following the reversal, a planned July 25 protest was turned into an appreciation rally for station owner **Ken Roberts**.

MediaAmerica has canceled its syndicated "The **David Sanborn Show**." The last show aired the week of June 29 . . . Due to planned extensive coverage of the Republican National Convention, **CBS Radio's** "The **Gil Gross Show**" will debut Aug. 24, a week later than previously scheduled.

PEOPLE: RICHARDS TO Q102

KMJQ Houston MD/afternoon host "Smokin" **Tony Richards** exits for mornings at **WIOQ** (Q102) Philadelphia. Also, **KMJQ** night jock **Jimmy Olsen** is out. Both positions are open. T&Rs to PD **Ron Atkins**.

KMPC Los Angeles morning man **Robert W. Morgan** joins crosstown **KRTH** for that shift, replacing **Brian Roberts**, who exits Aug. 24. Also, "The Real" **Don Steele** joins **KRTH** for afternoons from crosstown **KCBS-FM**, replacing **Mucho Morales**, who exits.

KIIS Los Angeles jock **Hollywood Hamilton** has inked a deal with **Warner Bros.** to executive-produce and star in a late-night variety show to be called "Let's Get Stupid." Scheduled to debut in January, the show will include what **Hamilton** describes as "sex driven" games.

KRBE Houston morning man **Paul Barsky** exits for that shift at **WCXR** Washington, D.C., replacing **Paul Harris**. Also, the **KRBE** MD job, previously handled by **Robert O'Quinn**, has been absorbed internally. **O'Quinn's** night shift is still open, however.

KFOG San Francisco PD **Greg Solk** has made several lineup adjustments. MD **Rosalie Howarth** becomes midday host, replacing **Dave Morey**, who is now in mornings. **Jon Russell**, last at **KZAP** Sacramento, Calif., is handling afternoons. **John Grappone**, last with **KSEG** Sacramento, is doing evenings. **KBAC** Santa Fe, N.M., PD/MD **Bill Evans** joins for late nights, replacing **David T.**, who moves back to overnights. Morning-show producer **Linda Christie** adds assistant MD duties.

KJFX Fresno, Calif., morning man **Kevin Casey** joins **KIOZ** San Diego for that shift, replacing **Greg Stevens** and **Steven-O**, now at **KQLZ** Los Angeles. He will be paired with current midday host **Shanon Leder**. No replacement has been named at **KJFX**. T&Rs to PD **Mark Thomas**.

Urban **XHRM** San Diego is now positioned as "Hot 92.5" under PD **Jay Michaels**. Midday host **J.T.** joins **Chad** in mornings. Former weekend **K.J.** is upped to middays. **Michaels** is handling afternoons. **Wally D.** remains in evenings, and **Payari** remains in late nights. Former afternoon host **Kid Cruze** moves to overnights, replacing **Craig Fraser**, who is now a weekender.

KJQN Salt Lake City owner **Garrett Haston** assumes GM duties previously handled by **Scott Gilreath**. Former **XETRA-FM** (91X) San Diego P/T **John "Bug Eye" Cataldo** joins **KJQN** as production director/assistant music director/afternoon driver, replacing **Johnny Lingo**, who exits. APD/MD **Robert "Tattoo" Ruggeri** joins PD **Kerry Jackson** in mornings, replacing **Clyde Lewis**, who moves to middays. **Robyn Terry** moves from middays to nights.

Bob "The Bopper" O'Brien joins oldies **WXTR** Washington, D.C., for nights from **WOCL** Orlando, Fla. . . **Johnny Williams**, last evening jock at **WNIC** Detroit, joins **WQAL** (Q104) Cleveland for middays, replacing **Jon Russell**, who moves to evenings, replacing **Max Heywood**, who exits.

After a two week on-air audition, former **WAQX** Syracuse, N.Y., morning man **Jim Rodio** joins crosstown **WYYY** (Y94) as morning co-host with **Glenn "Gomez" Adams**. Morning news anchor **Dick DeLine** exits radio in September. He has not been replaced. T&Rs to OM **Tom Langmyer**.

Dave Gaudet has been named MD at **CKLG/CFOX** Vancouver, B.C., replacing **Brenda White**. He was last APD at **CJAY** Calgary, Alberta . . . Former **CJWW** Saskatoon, Saskatchewan, morning man **Kevin Hilgers** lands that shift at **CFGP** Grande Prairie, Alberta.

Deadline for **Billboard** Radio Awards ballots is Friday (31). Don't forget to vote!

No L.A. Pickups For 'Fallen Angel'

LOS ANGELES—"City Of Fallen Angels," a rap single to benefit victims of the riots here, is getting airplay on 108 stations across the country but cannot be heard on any commercial outlets in Los Angeles, according to project consultant **Michael Rosen** of **Instinct Entertainment Corp.** The **Frontline Spirit Records** track features **Jesse Jackson**, **Kid Frost**, and **Young M.C.**

Rosen is angry about the lack of response from Los Angeles commercial outlets. "L.A. stations are ignoring it and just want to make it go away," he says. "This song is for them and they don't seem to care about it."

But stations here say they have their reasons for not playing the record. Top 40 **KIIS** MD **Michael Martin** says, "We've received hundreds of songs supporting this

cause, but we really don't want to recall those events for our listeners."

Top 40/dance **KPWR** (Power 106) PD **Rick Cummings** says "the song sucks" and that he can't accommodate all of these benefit songs he receives. Urban **KKBT** VP of programming **Mike Stadford** says he's not playing the song because it doesn't fit his format.

Most of the airplay the song is receiving is from college outlets, although it can be heard on some commercial stations, including **WWKO** Melbourne, Fla., and **WZAK** Cleveland.

The proceeds from the song—which is available at **Tower, Music Plus**, **Wherehouse**, **Sam Goody**, and **Musieland** stores—will go to the **First A.M.E. Church** of **South Central Los Angeles**.

CARRIE BORZILLO

POWER PLAYLISTS

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

Station	City	P.D.	Artist	Station	City	P.D.	Artist
POWER 99 FM	Atlanta	P.D.: Rick Stacy	1 Tom Cochrane, Life Is A Highway	WPOG 93.1	Baltimore	P.D.: Bob Moody	1 Garth Brooks, The River
96.1 FM	Hartford	P.D.: Tom Mitchell	2 TLC, Baby-Baby-Baby	KIKK 95.7 FM	Houston	P.D.: Jim Robertson	1 Mary-Chapin Carpenter, I Feel Lucky
EAGLE 106	Philadelphia	P.D.: Brian Philips	3 Arrested Development, Tennessee				2 Tanya Tucker, If Your Heart Ain't Busy
KPLZ 101	Seattle	P.D.: Casey Keating	4 Boyz II Men, End Of The Road				3 Sammy Kershaw, Yard Sale
			5 Jodeci, Come & Talk To Me				4 Mark Chesnut, I'll Think Of Something
			6 George Michael, Too Funky				5 Clint Black, We Tell Ourselves
			7 Cure, Friday I'm In Love				6 Alabama, Take A Little Trip
			8 Tom Cochrane, Life Is A Highway				7 Brooks & Dunn, Boot Scootin' Boogie
			9 CeCe Peniston, Keep On Walkin'				8 Tracy Lawrence, Runnin' Behind
			10 CeCe Peniston, Keep On Walkin'				9 John Anderson, When It Comes To You
			11 TLC, Baby-Baby-Baby				10 George Strait, So Much Like My Dad
			12 Boyz II Men, End Of The Road				11 Marty Stuart & Travis Tritt, This One's
			13 Cover Girls, Wishing On A Star				12 Billy Dean, Billy The Kid
			14 Genesis, Hold On My Heart				13 Michael White, Familiar Ground
			15 Mariah Carey, I'll Be There				14 Dixiana, That's What I'm Working On Ton
			16 Red Hot Chili Peppers, Under The Bridge				15 Steve Warner, A Woman Loves
			17 Bryan Adams, I Wanna Sex You Up				16 Bellamy Brothers, Cowboy Beat
			18 Guns N' Roses, November Rain				17 Tracy Lawrence, Runnin' Behind
			19 Elton John, The One				18 Diamond Rio, Nowhere Bound
			20 Ralph Tresvant, Money Can't Buy You Love				19 Vince Gill, I Still Believe In You
			21 Michael Bolton, Steel Bars				20 McBride & The Ride, Sacred Ground
			22 U2, Even Better Than The Real Thing				21 Doug Stone, Warning Labels
			23 Color Me Badd, Slow Motion				22 Billy Ray Cyrus, Could've Been Me
			24 Color Me Badd, Slow Motion				23 Shenandoah, Rock My Baby
			25 Kris Kross, Warm It Up				24 Bellamy Brothers, Cowboy Beat
			26 Billy Ray Cyrus, Achy Breaky Heart				25 Lorie Morgan, Something In Red
			27 Shakespear's Sister, Stay				26 Hal Ketchum, Five O'Clock World
			28 Soup Dragons, Divine Thing				27 Sawyer Brown, Some Girls Do
			29 Soup Dragons, Divine Thing				28 Shenandoah, Rock My Baby
			30 Soup Dragons, Divine Thing				29 Michelle Wright, Take It Like A Man
							30 Wynonna, I Saw The Light

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Single Reviews

EDITED BY LARRY FLICK

POP

► **SOPHIE B. HAWKINS** *California Here I Come* (4:20)
 PRODUCERS: Rick Chertoff, Ralph Schuckett
 WRITERS: S.B. Hawkins
 PUBLISHERS: Broken Plate/The Night Rainbow, ASCAP
Columbia 74594 (c/o Sony) (cassette single)

Follow-up to the New York-native's top-five debut, "Damn I Wish I Was Your Lover," is an equally literate, highly potent pop/rock journey. Subtle and effective remix (which places a bit more emphasis on the melody) gives the track a lighter, more accessible tone for top 40 formats. Will likely accelerate this future pop siren's sales and radio momentum. Don't miss her fab album, "Tongues & Tails."

► **GENESIS** *Jesus He Knows Me* (4:16)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Atlantic 4680 (cassette single)

Once again, venerable band digs into its double-platinum "We Can't Dance" opus and pulls out an instantly familiar, yet totally pleasing rock cut, tailor-made for play at several formats. Interesting twists come via a reggae-vibed break in the middle of the song and cutting lyrics. Be sure to check out the inventive music videoclip.

WILSON PHILLIPS *Give It Up* (3:37)
 PRODUCER: Glen Ballard
 WRITERS: Wilson Phillips, G. Ballard
 PUBLISHERS: EMI-Blackwood/Get Out Songs/Lentle/Smoochie, BMI; MCA/Aerostation Corporation, ASCAP
 REMIXER: Keith Cohen
SBK/ERG 50398 (c/o CEMA) (cassette single)

While "You Won't See Me Cry" fell short of chart expectations, the game is far from over for WP's glossy "Shadows & Light" project. This time, the trio's signature harmonies glide over a warm'n'summery shuffle beat. Bright synths and brassy horns add to the fun, making this a strong contender for top 40 and AC radio approval. A chipper jaunt well worth taking.

THE PARTY *Free* (4:24)
 PRODUCER: Lavaba Mallison
 WRITERS: T. Riley, L. Mallison, J. Holmes
 PUBLISHERS: Zomba/Donrii, ASCAP; Willesden, BMI
 REMIXERS: Steve "Silk" Hurley, E-Smoove
Hollywood 10197 (cassette single)

Youth-oriented act premieres the title track to its second album with a house-anchored dance ditty co-penned by Teddy Riley. Sing-along chorus, a peppy beat, and charming vocals should do the trick with top 40 and crossover radio programmers. E-Smoove's remix could generate excitement at club level.

GERARDO *Here Kitty Kitty* (3:12)
 PRODUCERS: Tony G. & the Baker Boyz
 WRITER: not listed
 PUBLISHER: not listed
Interscope 4714 (c/o Atlantic) (cassette single)

Photogenic Latino rapper previews his forthcoming sophomore set with a silly pop/hip-hop. Scratch-happy beat base is bolstered by double-entendre rhymes that are likely to irritate feminists, though adolescents may find the cat wordplay amusing. Could work on radio on a novelty level.

PAMELA FERNANDEZ *Kickin' In The Beat* (4:02)
 PRODUCERS: Richard Russo, Louis B. Roggerman, Bob D'Ambrosio
 WRITERS: R. Russo, L.B. Roggerman
 PUBLISHERS: Pep Boys/Remember Lumar, BMI
 REMIXERS: Todd Terry, Aldo Mann
Cutting 262 (maxi-cassette single)

Fernandez capably bridges the gap dividing house and freestyle with this kickin' jam, which is empowered by disco-fied strings and shoulder-shaking percussion. Variety of mixes broadens crossover radio possibilities and will fill dance floors at pop-slanted clubs. Contact: 212-304-3470.

R & B

► **BY ALL MEANS** *Love Lies* (3:35)
 PRODUCERS: Stan Sheppard, Jimmy Vamer
 WRITERS: S. Sheppard, J. Vamer
 PUBLISHER: not listed
Motown 6310422 (c/o PGD) (cassette single)

First offering from "It's Real" is a sleeky slow jam, replete with chest-pounding vocal acrobatics and glowing orchestration. Tightly arranged supporting harmonies push the track to a satisfying climax. A nice fit for adult-leaning urban outlets. R&B-focused pop stations would be wise to give this one a whirl, too.

TRUTH INC. *Sex On The Beach* (4:27)
 PRODUCERS: Jon Nettlesbey, Terry Coffey
 WRITERS: J. Nettlesbey, T. Coffey, B. Coleman, R. Rush
 PUBLISHERS: Warner-Tamerlane/Chicago Bros., BMI; Cheryl Are You Listening?, ASCAP
Interscope 4725 (c/o Atlantic) (cassette single)

Glad to see Interscope is sticking with this underrated act's fine self-titled debut album. To best enjoy this seductive R&B ballad, crack open your favorite brand of wine (soda-pop will do equally well), snuggle up to that special someone, and get comfy. Dreamy instrumentation is a perfect backdrop to sensual, breathy vocals. Heavy sigh.

MEN WITH CHARM *Shari* (3:30)
 PRODUCERS: Paul King, Greg Chapman, Joe Veneri, Billy Carlucci
 WRITERS: P. King, G. Chapman, J. Veneri, B. Carlucci
 PUBLISHER: not listed
JRS 814 (CD single)

The success of groups like Boyz II Men and Hi-Five has triggered quite an onslaught of young, harmony-driven male groups. Latest clique of newcomers proves to be among the best of the batch on this light and appealing pop-splashed R&B ballad. It is aided by crisp production and a lovely tune. Give it a shot.

SWING *Move Your Body* (no timing listed)
 PRODUCERS: Clarence Gant, Willie Hill
 WRITER: not listed
 PUBLISHER: Canvng, BMI
Joy 7152 (cassette single)

Sometimes you never know where you'll find promising new talent. The fact that this act from Durham, N.C., is easily able to rise above track's limited production values proves its potential. Give this funk-fortified urban/dance cut a fatter remix, and watch urban and club programmers line up. Contact: 302 E. Pettigrew St., Suite 101, Durham, N.C.

NEW & NOTEWORTHY

BEMSHI *Where's My Daddy?* (4:28)
 PRODUCER: Bert Price
 WRITER: Bemshi
 PUBLISHERS: Music Of The World/Ascension/Bemshi, BMI
Capitol 91687 (c/o CEMA) (cassette single)

Charismatic newcomer deserves hearty applause, if only because she eschews the roles of finger-waving diva or kittenish siren, which are a bit overplayed on radio right now. Sparse and compelling arrangement provides ample opportunity to revel in the unique inflections of her expressive alto as she digs into powerful lyrics that examine the life of a single mother. Midtempo R&B groove is a cushiony foundation for a slowly insinuating melody. A bold programming move—but one that must be made.

THE 25TH OF MAY *It's All Right* (3:50)
 PRODUCERS: Marius De Vries, Steve Sidelynk
 WRITER: Swindell
 PUBLISHERS: Warner-Chappell/Equinox Songs/WB, ASCAP
Arista 2438 (c/o BMG) (cassette single)

Quartet previews its cheekily titled debut, "Lenin & McCarthy," with a jangly, guitar-driven anthem designed to first infiltrate alternative radio playlists and then sverve into the pop arena. Hip-hop-derived beats, tempered with a contagious hook and energetic execution make for a virtually irresistible jam that deserves all of the critical kudos that are on the horizon.

COUNTRY

► **DWIGHT YOAKAM/PATTY LOVELESS** *Send A Message To My Heart* (3:15)
 PRODUCER: Pete Anderson
 WRITERS: Kostas, K. Louvin
 PUBLISHERS: Songs of PolyGram/Tillis Tunes, BMI
Reprise 18846 (7-inch single)

Well-matched, Yoakam and Loveless duet perfectly. Couple that with credible penmanship and dramatic production. Both vocal powerhouses embrace this number with equal delight.

► **COLLIN RAYE** *In This Life* (3:10)
 PRODUCERS: Garth Fundis, John Hobbs
 WRITERS: M. Reid, A. Shamblin
 PUBLISHERS: Almo/Brio Blues/Hayes Street/Allen Shamblin, ASCAP
Epic 74421 (c/o Sony) (7-inch single; cassette version also available, Epic 347-74421)

The control, emotion, and integrity with which Raye delivers such tender material is seldom achieved. Truly a ballad king.

► **PAUL OVERSTREET** *Me And My Baby* (3:40)
 PRODUCERS: Brown Bannister, Paul Overstreet
 WRITERS: P. Overstreet, P. Davis
 PUBLISHERS: Scarlet Moon/Paul And Jonathan, BMI
RCA 62254 (c/o BMG) (7-inch single)

This bright, up-tempo affirmation of eternal love has some of the sprightliness and most of the theme of Overstreet's earlier hit, "All The Fun."

► **MICHELLE WRIGHT** *One Time Around* (3:33)
 PRODUCERS: Steve Bogard, Rick Giles
 WRITERS: C. Hartford, D. Pfrimmer
 PUBLISHERS: Sony Tree, BMI; Zomba, ASCAP
Arista 2444 (c/o BMG) (7-inch single)

Looks like she has another hit on her hands. Wright's performance is soulful and assertive. A second piece of album evidence that her appeal has been spiced up.

► **ALAN JACKSON** *Love's Got A Hold On You* (2:53)
 PRODUCERS: Scott Hendricks, Keith Stegall
 WRITERS: K. Stegall, C. Chamberlain
 PUBLISHERS: Warner-Tamerlane/Just Cuts (Adm. by Patti Hurt), BMI
Arista 2447 (c/o BMG) (7-inch single)

Love has him in lassoed condition. Jackson's rich vocal romping hooks this catchy twirl. Big-sounding production adds just the right snap.

► **TRISHA YEARWOOD** *Wrong Side Of Memphis* (2:46)
 PRODUCER: Garth Fundis
 WRITERS: M. Berg, G. Harrison
 PUBLISHERS: Warner-Tamerlane/Patrick Joseph, BMI
MCA 54414 (c/o Uni) (7-inch single)

Full of vocal craft and color, this number features dramatic and infectious repetition. Production is primo.

► **RICKY VAN SHELTON** *Wear My Ring Around Your Neck* (2:11)
 PRODUCER: Steve Buckingham
 WRITERS: B. Carroll, R. Moody
 PUBLISHER: Lollipop, BMI
Columbia 74418 (c/o Sony) (7-inch single)

Whew! Now that's a fast one. Splashed with the style of Elvis Presley/Jordanaires. Let's all jitterbug.

DANCE

► **THE SHAMEN** *LSI (Love, Sex, Intelligence)* (5:11)
 PRODUCERS: The Shamen
 WRITERS: C. Angus, R. West
 PUBLISHER: not listed
 REMIXERS: The Shamen, Ed Richards, The Beatmasters, Frank DeWulf
Epic 74401 (c/o Sony) (12-inch single)

Wildly popular British rave act previews its upcoming U.S. sophomore set, "Boss Drum," with an NRGetic workout that is splashed with acidic keyboard lines and pouty female vamping. Requisite variety of remixes will maintain fan base at several club formats, while adding potential for pop radio crossover. Strongest entry is the Beatmasters' house-inflected vocal mix.

GEORGE LAMOND *Where Does That Leave Love* (6:11)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: L. Lange, J. Bastianelli
 PUBLISHERS: Hit & Run/Hit & Hold/Tosha/Barbosa/Shapiro, Bernstein & Co., ASCAP
Columbia 74405 (c/o Sony) (12-inch single)

Freestyle heartthrob twirls back into action with a poppy tune that comes in both

Latin and house incarnations. Cute cut will probably play best on crossover radio, though break-conscious "Where House" dub has reasonable club potential.

WHYCLIFFE *Whatever It Is . . .* (6:28)
 PRODUCERS: Whycliffe, John Crossley
 WRITER: Whycliffe
 PUBLISHER: not listed
 REMIXERS: David Morales
MCA 54385 (c/o Uni) (12-inch single)

Enigmatic male vocalist breaks an impressive sweat with this retro-minded slice of nouveau soul. Reedy horns and jazzy piano lines are floated over thick, midtempo house groove. May prove to be a tad too sophisticated for pop-conscious spinners, though Euro- and urban-oriented jocks will love this one—especially the effect-filled "Alternative" mix.

★ **THE FINAL CUT** *Testament* (6:39)
 PRODUCERS: The Final Cut, Mike Clark, Butch Joyce
 WRITERS: Asrock, Lafata
 PUBLISHERS: Longitude, BMI; The Village/Diamond JML
Netzwerk 13864 (c/o CEMA) (12-inch single)

Way-cool Canadian act bridges the gap dividing techno and hip-hop with this kinetic, quasi-industrial track. Rigid down-tempo beats are cushioned by soft synths and snakey guitar lines. For something a bit faster and more mainstream, go for the percussive "I Believe In You" on the flipside. Both are perfect for alternative DJs, while the latter has pop possibilities.

★ **JOVONN** *It's Gonna Be Right* (6:54)
 PRODUCER: Jovann
 WRITER: Jovann
 PUBLISHERS: Von Ton Chic/Emotive, ASCAP
Goldtone/Emotive 1004 (12-inch single)

Jovonn's ardent cult following will revel in the rich and soulful quality of this romantic deep-house jam. His distinctive baritone is, as usual, a total treat, as it bounces against an elastic bass line. The uninformed will likely dip into the "Original" version, while more adventurous types should note the raw "Laidback" mix. Tasty. Contact: 212-645-7330.

AKEMA *So In Love* (6:51)
 PRODUCERS: Wilson & Grant
 WRITERS: Wilson & Grant
 PUBLISHERS: Jazzy J/Stevie G./MISAM, ASCAP
Nervous 2002 (c/o Sam) (12-inch single)

New York-based underground label previously known for its spare instrumentals steps into the more accessible realm of diva-house with a jam that is familiar in sound but is satisfying nonetheless. Shoulder-shaking bass line is enhanced by Akema's lively vocal. The most interesting (and programmable) mix is the loop-filled "Crazy Love" version. Contact: 212-730-7160.

AC

SONIA *Walk Away Lover* (3:46)
 PRODUCER: Nigel Wright
 WRITERS: P. Crosbie, Yoyo
 PUBLISHER: not listed
I.Q./RCA 62326 (c/o BMG) (cassette single)

British lass continues her bid for U.S. radio approval with another retro-pop bauble from her current self-titled collection. Jumpy beats and Motown-style production beg for comparisons to the '60s-era girl-groups, but falls short of the mark. However, track is not without its merit (thanks mostly to Sonia's charming vocal), and could become a sleeper hit with energetic label promotion.

BONNIE TYLER *Bitterblue* (3:48)
 PRODUCER: Howard Houston
 WRITER: H. Houston
 PUBLISHER: Intersong, ASCAP
RCA 62300 (c/o BMG) (cassette single)

There has got to be a core group of folks out there who have been patiently waiting for Tyler's return. Sadly, even they will be disappointed by this Celtic-pop anthem. Bombastic production, with a rush of bagpipes and a choir of chirping children at the forefront, overpower Tyler's distinctively raspy voice.

ROCK TRACKS

► **BRUCE SPRINGSTEEN** *Leap Of Faith* (3:22)
 PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin
 WRITER: B. Springsteen
 PUBLISHER: Bruce Springsteen, ASCAP
Columbia 4703 (c/o Sony) (CD Promo)

An instant sing-a-long tune, this track, the latest "Lucky Town," is sure to lodge itself firmly in the brain as well as album rock outlets. It showcases Bruce in fine form—incorporating playful lyrical introspection with signature ringing guitars, stompin' rhythms, soulful backup vocals, and a lethally hooky chorus.

► **DAVID BOWIE** *Real Cool World* (4:14)
 PRODUCER: Nile Rodgers
 WRITER: D. Bowie
 PUBLISHERS: Ensign/Tinterette, BMI
Warner Bros. 5600 (CD promo)

The Thin White Duke makes a rare solo recording with this tasty hunk of funk'n'roll, taken from the soundtrack to "Cool World." Of Bowie's myriad of collaborators in recent years, he is best matched with Chic-ster Nile Rodgers, who accessorizes his voice with jangly guitar and percolating beats. An underscore of smooth synths moves the track along nicely. A shoo-in at album-radio and alternative formats, though pop radio programmers should give it a spin, too.

LYNCH MOB *Dream Until Tomorrow* (4:28)
 PRODUCER: Keith Olsen
 WRITERS: Lynch, Mason, Esposito, Brown, Olsen
 PUBLISHERS: Sacred Groove/Buddy Reed/Guinney
 Toons/Mick's Up/Pogologo, ASCAP
Elektra 8616 (CD promo)

While top 40 radio continues to mull over "Tangled In The Rain," album-rockers are treated to this catchy, pop/metal jam. Band executes a familiar formula with endearing style and a necessary air of confidence.

FLAMIN' GROOVES *Sealed With A Kiss* (2:27)
 PRODUCERS: Cyril Jordan, Karl Derfler
 WRITERS: Udell, Geld
 PUBLISHER: Chappell & Co., ASCAP
National 031 (CD single)

Band, led by rock journalist Michael Goldberg, serves up a goofy version of Brian Hyland's wistful classic. Alternative and college radio pundits will dig the lean production values, while others will just hoot at the memories this tune will spark. Contact: 415-252-5595.

RUMBLEFISH *Mexico* (3:08)
 PRODUCER: Helen Woodward
 WRITER: Jeremy Paige
 PUBLISHER: Warner-Chappell, ASCAP
Atlantic 4683 (CD Promo)

Slick, low vocals à la Billy Idol hold middle ground between upbeat rhythms and a slightly oversweet mix of guitar and synth melodies in this fun tune by new British band. The Anglo-pop angle makes this an obvious for modern rock outlets, but a catchy chorus and pretty harmonies might make it worthwhile for top 40 programmers.

RAP

RON C. *Mary Had A Pimp* (3:47)
 PRODUCERS: Ron C., The Snake
 WRITERS: R. Carey, D. Brown, R. James
 PUBLISHERS: Promise/Ron C./Mo Better Bass, BMI; Stone City/National League, ASCAP
Profile 7370 (cassette single)

Now here's a fairly untapped territory: pimps battling over the women in their stable. Harsh, anti-female rhymes aren't pretty but tell a story that is frighteningly real. Horn-rimmed, funk/hip-hop grooves add atmosphere to a track that will click with purists. Contact: 212-529-2600.

TUNG TWISTA *No Peace Sign* (3:53)
 PRODUCERS: Quick Silver Cooley, DJ KutMasta Kurt
 WRITER: not listed
 PUBLISHER: Voco, ASCAP
Loud/Zoo 17081 (c/o BMG) (cassette single)

The tragedy and violence that fills much of the inner city continues to be the inspiration for endless hip-hop diatribes. In this scenario, the Twista breaks a serious sweat, dropping smart lyrics in a rapid, affecting style. Swirling guitar samples propel the crisp, butt-shaking beat. Check out his fine album, "Runnin' Off At Da Mouth."

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SBI Sues Ingram For Breach Of Contract

Charges Distributor Backed Out Of Vid-Arm Buy

■ BY PAUL VERNA

NEW YORK—Schwartz Bros. Inc., the veteran audio and video distributor that filed for Chapter 11 bankruptcy protection March 23, has sued Ingram Industries Inc., parent of the nation's largest video distributor, for breach of contract following the demise of a deal whereby Ingram would have acquired the video portion of SBI's business.

In a suit filed July 9 in U.S. Bankruptcy Court in the District of Maryland, SBI contends that the two parties reached an agreement for Ingram Entertainment to acquire all of SBI's remaining "saleable inventory," valued at \$2.8 million. In exchange, SBI provided Ingram with its list of 1,200 customers and prebook orders for those accounts; it also encouraged its video sales force to take jobs at Ingram.

Among the employees hired by Ingram, according to court papers, were Richie Salvatore, SBI's branch manager in Cherry Hill, N.J.; Jeanne Maglietta, SBI's office manager there; Jake Lamb, head of video marketing for SBI; and Patty Pilzys, head of customer service.

Because a deal with Ingram was in the works, Schwartz "ignored approaches from other video distributors interested in acquiring all or part of SBI's video business," including Major Video Concepts of Indianapolis and Star Video of Jersey City, N.J., according to court papers.

Star, the document notes, was interested in hiring SBI employees in order to expand its operations in the mid-Atlantic region. Schwartz reportedly discouraged its staff from going to work for Star.

The suit further alleges that Ingram, in order to "soften the blow" of not completing the deal, said it would purchase \$800,000 worth of SBI's inventory. The status of that offer is unclear pending the outcome of the lawsuit.

SBI charges that Ingram rescinded its offer March 30 on the grounds that it "did not have enough projected cash on hand since Blockbuster Video . . . had returned \$7 million of [Ingram's] videos," and that Ingram would be unable to sell all of SBI's inventory.

In addition, Ingram Entertainment president John Taylor told SBI president Jim Schwartz that Bronson Ingram, president and CEO of Ingram Industries, "did not like the Schwartz brothers or SBI," according to the suit.

Blockbuster officials declined to comment on the purported \$7 million returns figure. However, trade sources indicate that Blockbuster's returns in the first quarter were not out of line, suggesting that the number may be exaggerated.

Taylor was not available for comment at press time, and Schwartz declined to elaborate beyond the suit, which he says "speaks for itself."

THE LAST STRAW?

Schwartz Bros., based in Lanham,

Md., first entered the wholesale business in 1946. SBI recently sold off its audio distribution operation to the INDI network of independent music distributors and has been trying to divest its video operation as well (Billboard, March 28, May 16).

In addition to selling the music operation, notes Schwartz, "We had planned to sell the video end to Ingram and figured that the proceeds from those two deals—with both of those entities helping us collect [our] accounts receivable, plus selling the building—would have brought a high figure for the creditors, maybe 80-90 cents on the dollar. Right now [SBI] is in the wind-down situation of liquidation."

According to the suit, SBI seeks compensatory damages of no less than \$6 million, punitive damages of \$10 million, the value of the SBI business assumed by Ingram before talks broke down (estimated at \$1 million), plus interest and attorneys' fees.

CIC Video Refocuses After Chief's Death

LONDON—CIC Video International is trying to keep its business running smoothly following the death of president Roy Featherstone, a man who previously signed Pink Floyd and Queen to EMI Records during a 20-year career in the music business.

Ken McArthur, senior VP of marketing at the London-based company, says, "The partners in CIC, Universal, and Paramount will make an announcement in the not-too-distant future. In the interim, the executive [team] is looking to run the business in a normal fashion."

McArthur says the number of loose ends left by Featherstone's sudden death from an asthma attack July 17 "are few and far be-

tween." He maintains that the running of the company is a group effort with good communication among executives.

Senior, U.S.-based Paramount and Universal staff were in London to assist in the refocusing of CIC as Billboard went to press.

Featherstone joined EMI Records U.K. in 1959 and rose to deputy managing director before becoming managing director of MCA International in 1976. In 1979, he was given the additional responsibility of running MCA Home Video's international arm, which shortly after expanded to become CIC Video International. CIC now operates in 40 countries.

JEFF CLARK-MEADS

CAUTIOUS VIDEO FIRMS HEAD FOR VEGAS

(Continued from page 8)

"Last year, there was nothing at the convention that matched the round-tables as far as popularity and value," says Rosenberg, noting press reports of poor attendance at those tête-à-têtes was "more a function of setting up too many tables than of people not enjoying what went on."

"Going into this convention," he continues, "we've got the same feedback from retailers and suppliers. It's the best opportunity [for retailers] to communicate with suppliers en masse."

Rosenberg anticipates a backlash in the press over a ban on coverage of these events, which were open to reporters last year.

"Some of the attendees felt that they could speak more freely if they

didn't have somebody watching over their shoulder," says Rosenberg. "A lot of people said, 'Look, I'm not the spokesperson for my company. What if I say something that's my opinion and it's construed as being representative of the whole company?'"

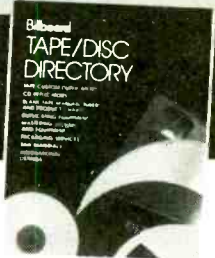
Rosenberg adds that round-table participants are free to speak to the press after the sessions.

Another point of controversy is the absence of a celebrity keynote speaker, as well as a slate of video stars that some perceive as lackluster.

Rosenberg disputes these criticisms by noting there are plenty of stars on the guest list and a luminary keynote speaker has never been a fixture of VSDA conventions.

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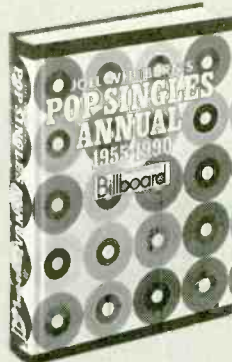
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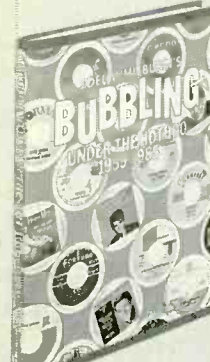
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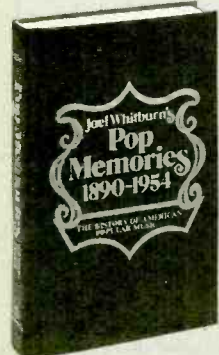
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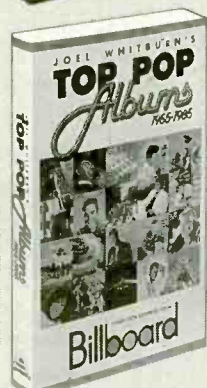
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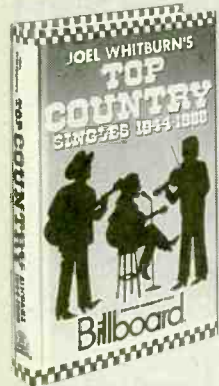
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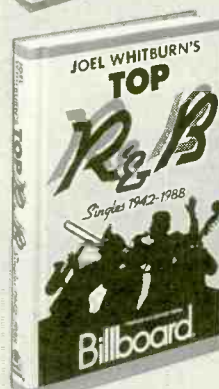
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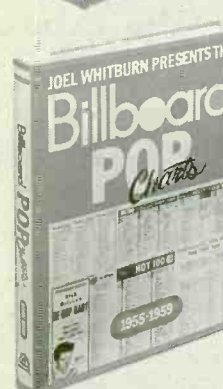
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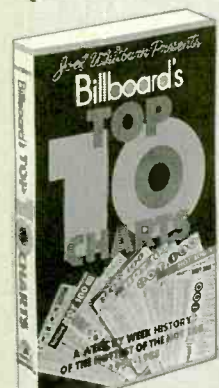
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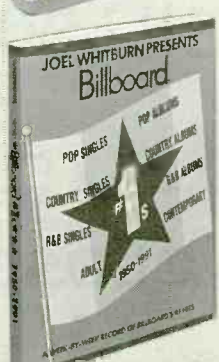
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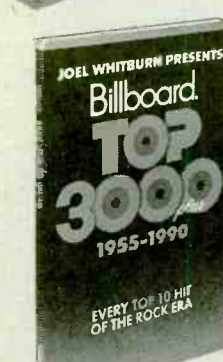
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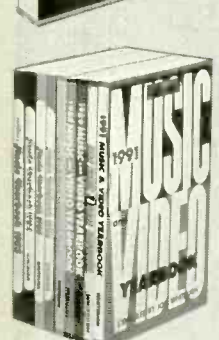
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VIDEO STORES PUTTING STOCK IN SELL-THROUGH

(Continued from page 3)

\$32 coupon books that entitle them to a specified number of rentals plus an upcoming sell-through title. In effect, he says, the movie is being given away as a loss leader, while the promotion boosts rentals.

Hollywood is helping retailers get their feet on the sell-through ground, according to Larry DeVuono, senior VP of St. Louis distributor Sight & Sound. "We have some studios supporting us on the sell-through titles. They're also supporting dealers directly with ad dollars, in addition to the consumer spending they're going to do." Promotions include activity books for HBO Video's "Rock-A-Doodle" and seed packets for FoxVideo's "Fern-Gully," two of several titles going through S&S's children's club, whose membership is drawn from video stores' mailing lists.

DeVuono feels his customers are finally catching on to the sell-through concept. "I think they're over the pricing thing... They've learned how to counter [the mass-merchant prices] by being better merchandisers."

Sell-through prospects are not as heady for many retailers, however. Roughed up by aggressive mass-merchant pricing, most of Major Video Concepts' specialty retail customers "have just lost interest in sell-through," says Walt Wiseman, the distribution firm's president. "They've lost a lot of hope. It's going to be a hard process" building enthusiasm. "Everybody is frustrated at this point in time."

Some suppliers are seeing the same problem. MCA/Universal Home Video will do well with "Beethoven," says executive VP Louis Feola, but "unfortunately the video retailer community in general has not jumped on the promotion." One dealer, who has always been strong in sell-through, says he is tired of bucking mass-merchant loss leaders. "We're not buying as deep anymore," he says.

NEW DEVELOPMENTS

What could alter these perspectives are a couple of developments diminishing the mass merchants' advantages. The first has been the rapid decline of the functional discount that gave rackjobbers a leg up on video distributors. A year ago, Disney became the first of the studios to consider putting both classes of wholesaler on equal footing; now, distributors say, all but two majors, including Disney, have discontinued the practice. The issue is no longer a flash point.

And its passing, says Dave Ballstadt, owner of Adventures In Video in Fridley, Minn., and VSDA president, creates new opportunities. Ballstadt wants to widen the foothold by having the VSDA endorse state lobbying efforts for minimum pricing laws similar to the one in force in Minnesota. "We want to make sure there's fair competition" from mass merchants, he says. However, Ballstadt acknowledges this is "a discussion the [VSDA] board would have to undertake. We've talked about it."

Another factor affecting retail attitudes toward sell-through has been the growth of sales of "previously viewed" rental cassettes, promoted for the past two years by the studios as a way to boost the depth of retailers' purchases. The sell-off of used tapes conditions customers

to the idea that they can buy as well as rent, and it generates revenues from titles ignored by mass merchants. Some of those revenues are allocated for the direct-to-sell-through releases reaching the market this year, says Kirk Kirkpatrick, VP of WaxWorks/VideoWorks, based in Owensboro, Ky. "I think [the stores] are trying to create an appetite for ownership."

Kirkpatrick, who thinks "previously viewed" sales have accelerated in the past six to nine months, says he has heard "less whining" from specialists than previously about the perils of sell-through. "It's very different than a year ago." Betty Baird of Movie Warehouse, an Owensboro video store, says she has allocated previously viewed sell-off revenues to help increase her order of "Hook."

Another bonus of this market, say distributors, is that retailers can use it to dispose of the direct-to-sell-through titles they rent. Says

DeVuono, "Face it, it's a cheap rental for these guys—and then they can sell it for nine bucks. They're not burning up the Wal Marts, but then who in this country is?"

SEEING IMPROVEMENTS

Studio executives are taking note of the improvements. Bob DeLellis, president of FoxVideo, estimates that 80% of all video outlets are now carrying "some kind of sell-through" inventory and the number stocking current hits has doubled, aided by strong merchandising of used rental cassettes.

"I'd say 40%-50% of the specialists are actively selling video," he says. "These people are actively pursuing it." Feola adds, "As an industry, we've been doing an excellent job" in attracting "a good percentage" of stores to previously viewed sales.

Although his data base is small, Kagan's Adams claims those transactions increased "in the double dig-

its" during the first quarter of 1992. "More and more stores continue to push it, and it seems to be working," he says.

Translating this energy into direct-to-sell-through purchases still isn't easy. Although they dominate the rental market, specialists hold only an 18% share of major-title sales, according to Adams, who thinks the industry requires "a whole new economic picture" to significantly enlarge their slice. "Frankly, there's not that much room for change," he declares.

In the direct-to-sell-through arena, Kagan ranks discounters at 36%; direct mail at 20%; groceries, drug, and convenience outlets at 14%; record stores at 4%; and bookstores at 2%. Since the studios are succeeding with the current mix, "there's no real impetus for them to give in on margins and terms," Adams says. He is encouraged, however, by the sizable ad campaigns accompanying second-half titles.

One distribution executive, however, sounds a cautionary note. While Baker & Taylor Video senior VP of sales and marketing Jim Ulsamer says the flood of releases "could be a real boon to the industry," he warns that, if it is not handled properly, everyone could be facing a morning-after hangover.

"The problem is that the industry still wants to force as much product out on street date as possible, and the marketplace can't absorb all that product at once," he says. "This year, whoever plays that game... is going to get clobbered on the back-end and lose a lot of money." Ulsamer does not think the studios recognize the risk because "this is the first time there's been as much competition for the product."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

BLOCKBUSTER NET PROFIT JUMPS 40% IN 2ND QUARTER

(Continued from page 3)

interest expense was down from last year.

Craig Bibb, research analyst with PaineWebber, says the company reduced compensation costs "about 20% on the store level, which is incredible," by eliminating a layer of management and cutting the use of hourly labor. The analyst adds that SG&A fell to 9% of revenues in the quarter from 11.8% last year.

These factors helped offset a change in Blockbuster's policy of depreciating the value of hit videotapes. Starting Jan. 1 of this year, these tapes are being written off over nine months rather than one year. Fairbanks says that, because of this change, depreciation and

amortization charges rose to 24.6% of revenues in the second quarter from 20.9% in the prior-year period.

SYSTEMWIDE REVENUES

The Fort Lauderdale-based chain's 2,888 franchised and company-owned stores report systemwide revenues of \$448 million in the quarter, a 23.6% rise from last year's \$362.5 million. There were 1,055 franchised and 1,833 company-owned units as of June 30.

Blockbuster now has nearly 1,000 stores in nine foreign countries and says international operations are making a "greater contribution to earnings."

Fairbanks says Blockbuster's

goal is to add 360 new stores this year (roughly 160 company-owned and 200 franchised). In the first half, only 119 were opened, but the executive says the pace will be "faster" in the second half, as operators try to get units operating before the holidays.

For the six months that ended June 30, Blockbuster's net profit rose 49.2% to \$55.6 million from \$37.3 million on a 34% increase in revenues to \$518.5 million from \$386.9 million. Systemwide revenues increased 30.2% to \$894.4 million from \$686.5 million.

Although Wall Street analysts were not disappointed by Blockbuster's quarterly report, the stock fell 50 cents a share to close

at \$12.125 on the day the numbers were released.

"Because of uncertainty about pay-per-view, it's hard to attract new investors to the stock," says Bibb. Some observers predict PPV will reduce demand for video rental, but Bibb believes the newer form of delivering movies to consumers represents "a new window for Hollywood, not a replacement for home video."

In other second-quarter news, Philips Electronics N.V., the Netherlands-based company, exercised an option to purchase an additional 5 million shares of Blockbuster stock for \$55 million, giving it a 7% stake in the video retailer.

SIGHT & SOUND TESTS MAIL ORDER

(Continued from page 8)

in Czechoslovakia.

A Sight & Sound promotion now under way, called "Double Feature," involves 8 million game cards, says Peterson, and offers an example of increased marketing support by the distributor. In addition, Sight & Sound has a children's club, drawn from video and grocery stores' mailing lists, that is being

used to advertise kiddie product available at the retail outlets.

The firm will hold its first industry party during the Video Software Dealers Assn. convention Tuesday (28) and will then have its first national sales convention in Los Angeles, featuring seminars and visits to various studio lots.



Taylor Made. Columbia Records artist James Taylor followed up his recent appearance at Los Angeles' Universal Amphitheatre with a star-studded reception for the National Resources Defense Council. Shown at the reception, from left, are Taylor, Rob Reiner, Michele Reiner, Annette Bening, and Warren Beatty.

BLOCKBUSTER SUIT

(Continued from page 8)

any aspects of it. However, industry insiders say the purchase price for the former Erol's units may be closer to the \$200,000-per-store figure than the number Capitol claims Blockbuster was previously asking.

Following a pretrial hearing in April, the Texas court had granted an injunction that prevented Blockbuster from building new stores in the upscale suburban Maryland and Virginia areas of Capitol's franchise or converting any of the former Erol's stores in dispute to look more like Blockbuster units (Billboard, April 25). Due to the settlement, that injunction is no longer in effect.

MATSUSHITA

(Continued from page 10)

and Teichiku Records Co. Ltd.'s music operations. MCA's record companies include MCA Records, Geffen Records, and a portion of Motown.

Matsushita notes in its report that its overall net earnings were adversely affected in fiscal 1992 by the "amortization of the difference between the purchase price and the underlying book value of the acquired assets of MCA, as well as the related increased interest costs."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

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Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
★ ★ NO. 1 ★ ★				
1	1	10	I'LL BE THERE	MARIAH CAREY (COLUMBIA) 8 weeks at No. 1
2	5	12	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
3	2	5	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
4	6	15	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
5	14	5	END OF THE ROAD	BOYZ II MEN (MOTOWN)
6	3	11	WISHING ON A STAR	THE COVER GIRLS (EPIC)
7	4	15	IF YOU ASKED ME TO	CELINE DION (EPIC)
8	8	9	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
9	16	11	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
10	7	20	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)
11	10	17	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
12	13	11	KEEP ON WALKIN'	CECE PENISTON (A&M)
13	15	9	MOVE THIS	TECHNOTRONIC (SBK/ERG)
14	19	10	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
15	12	11	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
16	18	15	COME & TALK TO ME	JOEDECI (UPTOWN/MCA)
17	20	8	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
18	9	16	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
19	11	16	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
20	22	8	TAKE THIS HEART	RICHARD MARX (CAPITOL)
21	17	14	HOLD ON MY HEART	GENESIS (ATLANTIC)
22	21	4	JAM	MICHAEL JACKSON (EPIC)
23	30	5	THE ONE	ELTON JOHN (MCA)
24	24	13	SLOW MOTION	COLOR ME BADD (GIANT)
25	33	6	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
26	26	12	STEEL BARS	MICHAEL BOLTON (COLUMBIA)
27	34	5	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
28	27	7	EVERYBODY'S FREE	ROZALLA (EPIC)
29	28	10	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
30	23	14	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
31	29	7	GOOD STUFF	THE B-52'S (REPRISE)
32	39	6	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
33	32	15	I WILL REMEMBER YOU	AMY GRANT (A&M)
34	31	10	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
35	44	3	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
36	37	5	I WANNA LOVE YOU	JADE (GIANT)
37	—	1	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	3	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
2	—	1	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
3	2	14	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	3	18	ALL 4 LOVE	COLOR ME BADD (GIANT)
5	4	18	FINALLY	CECE PENISTON (A&M)
6	—	1	ONE	U2 (ISLAND/PLG)
7	—	1	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
8	11	49	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
9	8	34	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
10	6	9	GOOD FOR ME	AMY GRANT (A&M)
11	10	9	TO BE WITH YOU	MR. BIG (ATLANTIC)
12	7	4	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
13	12	5	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
14	15	9	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)
15	14	9	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
16	9	37	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
17	13	4	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
18	5	3	NU NU	LIDELL TOWNSELL (MERCURY)
19	17	63	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
20	—	1	NOW THAT YOU'RE GONE	CORINA (CUTTING/ATCO EASTWEST)
21	19	49	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
22	18	51	BABY BABY	AMY GRANT (A&M)
23	20	9	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
24	21	4	HAZARD	RICHARD MARX (CAPITOL)
25	16	6	I CAN'T DANCE	GENESIS (ATLANTIC)

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

BIEM/IFPI MECHANICAL LICENSE CONTRACT LEFT UNSETTLED

(Continued from page 3)

to consider future strategy after the breakdown in talks with the IFPI, the international record labels group.

No public statement was made after the meeting, but it is understood that BIEM will direct national societies to continue to license new repertoire on the basis of the old agreement, which officially expired June 30. Member societies are now considering their positions and scheduling discussions with their local IFPI groups.

The BIEM/IFPI contract, initiated in 1989, was due to expire Dec. 31, 1991, but was extended for six months while the two sides sought to frame a new agreement. The BIEM/IFPI contract does not cover the U.K., where a separate mechanical royalty agreement exists between the Mechanical Copyright Protection Society and the British Phonographic Industry.

Talks to fashion a new agreement were started last fall; but, with each side standing firm on demands the other was not prepared to concede, they ended July 4 in deadlock.

The key points of conflict:

- The IFPI wants the basic mechanical royalty to be reduced from 9.504% of dealer price to 9%. BIEM will not countenance a reduction.
- The IFPI wants concessionary rates on the new sound carriers, the MiniDisc and DCC—a discount of 30% for the first three years and 20% for the next two. BIEM rejects any concessions for new carriers.
- BIEM wants to set a 9.5% rate on music videos, with a concessionary rate of 7% for the first two years. The IFPI says music videos cannot be considered as extensions of the audio carrier and asks for a rate of 5.5%, including synchronization rights.
- The IFPI wants to see the minimum rate for low-price product discontinued, arguing that the royalty should be based, across the board, on a percentage of the dealer price.

'CYNICAL AND UNJUSTIFIED'

Commenting on the collapse of negotiations in an exclusive interview with Billboard, BIEM president Jean-Loup Tournier says, "Never before in the 22 years that I have been chairing BIEM has there been such a cynical and unjustified attempt to downgrade remuneration for creators. We strongly object to the record industry trying to recoup the cost of investment in promotion and new formats

by reducing copyright fees."

Of the IFPI's bid for a reduced rate on MiniDisc and DCC, Tournier says, "We made a similar concession when the CD was introduced—and I have had cause to regret this very deeply ever since."

In the introductory years of the CD prior to 1988, the record industry reached agreement with national societies to pay CD royalties at the same level as for the equivalent vinyl LP. The BIEM agreement of 1988 provided for reductions on a sliding scale, beginning with 20%, reducing to 15% in 1989 and 10% in 1990.

"Last year," Tournier said, "was the first year in which rights owners received the full rate. I calculate that, since 1983, copyright owners lost at least \$100 million in payments because of these concessions."

"The CD, as we all know, was a huge success and the record industry made enormous profits from it. However, they do not seem ready to share these profits with the creators—even though the creators were investors in the new format."

CD BOOM CITED

David Fine, the IFPI chairman and chief negotiator, rejects Tournier's claim that copyright owners have been penalized because of the discounts on CD mechanical rates.

"Between 1983 and 1991, mechanical royalties from CDs yielded \$100 million more than would have been the case had the sales been of comparable analog records. In that period, net distributed royalties to rights owners increased by 47%. The digital carrier has created a boom which has benefited writers and publishers, as well as record companies."

Fine says the collapse of the negotiations is a tragedy for both sides. "Our interests are completely intertwined," he argues, "but there has to be recognition of the fact that the old agreement must be revised in the light of market realities."

"The basic mechanical rate has to be reviewed because of the significant change in the [dealer] markup structure. In the early '80s, before the success of the CD, the markup was around 37.5%, but today it is between 23% and 25%. That's why we look for a review of the rate—and we think 9% of the dealer price is fair and realistic."

BIEM, however, rejects what Tournier calls "this attempt to twist

the figures by shifting from published price to dealers (PPD) to retail price, which has not been the contract basis since 1987."

On the subject of music videos, Fine says the market is still in the process of development, with the industry trying to recoup some of its heavy promotional investment in sell-through sales. "But the carrier is not remotely comparable to the sound carrier, and the market is still in its infancy," he adds. "We feel that a 5.5% rate is completely fair in the circumstances."

The IFPI also objects to the limitation of 18 tracks on a CD, pointing to the increasing importance of compilation CDs and the benefits of this repertoire to publishers and writers.

U.K. INFLUENCE ON TALKS

Tournier notes that "not once in the negotiations was there a reference to the U.K. Copyright Tribunal's setting a mechanical rate of 8.5% last November—17% below that of the BIEM rate." He argues that this was because, according to the tribunal theses, the argument of an unusually high investment in talent and a high risk factor could not be applied in continental Europe.

But BIEM board member Ger Willemsen, managing director of the Dutch authors' society, BUMA/STEMRA, believes that the U.K. tribunal's decision was very much a factor in the IFPI's resolve to seek a reduction in the basic BIEM contract mechanical rate.

Legally, according to Tournier, all new product released in the BIEM territories since the collapse of the agreement on July 1 is pirate; but in practical terms, national societies and national IFPI groups are expected to agree to interim arrangements to maintain licensing.

Another key issue in the present deadlock is the question of solidarity: to what extent will publishers owned by record companies press the BIEM case against their employers? And to what extent will national authors' societies toe the BIEM line in rejecting a 9% royalty?

BUMA/STEMRA's Willemsen notes that, once a society in a European Community country licenses a recording in accordance with the terms sought by the IFPI, that recording is legal product in all 12 EC countries. "But," he adds, "I expect national societies to support the BIEM line."

Dire Straits Blast IFPI Royalty Plan

PARIS—Dire Straits, the mega-selling British group that has been chosen by Philips/PolyGram to spearhead the launch of DCC, has said it will refuse to allow its repertoire to be released on the format if BIEM concedes the discounts sought by the IFPI in the mechanical rate for the carrier (see story, page 1).

In a letter to BIEM president Jean-Loup Tournier, Ed Bicknell, manager of Dire Straits, says that, if a reduced rate is agreed upon, the group will instruct Rondor Music to refuse to issue mechanical licenses for any Mark Knopfler composition in respect of MiniDisc and DCC.

Says Bicknell, "I can assure you we do not support any notion that recording artists, composers, or publishers should in any way entertain or endorse the idea of giving the record ind-

ustry a concessionary reduction in royalties to help 'underwrite' the costs of introducing the new technology."

Bicknell adds, "I contend, with many of my manager colleagues, that the arrangements we were forced to accept in relation to CD were punitive, unfair, and a classic example of the record industry using its collective bargaining power to the financial detriment of the creative community. I, for one, am not prepared to see that happen a second time, either in the case of DCC or the digital MiniDisc."

Tournier maintains that, during the CD concessionary period, rights owners suffered reductions of 25-40% in their remuneration.

Says the IFPI's David Fine, "Of course, if artists and composers don't wish to have their work on a

particular format, they are perfectly free to withhold authorization. But they should recognize that they benefit from the hundreds of thousands of pounds we spend introducing new formats and publicizing their releases.

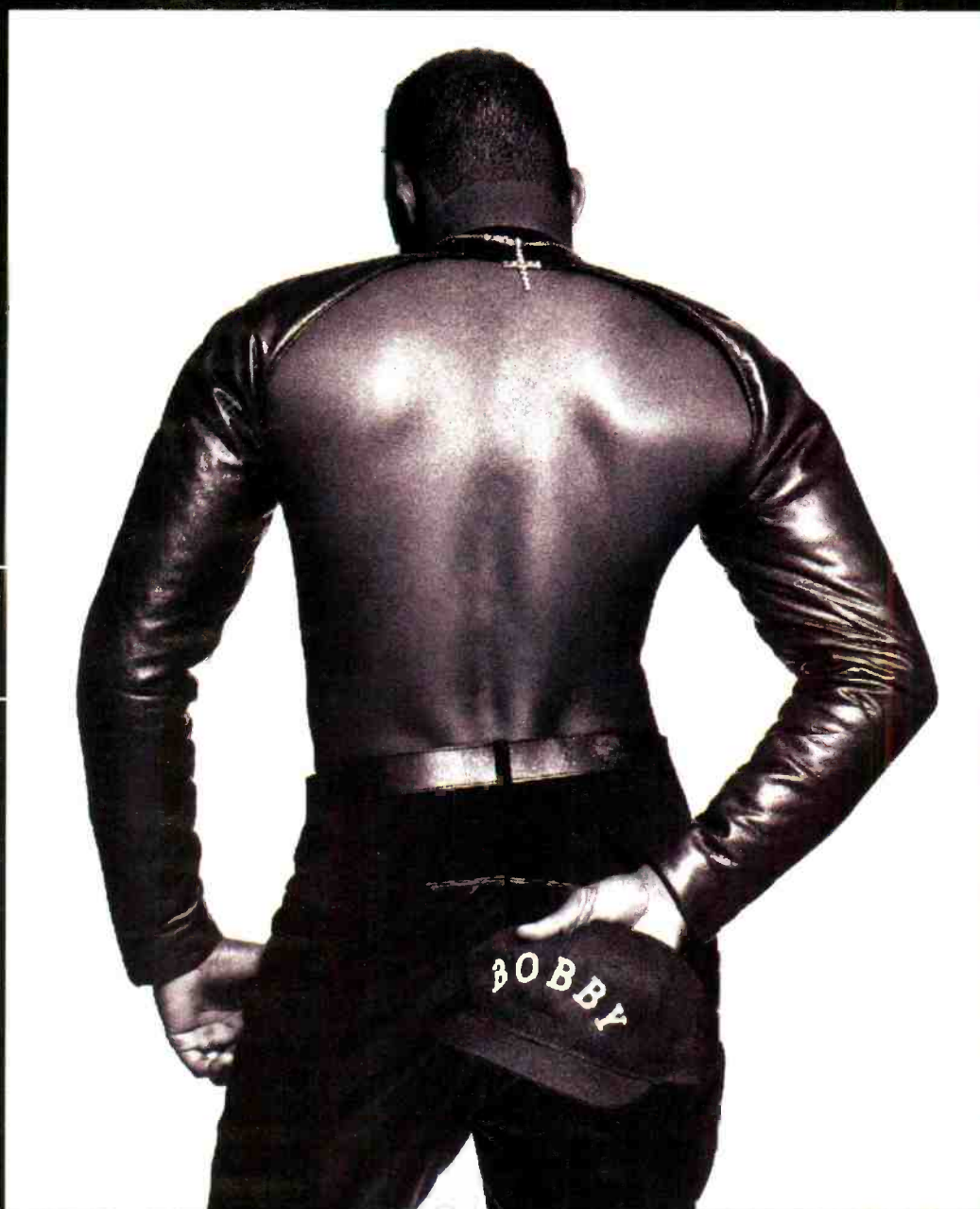
"Because our investment made the CD a tremendous success, the artists, writers, and publishers have also benefited."

"Surveys show that in France, Germany, Holland, and Italy, copyright payments (including performance fees, of course) increased by 60% between 1985 and 1989. To take just the example of GEMA, its distributable income in 1989 was \$445 million; last year it was \$630 million—and, naturally, CD sales played a big part in this."

MIKE HENNESSEY

humpin' around

(MCACS-54342)



BOBBY

BROWN

From The Forthcoming Album

BOBBY

Produced by L.A. Reid, Babyface and Daryl Simmons for LaFace Inc.
Executive Producers: Louil Silas, Jr., Bobby Brown and Tommy Brown
Management: Brown Management

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
AUGUST 1, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	9	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98) 8 weeks at No. 1	*** No. 1 *** SOME GAVE ALL	1
2	NEW		1	MEGADETH CAPITOL 98531* (10.98/15.98)	***TOP DEBUT*** COUNTDOWN TO EXTINCTION	2
3	2	2	16	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
4	3	3	7	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
5	4	8	3	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	***TOP 20 SALES MOVER*** BOOMERANG	4
6	NEW		1	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
7	5	4	31	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	4
8	7	6	45	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
9	6	5	43	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
10	NEW		1	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	10
11	11	13	17	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
12	8	7	98	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
13	9	10	16	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
14	17	17	4	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	14
15	18	27	21	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	15
16	14	15	49	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
17	10	9	24	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
18	13	11	7	WILSON PHILLIPS SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
19	22	20	4	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	19
20	23	33	44	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
21	16	25	6	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	16
22	12	23	3	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
23	15	12	10	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
24	NEW		1	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
25	21	14	36	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
26	33	41	34	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	***POWER PICK*** BRAND NEW MAN	26
27	NEW		1	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
28	19	38	7	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
29	27	24	16	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
30	24	22	13	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
31	32	39	10	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	27
32	25	32	65	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
33	38	49	16	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	33
34	29	36	19	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
35	28	30	35	U2 ▲ ³ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
36	31	26	43	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
37	41	46	3	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	37
38	20	18	5	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
39	26	16	4	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
40	39	31	56	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
41	34	28	47	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
42	30	19	15	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
43	45	45	16	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
44	36	34	14	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
45	37	35	5	FIREHOUSE EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
46	35	21	13	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
47	42	47	117	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
48	44	42	35	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
49	55	60	44	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
50	40	40	6	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
51	48	54	34	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
52	43	53	3	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	43
53	46	37	11	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
54	47	48	52	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	62	79	9	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	55
56	53	58	63	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
57	52	—	2	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
58	58	51	72	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
59	51	55	62	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
60	54	57	44	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
61	56	50	25	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
62	57	59	14	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
63	50	43	10	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
64	49	29	4	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
65	59	56	48	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
66	66	70	13	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	66
67	64	64	43	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
68	63	65	42	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
69	61	61	62	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
70	69	72	37	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
71	67	71	38	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
72	65	76	13	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
73	70	68	46	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
74	71	63	58	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
75	72	62	12	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
76	78	82	41	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
77	77	66	16	BODY COUNT SIRE 26878*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
78	86	84	27	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
79	75	78	60	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
80	73	73	16	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
81	74	77	35	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
82	83	86	14	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
83	76	74	9	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
84	91	—	2	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	84
85	NEW		1	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	85
86	60	52	3	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
87	80	81	31	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
88	92	92	45	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
89	NEW		1	VARIOUS ARTISTS WARNER BROS. 45009* (10.98/15.98)	SONGS FROM "COOL WORLD"	89
90	88	110	16	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
91	68	44	3	BLACK SABBATH REPRISE 26965 (10.98/15.98)	DEHUMANIZER	44
92	79	75	6	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
93	82	80	22	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
94	87	93	88	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
95	81	85	25	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
96	99	100	27	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	95
97	101	106	23	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
98	85	87	3	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
99	120	90	19	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
100	90	101	126	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
101	89	102	18	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
102	98	91	18	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
103	94	94	32	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
104	93	88	44	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
105	103	105	124	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
106	102	97	55	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
107	112	116	3	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
108	84	67	4	DEEE-LITE ELEKTRA 61313 (10.98/15.98)	INFINITY WITHIN	67
109	NEW		1	NEW BROADWAY CAST RCA VICTOR 45014*/RCA (10.98/15.98)	GUYS & DOLLS	109

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

IT'S BEEN SAID, "ONCE JOE COCKER SINGS A SONG...IT'S BEEN SUNG." HE'S DONE IT AGAIN.



JOE COCKER

night calls

JOE COCKER CONTINUES TO SURPASS HIS PRIOR PERFORMANCES WITH 12 NEW AND TIME-HONORED TRACKS INCLUDING THE GARY WRIGHT CLASSIC AND AOR SMASH

LOVE IS ALIVE

PLUS

NOW THAT THE MAGIC HAS GONE

(JOHN MILES)

FEELS LIKE FOREVER

(BRYAN ADAMS/DIANE WARREN)

CAN'T FIND MY WAY HOME

(STEVE WINWOOD)

DON'T LET THE SUN GO DOWN ON ME

(ELTON JOHN/BERNIE TAUPIN)

NIGHT CALLS

(JEFF LYNNE)

YOU'VE GOT TO HIDE YOUR LOVE AWAY

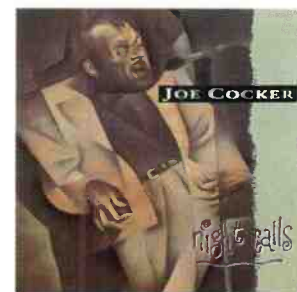
(JOHN LENNON/PAUL MCCARTNEY)

FIVE WOMEN

(PRINCE)

I CAN HEAR THE RIVER

(DON DIXON)



DON'T MISS JOE COCKER ON TOUR

8/16 HOFFMAN ESTATES, IL 8/17 CLEVELAND, OH 8/19 CINCINNATI, OH 8/20 CLARKSTON, MI 8/22 OTTAWA, ONTARIO 8/23 TORONTO, ONTARIO
8/24 SARATOGO SPRINGS, NY 8/26 PHILADELPHIA, PA 8/27 VIENNA, VA 8/29 WATERLOO, NJ 8/30 ROCHESTER, NY 8/31 LEWISTON, NY 9/2 MANSFIELD, MA
9/4 HOLMDEL, NJ 9/5 WANTAUGH, NY 9/6 PATTERSON, NY 9/8 WALLINGFORD, CT 9/9 NEW YORK, NY

MORE DATES TO BE ANNOUNCED...

DATES SUBJECT TO CHANGE

ON CAPITOL COMPACT DISCS AND CASSETTES

VARIOUS SONGS PRODUCED BY DAVID TICKLE, CHRIS LORD-ALGE, DANNY KORTCHMAR AND JEFF LYNNE.

MANAGEMENT: ROGER DAVIES MANAGEMENT, INC.



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ARTIST OF THE MONTH

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	97	95	60	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
111	NEW		1	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	111
112	104	117	19	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
113	110	128	6	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	110
114	118	138	4	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	114
115	96	104	43	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
116	105	99	16	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
117	NEW		1	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	117
118	109	107	18	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
119	113	115	114	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
120	122	121	28	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
121	121	134	5	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	121
122	106	112	46	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
123	133	156	5	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
124	107	96	7	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
125	111	98	7	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
126	NEW		1	GEORGE HARRISON DARK HORSE 26964*/WARNER BROS. (24.98/31.98)	LIVE IN JAPAN	126
127	138	176	3	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	127
128	114	147	4	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	114
129	119	119	23	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
130	108	108	34	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
131	130	151	55	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
132	124	124	98	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
133	125	139	27	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
134	146	125	13	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
135	116	131	65	DWIGHT YOAKAM ● REPRIS 26344* (9.98/13.98)	IF THERE WAS A WAY	96
136	115	114	26	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
137	126	113	5	AL JARREAU REPRIS 26849* (10.98/15.98)	HEAVEN AND EARTH	105
138	100	83	10	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
139	128	130	159	MICHAEL BOLTON ▲ 2 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
140	129	126	8	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126
141	136	118	10	DELBERT MCCLINTON CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH	118
142	123	127	57	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
143	117	89	9	XCLAN POLYDOR 513225/PLG (9.98 EQ/13.98)	XODUS	31
144	151	141	45	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
145	143	133	5	LINDSEY BUCKINGHAM REPRIS 26182* (10.98/15.98)	OUT OF THE CRADLE	133
146	NEW		1	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	146
147	95	69	4	SOUNDTRACK WARNER BROS. 26972* (10.98/15.98)	BATMAN RETURNS	61
148	127	111	17	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
149	147	142	166	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
150	139	135	48	DOUG STONE ● EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
151	140	140	37	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
152	145	143	75	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
153	173	—	26	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
154	148	148	71	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	142	152	116	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
156	141	123	16	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
157	152	137	21	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
158	156	144	43	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
159	134	122	35	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
160	169	—	2	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO	160
161	144	136	62	PAULA ABDUL ▲ 3 CAPTIVE 86210*/MIRGIN (10.98/15.98)	SPELLBOUND	1
162	149	169	40	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
163	131	103	18	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
164	153	159	72	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
165	157	146	12	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
166	159	—	2	SOUNDTRACK COLUMBIA 52919* (10.98 EQ/15.98)	A LEAGUE OF THEIR OWN	159
167	150	153	85	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
168	162	157	110	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
169	154	185	36	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
170	135	129	9	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
171	158	165	41	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
172	163	168	6	OLIVIA NEWTON-JOHN GEFFEN 24470* (9.98/15.98)	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
173	161	194	11	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
174	160	149	82	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
175	132	109	8	SOUNDTRACK MCA 10628* (10.98/15.98)	FAR AND AWAY	89
176	164	154	42	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
177	167	193	6	STEELHEART MCA 10426* (9.98/15.98)	TANGLED IN REINS	144
178	165	164	9	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	160
179	175	161	27	SOUNDTRACK ● REPRIS 26794* (10.98/15.98)	RUSH	24
180	170	158	42	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
181	174	174	18	NICE & SMOOTH COLUMBIA 47373 (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	141
182	155	132	6	ALLMAN BROTHERS BAND EPIC 48998* (9.98 EQ/13.98)	AN EVENING WITH THE ALLMAN BROTHERS BAND	80
183	189	—	2	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	183
184	182	179	55	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
185	179	184	223	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
186	194	177	12	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
187	168	155	9	NEIL DIAMOND COLUMBIA 52703* (17.98/31.98)	GREATEST HITS 1966-1992	100
188	181	178	89	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
189	172	171	23	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
190	171	166	8	LOS LOBOS SLASH 26786*/WARNER BROS. (10.98/15.98)	KIKO	143
191	178	162	40	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
192	196	196	36	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
193	185	188	23	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
194	183	197	74	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
195	177	—	19	RIGHT SAID FRED ● CHARISMA 86277* (9.98/13.98)	UP	46
196	166	167	7	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	166
197	190	189	12	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	132
198	184	150	36	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
199	176	160	17	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	111
200	192	—	2	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	192

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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LATE-NIGHT TALK SHOW GIGS SPURRING SALES OF ALBUMS

(Continued from page 3)

"Through the years we have always seen [TV appearances spur sales] to some extent," says John Doelp, VP of marketing for Epic Records. "But now a lot of these shows are being more open to new artists."

Doelp says Leno played a major role in the success of Céline Dion when she appeared on "The Tonight Show" last year, with Leno as guest host. "Without his support, we would not be where we are today," he says.

"People are learning about new music on TV again," Doelp adds. "It has become a leading factor instead of just a supporting factor... We used to sit back and say, 'No way this is going to go on TV.' Now, it's, 'Where can we take it? Which show does it make sense to take it to first?'"

Tribune Entertainment's "The Dennis Miller Show" had an even more adventurous booking policy than do the other late-night talkfests, but the company decided July 17 to pull the plug on the show, hosted by the comedian and former "Saturday

Night Live" cast member, due to poor ratings.

During its six-month run, Miller featured a diverse selection of music acts ranging from the hardcore sounds of Rollins Band, the album-rock of Sass Jordan, and the teen-angst folk-rock of the Violent Femmes, to the world-beat sounds of Aboriginal band Yothu Yindi and Afro-pop master King Sunny Ade. Repeat episodes of the show will continue to run through Sept. 11.

Although the end of Miller's show is a loss to record labels, they continue to benefit from the changes at "The Tonight Show."

"I'm sorry to see [Dennis Miller] go," says John Sutton-Smith, West Coast director of publicity for the EMI Records Group. "It was the show that took risks and featured young alternative bands that the other shows were less likely to consider." In the last few months, Sutton-Smith had acts Blur and EMF on the Miller show.

"The Tonight Show" has gotten a

little more competitive," Sutton-Smith adds. "They are obviously trying to go for a little bit of the younger audience as well." The week of July 20, Sutton-Smith had two EMI Records Group artists set for appearances on the Leno show—pop group Wilson Phillips and rap act Gang Starr.

Le Tia "L.T." Clay, West Coast regional promotion manager for Jive, concurs. She recently booked two new Jive acts on "The Tonight Show"—Fu-Schnickens Aug. 25 and R. Kelly & Public Announcement the week of Sept. 28.

Clay says both of the acts would not have been booked on "The Tonight Show" when Carson was hosting. "Jay Leno is appealing to a broader audience," she says.

One source at a major label compares the late-night shows to radio stations. The source adds that the fierce competition for exclusives that exists in radio also takes place with the TV shows, and has increased somewhat since Leno took over the "The Tonight Show."

"If you do one show, the other one really doesn't want you," the source says. This situation forces the label to make a decision between the competing shows.

"The Arsenio Hall Show" is "like the big urban [station] in town, 'The

Tonight Show' is like the big CHR, and 'Dennis Miller' was like an alternative rock station. It had a smaller audience, obviously, but a loyal following," the source says.

According to sources at various labels, "Arsenio," which originally was open to new acts when it debuted in early 1989, now usually sticks with the hits.

"I think Arsenio is trying to book known major hits now, as opposed to giving new acts a shot," says Clay. "It would have taken me longer to book Fu-Schnickens on that show."

Sharon Olson, talent executive for Paramount Television's "The Arsenio Hall Show," denies the program has gotten more conservative in its bookings, but says that, since the show has proven successful, it is able to attract more established acts of all types. Recent and scheduled acts on "Arsenio" include Ice-T's Body Count and the B-52's.

Olson also refutes the claim that the competition for music acts has heated up between "Arsenio" and "The Tonight Show" since Leno took over the latter.

"We don't feel that competition," she says. "People want to do our show. We have taken acts after 'The Tonight Show.' We don't feel that's a problem."

The effect of Dennis Miller's can-

cellation on the other shows' booking policies remains to be seen. "It could go either way," says one major-label source. "They might be more adventurous and try to pick up that audience, or say, 'Look, Dennis didn't draw with those bands, why should we book them?'"

The acts featured on NBC-TV's long-running "Late Night With David Letterman" bridged the gap from the old "Tonight Show" to the more adventurous bookings on "Miller," but the show's producers insist that acts perform with members of Paul Shaffer's house band.

That policy recently prompted Rolling Stones drummer Charlie Watts, who was scheduled to play with his jazz quintet, to walk off the set of the show, confirms co-executive producer Robert Morton.

"We look at our music completely differently than the other shows," Morton says. "We look at it as bands stopping by to play with our band. It's more of a drop-in kind of thing."

Morton says the policy gives the show "a little more uniformity," adding that Shaffer and his band have played with talents ranging from "Eric Clapton to Liberace."

"We've never had that happen before," Morton says of Watts' walk-out.

BETWEEN THE BULLETS



by Geoff Mayfield

REVITALIZED: In sharp contrast to last week, when there was no turnover in the top 10, three fresh titles assault the top of The Billboard 200. And it's a diverse attack. Representing the hard rock camp, Megadeth clocks in at No. 2. Rapper Too Short achieves a career-high chart position by debuting at No. 6, as does country star Clint Black, who rolls in at No. 10. Two other new entries, by Danzig and Ministry, debut inside the top 30. This is a stronger batch of new product than we've seen in many weeks, and it generated store traffic, as volume of titles on The Billboard 200 is up about 15% over last week's chart... For the first time since the Aug. 8, 1988, Billboard, BMG has three titles in the top 10. In 1991, BMG's only top-10 title was Whitney Houston's Arista set "I'm Your Baby Tonight."

SHUFFLE BACK: Appearances can be deceiving. Although six of the top-10 titles move backward, all but Red Hot Chili Peppers, at No. 9, see sales increases. In fact, all but 12 of the top 50 titles see unit gains. Thus, many of the backward moves seen at the top of this chart are matters of displacement caused by the high chart debuts, as opposed to losses in sales. The most dramatic examples of this occur at No. 29, where "Wynonna" moves back despite an 18% gain, and at No. 5, where the "Boomerang" soundtrack gets pushed back despite a 25% gain. Still, "Boomerang" wins the Top 20 Sales Mover, awarded to the top-20 title that shows the largest unit gain, for the second week in a row.

STILL LOCKED IN at No. 1 is country crossover phenom Billy Ray Cyrus, who, for the first time, reaches the 200,000-unit mark. More amazing than Cyrus' eight-week run in the top slot is the fact that his volume manages to grow week after week. Sales on "Some Gave All" have declined in just one of the nine weeks it has been on the chart. Sitting pretty with a 60% lead over the No. 2 album, it seems unlikely that anyone will dethrone Cyrus in the next week or two.

CINEMA: "Boomerang" isn't the only hot soundtrack. "Mo' Money," which stalled last week at No. 17, benefits from the film's prerelease publicity, riding a 22% increase to No. 14... It says right on the package of the "A League Of Their Own" soundtrack, which debuted last week at No. 159, that it "does not contain a musical recording by Madonna." But the "League" star's "This Used To Be My Playground" does appear on "Barcelona Gold," the Warner Bros. all-star set that contains music that will be featured during NBC's telecast of the 1992 Olympic Games. It debuts at No. 111... "Songs From The 'Cool World,'" with David Bowie, Thompson Twins, Brian Eno, and a passel of alternative and industrial acts, bows at No. 88.

TAKE TWO: Don't let the success of "Boomerang" or "Mo' Money" fool you. It is just as tricky to score big with a soundtrack as it is with any other kind of album. Take, for example, "Lethal Weapon 3." It features Michael Kamen, who penned last year's top-10 "Robin Hood: Prince Of Thieves" soundtrack; Eric Clapton, who surprised many earlier this year when his "Rush" soundtrack flew to No. 24; David Sanborn, a jazz artist who moves pop-like numbers; and an appearance by Sting. The result? "Lethal Weapon 3" charted just three weeks on The Billboard 200.

MERRY GARTH SET HEADS HOT AUGUST

(Continued from page 11)

Bros., Aug. 11). In addition, Blue Rodeo is coming with "Lost Together" (Atlantic, Aug. 4), Tin Machine is up with the live album "Oy Vey, Baby" (Victory, Aug. 4), and Patty Smyth is back with an eponymous release (MCA, Aug. 18) that features a duet with Don Henley titled "Sometime Love Just Ain't Enough."

Alternative titles on tap include Luna's "Luna Park" (Elektra, Aug. 14), featuring Dean Wareham of Galaxie 500, Justin Harwood of the Chills, and Stanley Demeski of the Feelies; as well as Shinehead's "Sidewalk University" (Elektra, Aug. 21); and the Boo Radleys' "Everything's Alright Forever" (Columbia, Aug. 11).

MC Serch, formerly of 3rd Bass, leads the rap pack with "Return Of The Product" (Columbia, Aug. 25), which kicks off with the debut single "Here It Comes."

The rap schedule also features Father MC's "Close To You" (Uptown/MCA, Aug. 18), which follows up the artist's gold-certified "Father's Day" and debuts with the single, "One Night Stand"; Mad Cobra's "Easy To Wet, Hard To Dry" (Columbia, Aug. 25), which features the controversial Geto Boys on the track, "Dead End Street"; and Brothers Like Outlaws' debut "The Oneness Of II Minds In Unison" (Gee Street/Island, Aug. 18), which kicks off with the single, "Trapped Into Darkness."

Dance aficionados should groove all night to the rhythms of the techno compilation "Rave 'Til Dawn" (SBK, Aug. 11), which features tracks from Apotheosis, Lords Of Acid, and the Movement, as well as "Best Of Freestyle" (Turnstyle/Atlantic, Aug. 18), a collection of the hottest freestyle tracks culled from

the past decade.

Fans of classic rock'n'roll may be attracted to the "Honeymoon In Vegas" film soundtrack (Epic, Aug. 11), which features the likes of Billy Joel, Ricky Van Shelton, and Bono covering Elvis Presley classics, while David Lynch lovers will go for the "Fire Walk With Me" soundtrack (Warner Bros., Aug. 11), which features the talents of Julee Cruise, Little Jimmy Scott, and members of the Dave Alvin band. Meanwhile, the "Hell On Earth: Hellraisers III" film soundtrack (Victory, Aug. 18) should raise some hell with tracks from Motorhead, Electric Love Hogs, and Chainsaw Kittens.

2 Arrested At Dem Party Illtet Member, Vidmaker Detained

NEW YORK—Mike Kilmer, bass player for the Warner Bros. band Sweet Lizard Illtet, and video producer Alex Halpern were arrested at the Democratic National Convention here July 16 while attempting to film a video during a protest outside Madison Square Garden.

The two men were detained for 20 hours before being released on their own recognizance. They have been charged with riot and assault in the second degree, resisting arrest, and obstruction of government administration, according to Kilmer's lawyer, Stanley Cohen.

Cohen says the two men had gotten permission to film during the protest. "With the help of some attorneys on the scene, they made

arrangements and were granted permission to film a video," Cohen says.

However, when the two tried to film the demonstration, "the cops screamed, told them to get out, and when [Mike and Alex] tried to explain, they were set upon by the police," Cohen says. "I assume it was a failure of communication between the commanding officer and his subordinate officers."

Kilmer and Halpern are due in court Aug. 20. "They have pleaded not guilty. They are innocent and plan on fighting," Cohen says.

According to reports, Kilmer and Halpern were among five people arrested during the incident.

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The Way Brian Goes. Singer and pianist Brian McKnight describes his music as "R&B on the jazz tip," a recipe that cooks up a healthy 92-65 move for his self-titled debut on the Top R&B Albums chart. The album also moves up four places, to No. 23, on Heatseekers, while "That's The Way Love Goes" holds at No. 21 on Hot R&B Singles.



which hit the Arsenio Hall and Dennis Miller shows in July, starts a tour Aug. 2 in Tempe, Ariz.

Uncaged. The name value in Capricorn's the Zoo does not end with Fleetwood Mac's Mick Fleetwood. Bekka Bramlett is the daughter of Delaney Bramlett and Bonnie Sheridan, and guitarist Gregg Wright has released a solo album on Quality. The band,



Out Of Africa. In her native Zimbabwe, 23-year-old Rozalla grew up on a diet of traditional African music and American R&B. The resulting mix has scored hits for her in several European countries, and is catching fire with American radio. Her "Everybody's Free (To Feel Good)" climbs 40-37 on Hot 100 Singles.

TOAD LEAPS: Toad The Wet Sprocket rides the Top 40 success of its "All I Want" single to the top of the Heatseekers pack. The band's "Fear" sees a 13% jump in sales over the prior week, which pushes it 118-114 on The Billboard 200.

Actually, the top three Heatseeker titles are hot, with Spin Doctors logging a 12% rise and Shakespear's Sister accomplishing a 20% gain. It is these increases that knock N2Deep, last week's top Heatseeker, out of first place, because its sales are flat with last week's.

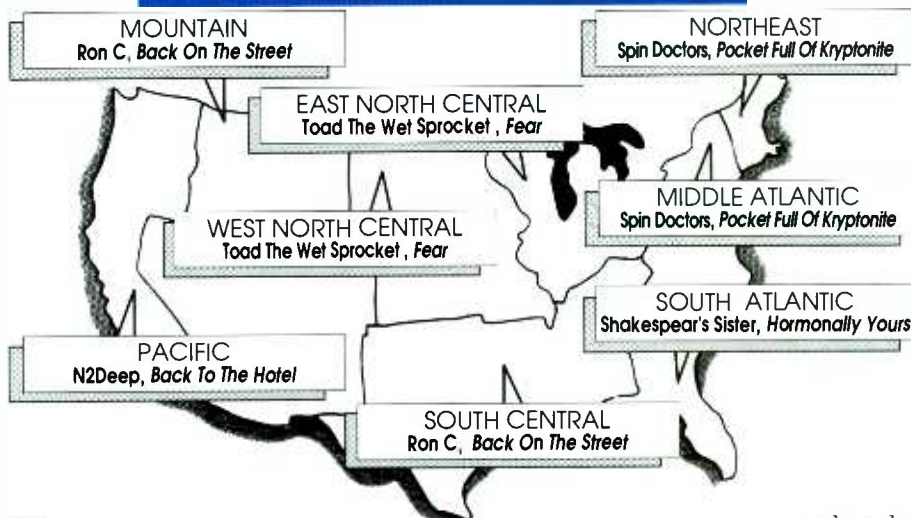
MOURNFUL REFRAIN: By the time most of you read this column, "The Dennis Miller Show" will have taped its last program (see story, page 1). It will be in reruns until it falls off TV schedules in the fall. While it is probably true that the world didn't need another talk show, Popular Uprisings regrets this show's passing, because it was an important vehicle for Heatseeker acts. Sass Jordan and Cracker were among the up-and-coming musical talents that got vital exposure on the Miller show; Rollins Band was on more than once.

Hopefully, upcoming talk shows that will be launched by Whoopi Goldberg and Chevy Chase will help fill the void. In the meantime, record company publicists can be encouraged that Jay Leno's "The Tonight Show" has shown more willingness to book lesser known acts—like Capitol's the Cages, who appeared on the show July 21—than Johnny Carson's staff did.

WAILING: Speaking of "The Tonight Show," Jim "Tiger" Cawley, label manager for Columbia's new Chaos logo, is jazzed because the Wailing Souls are scheduled to appear on that program Sept. 4. In the meantime, he reports that early sales reports on the band's "All Over The World" are encouraging. The album's title track is being worked at top 40 radio, while college and alternative stations have been serviced with the "Shark Attack" track.

WAVE: Wailing Souls are one of several Heatseeker acts that are being featured in the current phase of Title Wave's "No-Risk Disc" program in the Minneapolis area. Albums featured in the seven-store chain's program receive front-of-store display, sale pricing, in-store play, and suggestive selling by floor staff. As

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

Region	Top 10 List
EAST NORTH CENTRAL	1. Toad The Wet Sprocket, Fear 2. Bass Boy, I Got The Bass 3. Techmaster P.E.B., Bass Computer 4. Shakespear's Sister, Hormonally Yours 5. Bass Patrol, The Kings Of Bass 6. Cause & Effect, Another Minute 7. Sass Jordan, Racine 8. Arc Angels, Arc Angels 9. Men At Large, Men At Large 10. Spin Doctors, Pocket Full Of Kryptonite
SOUTH ATLANTIC	1. Shakespear's Sister, Hormonally Yours 2. Toad The Wet Sprocket, Fear 3. Bass Boy, I Got The Bass 4. Super Cat, Don Dada 5. Techmaster P.E.B., Bass Computer 6. Spin Doctors, Pocket Full Of Kryptonite 7. Poison Clan, Clan's Ratly 8. Saigon Kick, Lizard 9. Bass Patrol, The Kings Of Bass 10. Arc Angels, Arc Angels

its name implies, the program also promises consumer satisfaction with a money-back guarantee.

Besides Wailing Souls, Title Wave's No-Risk Discs include Joe Henry, Sonny Landreth, Arrested Development, James McMurtry, Yothu Yindi, Me Phi Me, and the Story. VP of audio operations Ted Singer notes the campaign is not confined to brand-new artists, which explains the inclusion of vets like Mary-Chapin Carpenter, Rodney Crowell, Del Amitri, Dr. John, and Shirley Horn. Rounding out the pack—and Singer says, "Don't laugh"—is K-tel's multi-artist "Cajun Party."

SAMPLING: The Samples, who previously released an album through Arista, are scoring regional sales for the new W.A.R.? label (the name being an acronym for What Are Records?). Jim Lewi, who handles marketing and press at W.A.R.?, reports that more than 20,000 copies of the Samples' "No Room" have been shipped. Trans World Music Corp., which has the second-highest store count in the industry, has come in for a reorder, says Lewi. Other chains that have made room for "No Room" are Camelot Music, Wee Three, Strawberies, National Record Mart, Streetside Records, and some Tower Records and Sound Warehouse stores.

Also out is a Samples EP, "Underwater People," which includes live tracks and a guest spot by "The Tonight Show" band-leader Branford Marsalis. The label has the EP on backorder.

THE BOX, the pay-for-play music video channel, reports West Coast action on Atco/EastWest's A.L.T. & the Lost Civilization and East Coast requests for MCA's Jaci McGhee.

Popular Uprisings in prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	2	19	TOAD THE WET SPROCKET	FEAR
2	3	10	SPIN DOCTORS	POCKET FULL OF KRYPTONITE
3	4	6	SHAKESPEAR'S SISTER	HORMONALLY YOURS
4	1	5	N2DEEP	BACK TO THE HOTEL
5	5	14	ARC ANGELS	ARC ANGELS
6	6	13	BASS BOY	I GOT THE BASS
7	8	3	RON C	BACK ON THE STREET
8	7	31	TECHMASTER P.E.B.	BASS COMPUTER
9	12	13	L7	BRICKS ARE HEAVY
10	9	12	MCBRIDE & THE RIDE	SACRED GROUND
11	18	6	SASS JORDAN	RACINE
12	17	4	2 UNLIMITED	GET READY
13	10	41	PRIMUS	SAILING THE SEAS OF CHEESE
14	14	23	CAUSE & EFFECT	ANOTHER MINUTE
15	23	41	CURTIS STIGERS	CURTIS STIGERS
16	11	16	TKA	GREATEST HITS
17	13	4	HELMET	MEANTIME
18	15	14	BASS PATROL	THE KINGS OF BASS
19	16	14	CRACKER	CRACKER
20	28	5	SUPER CAT	DON DADA

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. © 1992, Billboard/BPI Communications.

21	19	5	MEN AT LARGE	MEN AT LARGE
22	20	21	ROLLINS BAND	END OF SILENCE
23	27	3	BRIAN MCKNIGHT	BRIAN MCKNIGHT
24	24	7	K-SOLO	TIME'S UP
25	—	1	ME PHI ME	ONE
26	25	8	MARTINA MCBRIDE	THE TIME HAS COME
27	31	7	SAIGON KICK	LIZARD
28	—	23	CHRIS LEDOUX	WESTERN UNDERGROUND
29	22	14	THE JESUS AND MARY CHAIN	HONEY'S DEAD
30	21	11	MC BREED	20 BELOW
31	—	1	RONNY JORDAN	ANTIDOTE
32	36	2	THE MEN	THE MEN
33	26	17	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
34	29	12	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
35	33	13	BLUES TRAVELER	BLUES TRAVELER
36	—	1	ROZALLA	EVERYBODY'S FREE
37	32	41	NEMESIS	MUNCHIES FOR YOUR BASS
38	38	39	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY
39	34	10	HARDLINE	DOUBLE ECLIPSE
40	—	2	MILIRA	BACK AGAIN

SOME TIME WARNER PROTESTORS RELENT

(Continued from page 10)

massive stock divestitures would act on those threats. Sam Diannitto, president of the Los Angeles Fire and Police Pension Fund, says he is going ahead with his effort to forge a coalition of pension groups, which would use its voting power to enact "a corporate governance move directed at the company."

"Divestiture is not the way to go," Diannitto says. "If we band together as shareholders, we can have a collective voice... It's not a question [of wanting] to break the company. If they lose money, we lose money."

But, Diannitto adds, "Mr. Levin indicated he would not back away from the issue, and we're not going to back away, either. If we get together, we can have a direct impact on the directors and on the direction of that company."

Diannitto, who estimates police pension groups controlled in excess of 1 million Time Warner shares before the company's recent four-for-one stock split, says he is drafting a new letter to pension systems throughout the country, soliciting their support.

Representatives of the New York Patrolmen's Benevolent Assn., whose pension fund holds Time Warner stock with an estimated worth of \$100 million, could not be reached by press time.

The Wall Street Journal reported July 23 that Philadelphia's municipal pension fund said it will sell \$1.6 million of Time Warner stock in protest of "Cop Killer."

Meanwhile, police in Las Vegas have alleged that a July 18 assault on two patrol car officers was motivated by "Cop Killer."

Five black youths aged 14 to 18 were arrested in the incident, in which officers responding to a domestic disturbance call were fired upon.

Las Vegas Police Dept. deputy chief John Sullivan says, "When they were transported to jail, one of the in-

dividuals started singing or talking the lyrics of this 'Cop Killer' song. We're trying to get the reports and identify the officer that overheard this."

Sullivan acknowledges the combination of civil disturbances in Las Vegas following the verdict in the Rodney King beating case in late April and the prominent coverage of the Body Count song has created "a degree of paranoia among the officers" on the city force.

The five suspects in the case remained in custody July 21, with bail set at \$3,000. An officer at Clark County (Nev.) Detention Center says

the prisoners could not be contacted by phone and were not yet represented by attorneys.

However, in a story published in the Las Vegas Review-Journal July 19, two of the suspects maintained their innocence. Both said they had never heard "Cop Killer" and one described the police's characterization of the motive as "something to make that big, because they don't want that tape out."

One police source characterized the case against the suspects as "weak at best," adding, "You're chasing something here that doesn't warrant all the attention."

DISNEY DEBUTING 'LEGACY' SONG BOX

(Continued from page 10)

Mouse playing a grand piano on the cover.

Disney originally hoped to move between 50,000 and 60,000 pieces, but Boucaud says, "It looks like with initial shipments it will be more than that; all accounts are coming in significantly higher than what we had planned."

Because of the nature of the release, Disney, which is distributing the product itself, does not plan to go through mass merchants. "It's not something that will be in 'Toys R Us.' We don't see a lot of buyers going into K mart or Wal-Mart; that's not the place that a consumer is looking to make a \$50 purchase," says Boucaud.

Instead, Disney expects record retailers to account for most of the sales. "For us, this is not a children's purchase. We see it as a holiday gift purchase and something for the music collector," Boucaud says. "While the music is appropriate for any age, 'Someday My Prince Will Come' will be more applicable to those of us that came of age with 'Cinderella' or have certain experiences that relate to these songs."

Most of Disney's soundtracks get placement in children's bins as well as soundtrack racks; Boucaud expects the boxed set to be placed in multiple areas as well. "We're looking for it to be displayed with other boxed sets as well as displayed with holiday items," he says. Additionally, Disney is shipping the sets in a counter display that will hold six collections.

The boxed set will also be available in the 146 Disney Stores across the country, as well as the gift shops at Walt Disney World and Disneyland. Among those who will have the first crack at the collection are those attending the first Disneyanna Convention, to be held at Walt Disney World in late September.

Boucaud says there are no plans to begin releasing individual soundtracks from Disney classics.

Sony Creates Blue Laser Capable Of Tripling CD Memory

TOKYO—Sony Corp. appears to have scored a major breakthrough by developing a blue laser capable of tripling compact disc memory.

A spokesman for the company here confirmed as accurate a report in the July 21 issue of the Yomiuri Shimbun newspaper that said the blue-laser technology—a world first—means a 5-inch CD would have a maximum storage time of three hours and 30 minutes, as compared with the current 74 minutes.

Dramatic improvements in the

quality of pictures, audio, and other data are also expected, the paper noted.

A blue laser beam has a shorter wavelength than that of a standard red laser beam, and thus allows a sharper "needle" that can handle more data.

The Sony spokesman told Billboard, however, that commercial applications for the technology are some years distant.

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Brazilliance. Master of the jazz harmonica Toots Thielemans celebrates the completion of "The Brasil Project," his debut recording for Private Music. Set for a Tuesday (28) release, the album features an all-star roster of Brazilian musicians that includes Ivan Lins, Milton Nascimento, Djavan, Eliane Elias, and Gilberto Gil. Shown standing, from left, are Oscar Castro-Neves, co-producer; Ron Goldstein, president and CEO, Private Music; and Miles Goodman, album co-producer. Shown seated are Thielemans, left, and Lins.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

A TONED DOWN VSDA GENERIC DRIVE

The Video Software Dealers Assn.'s long-awaited campaign, which will be unveiled at this week's convention in Las Vegas, won't be anything like the one it proposed more than a year ago. Back then, VSDA proposed a single theme in a national effort to excite public interest in renting and buying videos. This time, "there's no overriding concept," says a source, who says VSDA is considering as many as 20 programs aimed at the consumer. VSDA has toned down the original emphasis on "awareness," he adds. "It has nothing to do with awareness. The media got hold of that word. The goal is to drive product." Suppliers and retailers reportedly will split the cost of the campaign, the result of focus group and phone research conducted this spring.

SONY WONDER, FAMILY ENTERTAINMENT

Sony Wonder, a Sony Software Corp. unit geared to provide a multiphased approach to family entertainment, is under way. The new unit will incorporate elements of the company's other units, including Sony Music Entertainment, Sony Pictures Entertainment, and Sony Electronic Publishing Co., to create entertainment in the children's and family fields. In its music dealings, Sony Wonder, based in L.A., will have close ties to Sony Music and its Sony Kids' Music unit under Linda Morgenstern, to develop audio and video projects, including film and TV soundtracks. Becky Man-

uso-Winding, a veteran feature film producer and music supervisor, will run the unit. For music projects, she reports to Michele Anthony, senior VP of Sony Music.

MICHAEL KAMEN INKS SONY PUB DEAL

Michael Kamen, one of Hollywood's most active film scorers and songwriters, with an Academy Award nomination and two Grammys under his belt, has inked his first nonfilm company music publishing deal. Sony Music Publishing has made a long-term arrangement that encompasses all of Kamen's interests in future film scores as well as all nonfilm-related musical compositions. Kamen's credits include co-authorship of Bryan Adams' megahit "(Everything I Do) I Do It For You" from the Kamen-scored film "Robin Hood: Prince Of Thieves"; a current Sting release co-written with the artist and Eric Clapton called "It's Probably Me"; and film scoring for all three editions of "Lethal Weapon," "Die Hard," "Die Hard 2," and "Brazil."

READ ALL ABOUT IN AUSTRALIA

Briton Tom Read is to be the next group managing director of PolyGram Australia, replacing Michael Smellie, who is leaving for personal reasons. Read has been managing director of Phonogram there for the past two years; previously he was marketing director at Polydor U.K. He will also gain an executive council seat within the Australian Recording Assn., of which Smellie

was chairman... Fabrice Nataf, who was set to leave his post as president of Virgin Records France Aug. 24, is expected to join BMG France in the near future as head of the recently acquired Vogue label.

10 YEARS AGO TODAY

Is there any connection between the fact that Philips has booked Abbey Road Studios in London for Tuesday, Sept. 15, and the fact that the compact disc was launched by the company there 10 years ago? It is being assumed that the new digital compact cassette configuration is to get the same treatment.

MARIE OSMOND SUES TABLOID

Curb Records artist Marie Osmond and her husband Brian Bosil have sued The Globe for \$18 million in compensatory and punitive damages, alleging the tabloid is guilty of "libel, defamation, intentional infliction of emotional distress, and invasion of privacy." The suit was filed July 6 in Superior Court in L.A. in reaction to an article that ran in The Globe's July 19, 1991, issue. The story said Osmond and her husband's adopted son was actually Bosil's illegitimate child.

A MEDAL OF ARTISTIC HONOR

Opera singer Marilyn Horne, country legend Minnie Pearl, jazz pianist Billy Taylor, and choral director Robert Shaw are the musical talents who've been awarded this year's National Medal of Arts by President George Bush.

MARK

CURRY

IT'S ON

LY TIME

THE NEW ALBUM FEATURING THE TRACK

SORRY AB

OUT THE

WEATHER

Hot Debuts Mirror Diverse Tastes

A METAL BAND, a rapper, and a top country star enter The Billboard 200 inside the top 10, another indication that these genres are the hottest in contemporary music.

Megadeth's "Countdown To Extinction" debuts at No. 2, Too Short's "Shorty The Pimp" bows at No. 6, and Clint Black's "The Hard Way" opens at No. 10. These are already the highest-charting albums of these performers' careers. Megadeth's last album, "Rust In Peace," peaked at No. 23; Too Short's last release, "Short Dog's In The House," reached No. 20; and Black's last album, "Put Yourself In My Shoes," hit No. 18.

Both of Black's two previous albums were certified double-platinum. That's a claim that can be made by only one other current country artist—Garth Brooks. Of course, Brooks can claim a little more than that. His last two albums have each sold more than 7 million copies in the U.S.

FAST FACTS: Guns N' Roses' "November Rain" jumps from No. 11 to No. 6 on the Hot 100. It's GN'R's sixth top-10 single, a remarkable tally for a hard-rock band. The success of "November Rain" pushes the band's "Use Your Illusion I" album back into the top 20 on The Billboard 200 for the first time in five months.

Boyz II Men's "End Of The Road" vaults from No. 32 to No. 8 in its third week on the Hot 100. The song from the "Boomerang" soundtrack is likely to become the group's first No. 1 pop hit. "End Of The Road" is one of two top 10 hits for writer/producers L.A. Reid & Babyface. The other: TLC's "Baby-Baby-Baby," which holds at No. 3 with a bullet.

En Vogue's "Giving Him Something He Can Feel"

jumps to No. 1 on the Hot R&B Singles chart, 16 years after Aretha Franklin's original version of the Curtis Mayfield song topped the R&B chart. It's En Vogue's fifth No. 1 R&B hit in a little more than two years. The song also jumps from No. 16 to No. 9 on the Hot 100, giving the quartet back-to-back top 10 pop hits for the first time.

Brooks & Dunn's "Boot Scootin' Boogie" jumps to No. 1 on the Hot Country Singles & Tracks chart and advances from No. 89 to No. 76 in its second week on the Hot 100. The duo's "Brand New Man" album jumps from No. 33 to No. 26 on The Billboard 200.

K.d. lang lands her first Hot 100 single as "Constant Craving" enters that chart at No. 89.

Two bands make surprisingly strong entries on The Billboard 200: Danzig bows at No. 24 with "Danzig III—How The Gods Kill"; Ministry opens at No. 27 with "Psalm 69." Danzig's last album peaked at No. 74; Ministry's last album reached No. 163.

Four decades after the "Guys And Dolls" Broadway cast album hit No. 1, the cast from the current Broadway revival of the classic Frank Loesser musical enters The Billboard 200 at No. 109.

"Barcelona Gold," Warner Bros.' all-star album tied to the 1992 Olympics, opens at No. 111. Columbia and Arista released similar albums keyed to the past two Olympics. Columbia's "Official Music Of The XXIIIrd Olympiad Los Angeles 1984" reached No. 92; Arista's "1988 Summer Olympics Album/One Moment In Time" hit No. 31 and went gold. It's too early to know how "Barcelona Gold" will do, but the trend is clearly to more user-friendly titles for these things.

**CHART
BEAT**



by Paul Grein



Peter Asher & Gordon Waller

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into

REALITY

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Peter Asher, 1992

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